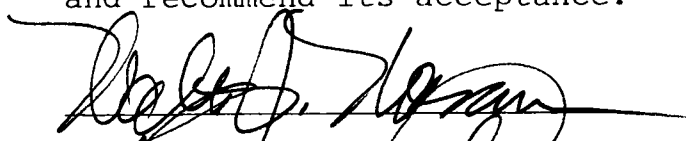
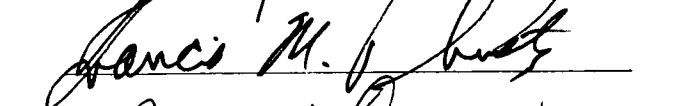
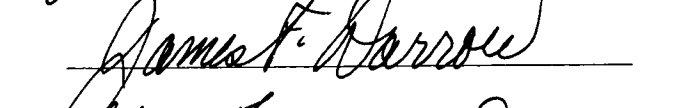



To the Graduate Council:

I am submitting herewith a dissertation written by Evelyn Ann Davis entitled "Fiber Arts Market and Fiber Artists: As Viewed by Interior Designers and Architects of Five Major Cities in the Southern United States." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Home Economics.


Robbie Blakemore, Major Professor

We have read this dissertation and recommend its acceptance:

Accepted for the Council:



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FIBER ARTS MARKET AND FIBER ARTISTS:
AS VIEWED BY INTERIOR DESIGNERS AND
ARCHITECTS OF FIVE MAJOR CITIES
IN THE SOUTHERN UNITED STATES

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

1406094

Evelyn Ann Davis

December 1979

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ABSTRACT

The purpose of this research study was to investigate (1) the extent of the existing fiber arts market with architects and interior designers and (2) workable channels for communication between fiber artists and interior designers or architects. Based on the research findings, some guidelines were developed for fiber artists to use to improve their financial status.

Separate random samplings for interior designers and architects were drawn from the business addresses listed by the American Society of Interior Designers (ASID) and the American Institute of Architects (AIA). The samples consisted of 35 interior designers and 39 architects whose business addresses were listed in one of five selected metropolitan areas of the South. The results of this study were applicable to the two populations sampled and the geographical areas serviced by the respondents.

The instrument used to collect data from the subjects was a five-page questionnaire developed by the researcher. The collected data were treated separately for interior designers and architects.

Analyses involved treatment of descriptive and inferential data. Frequency distributions were constructed to analyze (1) the characteristics of the subjects,

(2) a description of the existing and potential fiber arts market, (3) workable channels of communication, and (4) the status of fiber art in relation to other craft media (wood, metal, clay, and glass).

Either a t test or an analysis of variance was performed to determine if a significant difference existed between the primary service (commercial or residential) of the interior design or architectural firms and between the size of firms (small, medium, and large) with respect to (1) perceived amount of use of original fiber art works, (2) number of fiber art works commissioned, and (3) measure of agreement on potential barriers to the use of large scale fiber art works. Chi square analyses were performed to determine if a relationship existed between primary service of firms and size of firms with respect to frequency of giving commissions.

Major conclusions of this study are:

1. The existing fiber arts market through interior designers of the South appears limited but stable, and the market through architects is almost nil. However, the potential for future market increases in specific architectural environments is evidenced from both designer groups.

2. Market accessibility is more likely to occur for fiber artists by the following means: (a) contacting interior design firms which are primarily commercial rather

than residential in service; (b) demonstrating a proficiency and willingness to produce two-dimensional works which are woven or printed as opposed to other fiber art techniques; (c) exhibiting a willingness to start the fiber design after most of the funds have been designated in the project; and (d) establishing a reputation as a quality fiber artist among professional designers.

3. Communication with professional designers is more likely to work for the fiber artists by the following means: (a) reassuring the designer that the fiber art work designed will meet flameproofing requirements or codes and the cost will fit within the budget; (b) receiving a favorable recommendation from one of the designer's colleagues; (c) presenting a good portfolio and a list of previous architectural commissions; (d) exhibiting in shows viewed by professional designers; (e) demonstrating and articulating a knowledge of the principles of design with emphasis on color and size relationships; and (f) making necessary preparations to contribute to the business transactions with the designer.

4. The status of fiber art works in comparison to other media categories of wood, metal, clay, and glass is that interior designers of the South utilize more fiber art works than art items from other categories. However, the reverse is true for the architects.

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CHAPTER I

INTRODUCTION

Significance of the Study

In October, 1976, an impressive headline declaring "140 Million Affirm Arts Boom" was announced in the leading national craft magazine Craft Horizons. The headline was the result of a national survey by Louis Harris. The data gathered from the survey implied that 90 percent of the people in the United States felt the arts to be essential to the quality of life for themselves and their children. Eighty-five percent believed that arts and cultural activities were as important for a community to have as schools, parks, and recreational facilities.¹ The people in the United States felt that art was a vital part of living.

Considering the above defined attitude of the general public, craftspeople should have no problem marketing their work. However, one month prior to the Harris Survey announcement, The Crafts Report headlined with "National Survey Reveals Crafts Income Up, but Majority Still Earns Less Than \$5,000."² This survey brought attention to the distressing problem facing craftspeople, the need to be able

¹"140 Million Affirm Arts Boom," Craft Horizons, October, 1976, p. 6.

²The Crafts Report, September, 1976, p. 1.

to earn a living above the poverty level. It was found that 54 percent of the 177 full-time professional craftspeople reported a yearly income of less than \$5,000. Thirty-seven percent of the 342 respondents worked in the fiber medium (weaving and stitchery) which had the largest percentage of any single craft category.³ The fiber artists and their fiber art works are the focus of this study. The public may have the attitude that arts and crafts are essential to living, but most of the fiber artists, along with other craftspeople, are having difficulty with financial survival while depending on the public as their market.

The federal government and some state governments offer a limited market to craftspeople. As reported in the AIA Journal in 1976, there is a nationwide movement toward the allocation of one percent of construction costs for original art works in public architecture.⁴ At the present time, nine states have enacted laws requiring a certain percentage of public building costs be designated for art.⁵ However, none of these states is located in the South. The federal government requires by law the budgeting of one-half of one percent of construction costs in federal buildings

³The Working Craftsman, "Reader's Survey I," Original data, February, 1977.

⁴Andy Leon Harney, "The Proliferating One Percent Programs for the Use of Art in Public Buildings," AIA Journal 65 (October 1976):35.

⁵The Crafts Report, December, 1978, p. 9.

for art works which provides a limited market resource.

There are a few professional fiber artists who have been successful on the international scene both from the standpoint of artistic merit and economics; for example, Sheila Hicks from the Midwest, Barbara Shawcroft from California, and Helena Hernmark from Sweden who works and lives in New York. These professional fiber artists and others have acquired the experience and skills needed to execute original, aesthetic art works in the fiber medium.

There are fiber artists in the South who exhibit one or two architecturally conceived items at craft fairs, but who ordinarily display and sell only the small items (pillows, pot plant holders, etc.) that go for under \$25.00. Some fiber artists show their architecturally conceived pieces in juried exhibitions in Atlanta, Birmingham, or Memphis, and they have their names listed on the crafts organization rosters in the category of either fiber or textiles. Fiber artists are getting more public exposure than in the past, yet, one sees very few fiber art works displayed in public buildings or reads reports of fiber artists of the South procuring architectural commissions. Besides the accepted markets of craft fairs and gallery sales, other sales outlets exist for the fiber artist. Michael Scott, author of The Crafts Business Encyclopedia, stated:

Architectural and interior design commissions can become a lucrative part of a craft artist's income, especially

in ceramics, metal work, stained glass, woodwork, textiles, and similar media.⁶

Rob Pulleyn of Fiberarts magazine indicated that commissions seem to come to fiber artists from two principle sources: architects and interior designers with the latter being the largest source.⁷ These two references did not indicate the use of a systematic research study to determine the existence of a market for fiber artists and other craftsmen with interior designers and architects. However, it was their opinion, based upon experience and observation, that such a market exists for fiber artists who are willing to make themselves available to it.

There appears to be evidence that people want crafts in their living environment. Laws are being implemented to encourage the use of art works in spaces designed by architects and interior designers. Also, there is evidence that a few fiber artists are successfully competing for commissions from and sales through architects and interior designers. Yet, there seems to be a discrepancy between the potential and legislated market and the poverty level income of numerous professional craftspeople, many of whom are fiber artists.

Statement of the Problem

There is an apparent need for fiber artists to expand their market for their own economic self-reliance.

⁶Michael Scott, The Crafts Business Encyclopedia (New York: Harcourt Brace Jovanovich), p. 13.

⁷Rob Pulleyn, "Observations," Fiberarts, May-June, 1976, p. 38.

Inadequate data exist to aid the fiber artists toward market expansion. Therefore, the problem investigated is the potential for expansion and improved utilization of the fiber arts market through interior designers and architects.

Purpose of the Study

The purpose of this research study was to investigate (1) the extent of the existing fiber arts market with architects and interior designers and (2) workable channels for communication between fiber artists and interior designers or architects. Based on the research findings some guidelines were developed for fiber artists to use to improve their financial status.

More specifically, this study adhered to the following objectives.

Objectives of the Study

The major objectives of this research study were:

1. To provide a descriptive overview of the interior designers and architects with regard to the following characteristics: (a) division of architectural design according to primary service including commercial interior design, residential interior design, commercial architectural design, and residential architectural design; and (b) size of firm according to total billings for the past year.
2. To provide a descriptive overview of the fiber arts market according to architects and interior designers

with regard to the following variables: (a) perceived amount of use of original fiber art work, (b) estimated amount of money spent on fiber art works in the last year, (c) total number of fiber art works commissioned or purchased within the past two years, (d) most often used method for budgeting the purchase of fiber art works, (e) the giving or not giving of commissions to fiber artists in the past two years, (f) amount of use of fiber art works in terms of dimension (two or three) and technique (woven, continuous yarn, knotting, etc.), and (g) potential amount of use of fiber art works according to specific architectural environments such as religious places, banks, merchandising places, homes, colleges and universities, hotels, restaurants, lounges, hospitals, office buildings, and cultural arts buildings.

3. To present a limited description of selected channels for communications between the designers, which includes architects and interior designers, and craftsmen or fiber artists with regard to the following variables:

(a) the stage in the development of an architectural project where consideration to use specific art or craft work begins, (b) resources used to obtain information about craftsmen for the purpose of obtaining their art work, (c) most often used resource for selecting fiber art works, (d) characteristics which are valued by the architects and interior designers as extremely important to not very important in their choice of

a fiber art design, (e) perceived barriers and nonbarriers to the use of large scale fiber art works, (f) information which influences the designer's decision in the selection of a fiber artist for a commission, and (g) type of business agreement between firm and craftsman and method of payment to the fiber artists.

4. To determine the status of fiber arts in relation to other craft media (wood, metal, clay and glass) by comparing the perceived use of fiber to other media and the estimated amount of money spent for fiber to each of the other media.

5. To determine if a significant difference exists between the primary service classifications of commercial and residential and the following variables: (a) perceived amount of use of original fiber art works, (b) total number of fiber art works commissioned or purchased, (c) potential barriers to the use of large scale fiber art works, and (d) giving or not giving of commissions to fiber artists.

6. To determine if a significant difference exists between size of firm (including small, medium, and large) and the following variables: (a) perceived amount of use of original fiber art works, (b) total number of fiber art works commissioned or purchased, (c) potential barriers to the use of large scale fiber art works, and (d) giving or not giving of commissions to fiber artists.

Hypotheses

The null hypotheses tested on each of the samples of interior designers and architects are stated below:

H₁: There is no significant difference between mean scores of firms classified as commercial and those classified as residential with respect to (1) perceived amount of use of original fiber art works, (2) total number of fiber art works commissioned or purchased, and (3) a measure of agreement on potential barriers to the use of large scale fiber art works.

H₂: There is no significant difference between the mean scores of small, medium, and large size firms with respect to (1) perceived amount of use of original fiber art works, (2) total number of fiber art works commissioned or purchased, and (3) a measure of agreement on potential barriers to the use of large scale fiber art works.

H₃: There is no significant relationship between firms classified as residential and those classified as commercial and the frequency of giving commissions.

H₄: There is no significant relationship between small, medium, and large size firms and the frequency of giving commissions.

The test of significance for the hypotheses was set at the .05 level.

Delimitations of the Study

This research study was delimited by the following factors:

1. Delimited to the geographical regions serviced by professional architects and interior designers residing in Nashville, Tennessee; Memphis, Tennessee; Atlanta, Georgia; Birmingham, Alabama; and New Orleans, Louisiana

2. Delimited to two populations, architects and interior designers, who are classified as professional by merit of their membership in either or both the American Institute of Architects (AIA) and the American Society of Interior Designers (ASID)

3. Delimited to a representative sample in each of the memberships of AIA and ASID in the cities listed above and as designated in the 1977 Yellow Pages published by South Central and Southern Bell Telephone and Telegraph Companies

4. Delimited to the variables that have been selected for this research study

5. Delimited to the amount of feedback obtained from the returned questionnaires.

The results of this investigation are not applicable to populations other than those represented above.

Basic Assumptions

The assumptions for this study were:

1. A market exists for original fiber art works

through interior designers and architects located in metropolitan areas in the South

2. Some fiber artists would desire to expand their present market

3. Most professional interior designers and architects were clustered in metropolitan areas

4. Population characteristics would remain constant even though the representative samples were drawn from different cities

5. The individual designer responding to each questionnaire was capable of answering for the firm

6. Architects and interior designers would perceive some barriers existing relative to the use of fiber art works in architectural projects

7. Interior designers and architects would have preferences concerning characteristics of fiber art works and about fiber artists.

Definition of Terms

The following terms and concepts are pertinent to the reading of this study:

Fiber art works. Constructions produced primarily in the fiber medium, conceived for non-utilitarian purposes, individually created by an artist.⁸ The fiber art works

⁸Mildred Constantine and Jack Lenor Larsen, Beyond Craft: The Art Fabric (New York: Van Nostrand Reinhold Company, 1972, p. 7.

may be small pieces which can be placed in various areas to enhance the atmosphere of an interior environment or they may be large scale works of a more monumental nature created to be a principle part of a specific space in an architectural structure.⁹

Medium or media. A classification of an art work according to the principle material or materials used by the artist to create a design.¹⁰

Professional architectural designer. One who is qualified by education and experience to provide professional services to clients planning a building project. These services include design of the structure from early stages of the project development and continue until all work is completed. The architect also specifies the project building materials, construction equipment and in some cases interior furnishings. Membership in the American Institute of Architecture is generally accepted as a mark of achievement in the profession; therefore, for meeting the purposes of this study, membership in AIA was used to designate the professional architectural designer.¹¹

⁹Shirley Stanford, "Fiber and Architecture, Introduction," Fiberarts, May-June, 1976, p. 15.

¹⁰Bates Lowry, The Visual Experience (Englewood Cliffs, N. J.: Prentice Hall, Inc., 1966), pp. 124-125.

¹¹U. S. Department of Labor, Bureau of Labor Statistics, "Design Occupations," Occupational Outlook Handbook, 1976-77 Edition, p. 548.

Professional interior designer. One who is qualified by education and experience to provide professional services to clients. Usually these services involve creative solving of aesthetic, functional, and psychological problems dealing with interior spaces.¹² For the purposes of this study, membership in the American Society of Interior Designers was used to designate the professional interior designer.¹³

Residential design. This type of design is concerned with the planning of residential spaces, or the design of the home environment.¹⁴

Commercial design. This type of design is concerned with planning of public spaces: offices, stores, institutions, hotels, etc. This is sometimes referred to as contract design.¹⁵

Firm. "The name under which a company transacts business. . . . A business enterprise."¹⁶

Total billings. This is the sum of charges for goods or services. To meet the purposes of this study, total billings of the firm for the past year were divided into three groups (small, medium, and large). These were

¹²Arnold Friedmann, John F. Pile, and Forrest Wilson, Interior Design (New York: American Elsevier, Inc., 1970), p. ix.

¹³U. S. Department of Labor, op. cit., p. 559.

¹⁴Friedmann, op. cit., p. x. ¹⁵Ibid.

¹⁶Henry Bosley Woolf, ed., The Merriam-Webster Dictionary (New York: Simon and Schuster, Inc., 1974), p. 272.

used to ascertain the size of the firm in terms of amount of business generated.¹⁷

South or Southern United States. Those states located below 37 degrees Latitude North and to the right of 95 degrees Longitude West were classified as Southern United States.

¹⁷Alexander Hamilton Institute, 2001 Business Terms and What They Mean (Garden City, N. J.: Doubleday & Company, Inc., 1962), p. 26.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

Fiber art works being produced today are the result of gradual change in terms (1) of concept by the individuals creating them and (2) of public acceptance of the works as aesthetic entities. Even with public acceptance of the relatively new art form, fiber artists find it difficult to make a sustaining living from their products. Since fiber art works have been historically associated with architectural spaces, one of the most logical markets is through architects and interior designers. However, factual information concerning these market outlets is scarce. The change in attitude by fiber artists toward their expressions extends the traditional concepts of utility, tools, and techniques of working into an almost recognizable common ground with utilitarian textile products.¹⁸ Thereby, while fiber artists of today are indebted to the heritage of the accomplishments of the traditional craftsman in fiber, new problems and public acceptance of these new approaches place them in a different market arena.

¹⁸Constantine and Larsen, loc. cit.

Historical Perspective of Fiber Arts

In looking at the textiles market from a historical perspective, fibers brought together in the form of fabrics have been utilized for thousands of years as body coverings and decorations, as architectural enrichments at home and in public places, and as essentials in home furnishings. At different times, textile arts have attained varying levels of appreciation; however, they have always been an essential part of man's existence.

Textile crafts were a valuable commodity in trade and a symbol of national prestige in the Mediterranean area. For example, the designs of the Persian textiles from circa 600 B.C. to circa A.D. 1610 were sought after by people outside the Near East for their overall beauty, skillfully adapted designs for weaving, and superb craftsmanship.¹⁹ The zenith of Persian textiles occurred during the sixth century. At this time, the Persians enjoyed distinctive fabrics as clothing and as wall hangings and cushions for their houses or spacious tents.²⁰ The reasons for the existence of textile items were more than purely utilitarian. Textile products had a value in the market place and as items of status.

¹⁹Phyllis Ackerman, "Persian Textiles," Ciba Review 98 (June 1953):3505.

²⁰Ethel Lewis, The Romance of Textiles (New York: The Macmillan Co., 1937), p. 37.

In Europe the textile craft industry thrived along with the other arts. The fourteenth century in Italy discerned fine textiles in the form of liturgical items and simple ornaments. The medieval period in Europe gave rise to some original tapestry designs. These tapestries contained modeled figures and narrative detail. In the Renaissance period, exquisite silk fabrics were worn, and tapestries became imitative of painting in terms of style and content. During the reign of Louis XIV of France, intricate tapestries were woven in large dimensions to cover entire walls for the Palace of Versailles.²¹ The Aubusson tapestries of the eighteenth century illustrated extreme refinement in yarns and technique which enticed the public to purchase. Some of these tapestries are still in existence and have considerable value on the international antiques market today. However, the tapestry concept remained one of imitation of painting and architectural sculpture.²² Textile designing continued to stay within the conceptual framework of painting.

In America colonial settlers brought with them from Europe a tradition of home weaving. There was no parallel thriving textile industry as in Italy and France. Women in the homes produced plain cloth for common daily needs.

²¹Ibid., p. 123.

²²A. D. F. Hamlin, A History of Ornament (New York: The Century Co., n. d.), p. 157.

The prosperous merchants and plantation owners hired American weavers to construct some everyday household textiles but imported their fashionable fabrics from Europe. The American weavers were not encouraged to be creative and original in their textile products.

Of the early American textiles, the best known and most colorful were the coverlets. They were woven on simple looms with a flax warp and a colored wool weft. The coverlets were warm and washable; their bright colors enriched rather drab environments of colonial America.²³ Perhaps the desire for this environmental enrichment set the tone for the current public acceptance of fiber art works.

Quilts were another form of early American textiles that were time consuming to piece and difficult to construct. Quilts were needed to keep warm but their design and craftsmanship represented the pride of the housewife. The applique quilts were kept for special occasions, and the pieced ones were for everyday use. Women of every class quilted.²⁴ However, the quilts were not considered a market item of that time.

Today quilts are sold from clotheslines beside the highways and from exclusive galleries. Also, the quilting

²³Shirley E. Held, Weaving (New York: Holt, Rinehart, and Winston, Inc., 1972, p. 68.

²⁴Gilbert M. Grosvenor, The Craftsman in America (Washington, D. C.: National Geographic Society, 1975), pp. 94-98.

technique is being used and adapted in a non-utilitarian manner to complement architectural spaces in the form of two- and three-dimensional fiber pieces.

With the coming of the Industrial Revolution, home weaving virtually ceased, and textile companies started manufacturing thousands of yards of identical fabric. At the beginning of the twentieth century, public buying of most handicrafts had declined in favor of mass produced items.

There is one section of the United States that has remained practically untouched by the Industrial Revolution. This special area is the Appalachian region including the Virginias, the Carolinas, Maryland, Kentucky, Tennessee, Georgia, and Alabama. The folk handicrafts of people in these regions were passed down from one generation to the next. In 1930 the Southern Highland Handicraft Guild was formed to aid the mountain people in expanding their craft market.²⁵ In 1976 the Guild had a membership of over 650.²⁶ Through Guild sponsored shops and fairs or through private retail outlets, its members continue to produce and sell high quality handmade craft items.

²⁵The Southern Highland Handicraft Guild (brochure, Asheville, N. C., n.d.).

²⁶To Survey American Crafts: A Planning Study, National Endowment for the Arts (Washington, D. C., 1977), p. 13.

William Morris of England was a rebel against the shoddy workmanship being produced by machines during the Industrial Revolution. He spent the latter part of the nineteenth century trying to improve the quality of manufactured goods and to resurrect handicrafts. As a result of his diligent efforts, the Arts and Crafts Movement in England was started and to a limited degree extended into the United States.²⁷

There were a few who wanted excellence in design and construction and proposed to use the machine to obtain the high quality desired. The strongest influence in this direction was provided by the Bauhaus. The Bauhaus encouraged research and study of textiles from the standpoint of producing the best functional fabric possible on the newest developed looms. It was intellectual design for mass production. To a degree the influence of designers associated with the Bauhaus restrained the development of the fiber arts movement by emphasizing the designing of prototypes for production. Yet, strangely enough, some of the students of the Bauhaus gradually influenced and became a part of the nurturing of the fiber arts movement of the sixties.²⁸ One of those influential students, Anni Albers, believed that no

²⁷Held, op. cit., pp. 70-71.

²⁸Constantine and Larsen, op. cit., p. 17.

distinction should be made between the craftsman designer, the industrial designer, and the artist.²⁹

With the return of production and sales of hand-crafted items, the early crafts movement of the thirties and forties in the United States was given impetus from two main centers--the West Coast and the Great Lakes area (Cranbrook Academy in Michigan and the Institute of Design in Chicago). According to Constantine and Larsen, the San Francisco Bay area gave birth to the fiber art movement. Several artists were influential and contributed to this newly acknowledge art category. Dorothy Liebes, a native of California who moved to New York in 1950, succeeded commercially with her "Chinatown" color schemes and combinations of natural materials mixed with synthetic fibers. Her success influenced the acceptance of weaving as a professional art form and stimulated the American people to break away from their habitual buying patterns of "proper" colors and slick looking machine made fabrics. Ed Rossback, in the Department of Decorative Art at the University of California at Berkley, researched and articulated through published articles the merits of designing and appreciating non-utilitarian fabric. In the forties, the University of California at Berkley was the only university which offered a Master of Fine Arts degree in weaving. Ruth Asawa of

²⁹Held, op. cit., p. 73.

San Francisco was one of the first American craftsmen to be recognized as a fiber artist. Her unique combinations of a traditional technique of tubular knitting, with the unexpected medium of wire and the illusion of interconnected forms floating in space on an architectural scale, culminated into unprecedented fiber art works. The crafts movement across media categories proceeded slowly in the United States.

In 1956 the Museum of Modern Art in New York had a "Textile U.S.A." show which included a few fiber art pieces but placed emphasis on apparel and home furnishing fabric designs. It was not until the early sixties that a major breakthrough in the revitalization of the crafts and the public emergence of fiber art was made. A major part of the credit was given to Aileen O. Webb of the American Crafts Council.³⁰ In 1963 she was responsible for bringing together art fabrics for the "Woven Forms" exhibit at the Museum of Contemporary Crafts in New York.³¹ The previous year Lenore Tawney had presented the first major exhibition of fiber art works at the Staten Island Museum, but it could not be said that the exhibition educated the public or critics. Yet, it was well received by the few that attended. In the "Woven Forms" exhibit, Lenore Tawney's

³⁰Constantine and Larsen, op. cit., pp. 29-31, 38.

³¹American Crafts Council, Sculpture in Fiber (catalogue of the exhibition, New York, January 27-April 2, 1972), n. p.

fiber art works became more accepted by critics, weavers, collectors, artists, and architects. Some of the young fiber artists with fresh ideas during the sixties and who continued to grow with the fiber art movement were: Alice Adams, Sheila Hicks, Dorain Sachai, and Clare Seisler.³²

In Europe during the fifties, two exhibitions showed the western hemisphere that expressions in fabric were no longer inhibited by traditional materials and techniques. At the 1957 Milan Triennale, Poland's only presentation was fiber art work. At the 1958 Brussels World's Fair, Czechoslovakia had a major exhibition of unusual laces. In these public shows, Polish weavings and the Czechoslovakian laces were considered bold, free-spirited, and no longer subservient to the painter's art or traditional ornamentation. In Europe fiber art had made its impact in the fifties.³³

Sweden played a strong role in the international acceptance of fiber art works as an integral part of public architecture. There were several reasons for this influence. After World War II, the government required that public buildings incorporate one or more large art works by various craftsmen. In the case of state buildings, 2 percent of the construction cost had to be set aside for art works.

³²Constantine and Larsen, op. cit., p. 37.

³³Ibid., p. 45.

Another reason was the development of weaving studios stressing pure art forms rather than "artsy-crafty" or naive works. For example, in 1953 the Handarbetes Vanner, a weaving studio, started with the aim of maintaining high quality handicraft production with a contemporary outlook. It maintained a staff of designers and workers who took orders from outside artists and interior designers. This was one of many weaving studios which serviced some functional textile items but was primarily concerned with fiber art works for public architectural spaces. By 1960 fiber art studios were producing monumental works in sizes up to and beyond 18 square yards.³⁴ By the early sixties, Sweden had come to accept fiber as an art medium and to publicly promote it.

In the United States it was not until the early seventies that critics and scholars from the art world were willing to fully acknowledge the fiber art movement. One of the first American exhibitions to demonstrate the new fiber concepts and to receive critical recognition was entitled "Deliberate Entanglements." This exhibition, sponsored by the University of California in 1971, promoted the concept of fiber as an art form.³⁵

³⁴Eva von Zweigbergk, "Renaissance in Tapestries," Kontur 10 (Stockholm, Sweden: Svenska Slojdföreningen, 1961), pp. 21-26.

³⁵Constantine and Larsen, op. cit., p. 56.

Today many of the fiber art works are neither hung on the walls nor woven in any traditional sense. Therefore, the term woven fabrics for the new fiber art movement is inadequate in most cases. Some of the traditional techniques of knitting, crocheting, knotting, and felting are being used to create monumental pieces that have very little resemblance to the heritage crafts of past generations. The fiber artist is an active part of the art world and is, in an expressive and innovative sense, influential in the textile industry rather than subject to it. These new concepts in designing have initiated a search for a new nomenclature along with a unique set of problems to be solved.

Fiber Art and Architectural Spaces

The developmental stages in textiles have been an integral part of human architectural development ever since people first began to alter their environment by building structures. Fiber creations, while adding color and texture to man-made structures, were initially used for increasing physical comfort. Woven fiber articles were hung on walls, over doors and windows, and placed on floors to provide insulation from the cold. However, due to human imagination and creativity, the aesthetic and decorative aspects of these functional pieces have seldom been neglected.

Today, textiles play an additional role in architecture to the standard role of contributing to physical comfort.

Much of the contemporary architecture exhibits an unprecedented starkness and plainness. Many buildings seem cold and harsh to the public and do not provide a pleasant atmosphere. Fiber art works add the spiritual warmth that many of today's buildings lack.³⁶

Robert Sommer, a behavioral psychologist, recognized the situation with contemporary architecture and made the following recommendation:

If experience has shown that hard architecture isn't working from the standpoint of economics, aesthetics, or human dignity, what is the answer? The solution, I believe, is to reverse course and make buildings more rather than less responsive to their users. Instead of hardening things to resist human imprint, let us design buildings, parks, and cities to welcome and reflect the presence of human beings.³⁷

Architects and designers are becoming cognizant of the problem also and are now seeking ways to visually "soften" their environments. Human beings need more than steel and concrete; they need warmth and originality. The fiber medium introduced into the concrete and steel environment provides this badly needed human touch. Fiber art can bridge the gap between the structural perfection of contemporary architecture and the necessity to humanize man's environment.³⁸ Admittedly, fiber art is not the total

³⁶Stanford, loc. cit.

³⁷Robert Sommer, Tight Spaces (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1974), p. 12.

³⁸Stanford, loc. cit.

solution to the harsh, man-made environment, but it is a reasonable part of the solution.

Virginia West, educator and weaver, describes the role of fiber arts in relation to architectural spaces in the following manner:

It is axiomatic that, given a painting and a weaving of equal size, the weaving will need to be surrounded by a greater area. The answer may well be in the nature of fiber, each strand full, round, volumetric, charged with energy. Today's fiber art brightens architectural interiors just as historic tapestry added rich embellishment to medieval castles. Weavers have answered cold, over-tranquil surfaces of glass, steel, and terrazzo with the warm sensorial, tactile lushness of fiber.³⁹

Sheila Hicks has been one of the most successful practitioners, in terms of artistic satisfaction and commercial prosperity, in incorporating fiber art within architectural spaces. In 1973 she collaborated with the architectural firm of Skidmore, Owings, and Merrill and interior architect Warren Platner to design and construct several fiber art works for eight rooms in the Mortgage Guarantee Insurance Company building in Milwaukee, Wisconsin. The wall surface covered by fiber totaled approximately 270 square yards. During that same year she was working on five other one-of-a-kind large scale projects.⁴⁰ Referring to her success in

³⁹ Maria Schofield, ed., Decorative Art and Modern Interiors 1977 (New York: Van Nostrand Reinhold Company, 1977), p. 121.

⁴⁰ Monique Levi-Strauss, Sheila Hicks (New York: Van Nostrand Reinhold Company, 1974), pp. 56-57, 70.

the architectural fiber area she said, "It is not my solutions that are so successful: the answer is simply that the friendliness of fiber is irreplaceable. No other material can compete!"⁴¹

Textile items are essential for physical comfort on the body and in the architectural environment; and they are an easy and natural resource for ornamentation of both. After hundreds of years of using textiles, it seems that fiber had to be first accepted as an art form before it could be truly perceived as an aesthetic and integral part of the architectural environment in the United States.

Designer Concerns about the Use of Fiber Art Works

Worries and doubts emerge from three sides when a fiber art work is being considered for a special architectural space. The client, a building committee, or an individual, may not be convinced a fiber art work is what he wants; after all, he can not "see" it ahead of time. The architect or interior designer is caught in the middle, with the pulling force to please the client and the artistic desire to make the interior space more inviting to the human senses. The fiber artist is concerned with maintaining personal freedom of expression and convincing the

⁴¹"Fiber in Architecture," American Fabrics and Fashions 106 (Winter-Spring 1976):26.

interior designer to take a chance on his capabilities. These are but a few of the problems and positions of designers, clients, and craftsmen.

If the budget for art works is set early in the building process, it gives more flexibility in the commissioning and the timetable; and it usually means more money allocated for art works. When the interior designer is called in after the building is finished to merely add embellishments, the money is lean and commissions are difficult to give.⁴² When the designer has to contact a fiber artist after the building is complete, it not only limits the amount of money to be spent on art, but it also effects the design possibilities in installation, lighting, size, and concepts. Contact with a fiber artist in the early stages of construction gives time for planning proper installation and a needed period for collaboration among the relevant parties.

A case in point was carried out by Jung/Banner Associates, Inc., an architectural firm in Boston. Mr. Banner gave the fiber artist Peter Collingwood drawings illustrating the space where the design was to be hung. As construction progressed, Collingwood was given slides of the space and samples of the brick, oak trim, and paint color. The building

⁴²Richard Worthen, "The Willingness Without the Capacity," Fiberarts, May-June, 1976, p. 32.

contractor arranged support points and rigged winches to a stainless steel bar for proper installation. Two assistants, who were furnished by Banner, and Collingwood took two days to hang the piece. The final piece measured 16 feet by 28 feet and was described as a linen, macro-gauze hanging. The firm was so pleased with the Collingwood design that they have commissioned him to do another piece.⁴³

The above example makes a good case for the need of trust between parties and the need for collaboration between artist and architectural designer. It also introduces the idea of the importance to the fiber artist of successful past experiences in commissions toward obtaining future purchases and commissions.

One of the most common concerns of a client about a fiber piece is: "How do you clean it?" In most cases this is not a problem, because it can be professionally protected against easy soiling, molding, and mildewing and may later be professionally cleaned.⁴⁴

In most major cities, large dimension fiber art works to be hung in public buildings must be flameproofed to meet local fire codes or policies. This is a concern for the fiber artist at the point when the decision is made with regard to fiber content and type of dye to be used on

⁴³Robert Brannen, "A Collingwood in Massachusetts," Shuttle, Spindle, and Dyepot 9 (Winter 1977):9.

⁴⁴John Ellis, "How the Hell do You Clean It," Fiberarts, June, 1976, p. 17.

the fiber. Libby Platus, a fiber artist of California, made the following suggestions about flameproofing:

(1) select a professional flameproofer with large enough facilities to do the final work of art, (2) have the flameproofer make sample tests, (3) obtain certification of the flameproofing, and (4) include cost for flameproofing in proposal contract. She prefers not to go through the flameproofing process herself but rather to select a reputable flameproofer. Flameproofing requires careful planning, some equipment, and the necessity of handling chemicals.⁴⁵

Some fibers are naturally flame resistant, or they do not support combustion. Wool and other protein fibers are self-extinguishing when the flame is removed. Modacrylic and nylon fibers do not support combustion. Several textile manufacturers have developed and are using a process for making viscose rayon fire resistant. This is accomplished during the spinning process. Yarn texture and fabric construction also contribute to the flame resistance of textile items. Designers as well as fiber artists need to be aware of fiber properties and finishes.⁴⁶

⁴⁵Libby Platus, "Flameproofing Fibers," Shuttle, Spindle, and Dyepot 8 (Spring 1977):29-30.

⁴⁶Dorothy Siegert Lyle, Modern Textiles (New York: John Wiley and Sons, Inc., 1976), pp. 44-65, 102-109.

Designer Concerns in Commissioning
Fiber Artists

For the architect or interior designer to maintain a proper business status with clients, he or she should have a good business relationship with a commissioned artist. An architect from St Louis gave an account of an unfortunate experience with a craftsman. The craftsman would never set a price for his work. He brought in little wadded-up pieces of paper for sketches. He never presented any color swatches, and the time schedule was a mess.⁴⁷ Richard Hobbs, A.I.A. of Seattle, felt one of the fundamental problems in working with craftsmen was their inhibitions. He said, "We had a hard time just pinning the artists down and making them adhere to a strict timetable."⁴⁸ These architects indicated a distrust of the business and craftsmanship abilities of craftsmen in general.

As the above examples illustrate, there is a need for the fiber artist or any professional craftsman to exhibit a high degree of professional competence while working with architects and/or interior designers. Michael Scott, author of The Crafts Business Encyclopedia, made the following suggestions in working with designers:

⁴⁷The Craftsman's World (New York: American Craftsmen's Council, 1959), p. 129.

⁴⁸Harney, op. cit., p. 38.

Sketches, design proposals, color samples, even scale models are often required. There is usually a specific amount of money available, so it becomes necessary to calculate your cost and what you can do on the basis of the ultimate fee. The architect's requirements must be closely studied. If the craftwork becomes an integral part of the structure, it is necessary to work closely with the architect and the construction firm to coordinate the completion and installation of the craftwork with their schedules.⁴⁹

For the most part, designers may have few apprehensions about commissioning fiber artists, because they have had little experience in giving commissions. There may be a case for fiber artists and other craftsmen to educate designers on the merits of fiber art and crafts utilization in general.

Fiber Artists' Concerns about Commissions

Most books dealing with the "how-to" of the craft business state that architectural commissions are available through a number of sources. But the question arises, how does the fiber artist know an architect is designing a new building? It is crucial for the fiber artist to have a role from the beginning so that the art work relates to the building and does not serve merely as a backdrop. Since there are many preliminary steps dealing with zoning and the building commission, the fiber artist can probably find out such information at the city hall or county courthouse if the project is local. Another way for the fiber artist

⁴⁹Scott, op. cit., p. 14.

to be contacted early in a project is for the architect or interior designer to have an updated file on the artist and to be able to recall a presentation made by the artist.

Contacting and selling himself to an architect or interior designer is a concern of the fiber artist. Ken Weaver of Atlanta, Georgia, a successful full-time professional weaver, directly contacts a designer and makes an appointment to give a 30-minute presentation to a designer or several designers in a firm. During the presentation, he shows a few slides of past work and the process of one installation, reassures the designer about meeting flameproofing policies and follow-up care procedures, shows types of board presentations he can make to a client, explains how he determines costs (square footage, installation, and fiber content), and leaves a vita with six or eight slides or prints for the designer's file. He believes it is the responsibility of the fiber artist to make his/her work and abilities known to the designers. Mr. Weaver does not think gallery representation is nearly as profitable as working directly with designers.⁵⁰

The above described approach is successful for Ken Weaver. However, while there is no set formula, several fiber artists and writers have made the following suggestions: (1) exhibit as much as possible; (2) have a complete portfolio composed of professional looking slides and prints; (3) have

⁵⁰Ken Weaver, "Professionalism" presentation at the Environmental Arts Conference, Gatlinburg, Tennessee, 4 April 1979.

an up-dated, typed resume or vita; (4) request the time for a presentation at a meeting of the American Institute of Architects and/or the American Society of Interior Designers; (5) request personal meetings with architects and interior designers; and (6) have the fiber artist's name in the American Crafts Council's file system for artists.⁵¹

Jack Lenor Larsen taught a special seminar at the Haystack Mountain School of Crafts on how fiber artist may gain successful commissions. He stressed the essential components of a good presentation. Some of these were: (1) a quality sample should be made either in miniature or as a full-sized detail; (2) if a model exists, make a fiber sample to the scale of the model; (3) if a model does not exist, it may be worth the effort to make a simplified model and include a fiber piece to scale; (4) use a high quality graphic representation instead of a model; and (5) show a human figure to scale in either the model or rendering to communicate scale to the designer and client.

According to Larsen, at the time of a presentation a 10 percent presentation fee computed from the estimated total cost should be paid by the client and not by the designer who may be arranging the purchase. This fee is

⁵¹Alexander Jacopetti, "The Commercial Establishment Discovers Fiber Arts," Shuttle, Spindle, and Dyepot 8 (Spring 1977):75, Pulleyn, op. cit., pp. 38-39; Scott, loc. cit.

deductible from the final payment if a commission is received.⁵²

Mr. Larsen suggested when a commission is accepted that the fiber artist should have a letter of agreement ready to be signed by each party. It should stipulate time as well as payment schedules. He and Mr. Ken Weaver agree that the artist should request approval on lighting and installation.⁵³

Before venturing into the world of commissions, the fiber artist needs to feel competent in his creative ability and technical skills and possess adequate equipment. If the self-confidence in these areas exists, then the next step is to develop a professional approach to obtaining a commission and follow through with the effort.

Public Buildings as a Crafts Market

In investigating the opportunities for a fiber artist to receive a federal or local commission for a public building, it is necessary to assess the policies concerning commissions. From 1972 to 1977, the General Services Administration (GSA) commissioned 55 art works, totaling \$2.8 million for new federal buildings. These commissions were usually for art works in the traditional media and forms. In 1978 up to one-half of 1 percent funding was made available for art works

⁵²Jacqueline Davidson, "Larsen Seminar Pinpoints Essential Elements of Successful Commissions," The Crafts Report, November 1978, pp. 1, 10.

⁵³Ibid.

to be placed in existing buildings based on the current replacement cost of the facility. Under the art-in-architecture policy, one-half of 1 percent of the construction costs of a new building must be detailed for the purchase of art works.

Under the newly revised GSA program, the National Endowment for the Arts administers the search for artists to receive commissions and presents nominations to a GSA committee which makes a decision on an artist to make a presentation. After the artist is selected a contract is negotiated. The project architect and the design review panel of GSA review the artist's proposal and make the final decision. Under the revised guidelines of the art-in-architecture program, it is expected that a wide range of artists--craftsmen, photographers, environmental sculptors, etc.--can benefit.⁵⁴

In the summer of 1978, an investigation was made to determine which ones, if any, of the five cities pertaining to this study (Nashville and Memphis, Tennessee; Atlanta, Georgia; Birmingham, Alabama; and New Orleans, Louisiana) had an art-in-architecture policy for public city buildings. A chief administrator responsible for or knowledgeable of public policy in each of the five cities was contacted. Each official reported that his city did not have such a policy.

⁵⁴"Artist Due to Benefit from New GSA Policy," Higher Education and National Affairs, 30 September 1977, p. 8.

However, the mayor of Birmingham indicated the city was seriously considering the move toward designated funds for art works.

Nine states have enacted laws which allocate up to one percent of construction costs of a public building for purchase of original art.⁵⁵ An article in the AIA Journal in 1976 indicated at least 15 cities and four counties had programs which detailed a certain percentage of building costs for art.⁵⁶ None of the cities, states, or counties discussed in the articles were located in close proximity to the ones under investigation in this study.

The movement toward public support of the arts by incorporating art works into public buildings is progressing. As this movement increases, it will enable a broad spectrum of artists to participate in a profitable program which will also provide the American people with a substantial amount of public art.

Status of Professional Fiber Craftsmen

It seems at this time there is no reliable research classifying professional craftspeople in the U. S. according to their media or specialty area. This makes it difficult to ascertain with any certainty the number of fiber artists in the United States or, in particular, those located in the

⁵⁵The Crafts Report, December 1978, p. 9.

⁵⁶Harney, op. cit., p. 35.

South. However, there are two surveys which give some indication of a media breakdown of craftsmen.

In April of 1976, the staff of The Working Craftsman sent one-page questionnaires to 7,000 subscribers and had a return of 342 as of February, 1977. Of the respondents to this survey, the media breakdown was: weaving (26 percent), metals (19 percent), wood (16 percent), clay (21 percent), glass (9 percent), stitchery (11 percent), decorative arts (7 percent), and other (27 percent). Some respondents considered themselves productive in more than one medium. Forty-four percent of the respondents indicated they sold crafts on a full-time basis. Of the full-time craftsmen, 24 percent indicated an income less than \$1,000 in 1975, and 30 percent earned an income between \$1,000 and \$5,000. Due to a low response rate and a regional return, mainly from the Northeast and Central United States, the results were not comprehensive enough to compare to the total population.⁵⁷

In 1975 the American Crafts Council (ACC) surveyed its membership of 20,000 with a sampling size of approximately 1,000. Thirty-seven percent of the respondents were working craftsmen or artisans and 26 percent were teachers. Nearly one-half of the respondents indicated earning less than \$1,000 a year from their crafts. The ACC survey reported that over 30 percent of its membership were producing

⁵⁷The Working Craftsman, loc. cit.

functional or sculptural ceramics, over 25 percent were weavers and over 8 percent were classified in stitchery (embroidery, quilting, lace).⁵⁸

The Handweavers Guild of America (HGA) has approximately 20,000 members, but this could not be considered an accurate representation of the fiber artists population in the United States. Not all fiber artists consider themselves weavers.⁵⁹ In 1978 the Handweavers Guild of America did a random probability sampling of their membership. The report showed that 42 percent of the respondents had an annual income in the range of \$20,000 to over \$35,000, which did not include sales from weavings. Another 42 percent of the respondents sell their products. However, 61 percent of those selling their products earned less than \$500 per year from sales on weavings. Based on the results of the HGA membership survey, it appears that very few of their members earn a substantial part of their yearly income from craft sales.⁶⁰

The National Endowment for the Arts is in the process of making a comprehensive survey of American craftsmen and their organizations. In a preliminary study prepared in

⁵⁸To Survey American Crafts: A Planning Study, op. cit., pp. 4, 17.

⁵⁹Sue Brander, staff of the Handweavers Guild of America, telephone interview on July 15, 1977.

⁶⁰"HGA Membership Survey Findings," Shuttle, Spindle, and Dyepot 9 (Fall 1978):78.

1977, the researchers found it impossible, based on existing data, to estimate the number of craftsmen in the United States by media areas. The researchers assume there are 250,000 to 350,000 craftsmen affiliated with some type of craft organization. However, based on the classification of names of organizations listed in the Contemporary Crafts Marketplace, the researchers suggest there is a strong concentration of craftsmen in weaving, stitchery, and woodwork. They admit their methods of classification are crude.⁶¹

Based on existing information, it appears the total number of craftsmen producing in the fiber medium is equal to or higher than the number of craftsmen working any other specialty area. Earnings from fiber craft sales do not seem to be the major part of the fiber craftsman's yearly income. Yet, there are a few fiber artists who are trying to be economically self-reliant from craft sales, and probably even fewer who are succeeding.

There exists a dearth of published scientific research on the craftsman's market in general and the fiber artist's market in particular. Published research on the fiber arts market which collects data, gives precise facts and indicates relationships between fiber artist and consumer non-existent. However, it is needed, and this research sought to meet this need on a limited basis.

⁶¹To Survey American Crafts: A Planning Study, op. cit., pp. 16-18.

CHAPTER III

METHODS AND PROCEDURES

The purpose of this research study was to investigate (1) the extent of the existing fiber arts market with architects and interior designers and (2) workable channels for communication between fiber artists and interior designers or architects. Implementation of this study required certain procedural steps which are described in this chapter.

Characteristics of the Subjects

To carry out the stated purpose of this study, factual as well as opinion information was sought from professional architects and interior designers. Several environmental and professional characteristics concerning the architects and interior designers were determined before the actual subjects were chosen and before each was mailed a questionnaire. The characteristics included:

1. Architects and interior designers must work in metropolitan areas ranked among the fifty largest cities in the nation and containing 100,000 or more inhabitants
2. Architects and interior designers must work in metropolitan areas located in states in the South, excluding Florida
3. The subjects must be listed as members of either

the American Institute of Architects or the American Society of Interior Designers.

The states and five cities, including the rank order of size of city, which met the above stated requirements were: Memphis, Tennessee (16); Nashville, Tennessee (29); New Orleans, Louisiana (19); Atlanta, Georgia (28); and Birmingham, Alabama (47). This information came from the Statistical Abstract of the United States, 1976.

The 1977 Yellow Pages published by the Southern Bell and the South Central Bell Telephone and Telegraph Companies supplied the listings, including addresses, of the ASID and AIA membership for each city, which was the resource for determining the sizes of the populations and making the random selections of subjects.

Two characteristics of the subjects were established through the collection and treatment of data. They were: (1) the division of architectural design derived from the primary service of the firm and (2) the size of the firm indicated by the total billings for the past year.

Selection of the Subjects

The subjects of this research study were composed of professional members of ASID and AIA. For the reasons of limited research funds and the architects being the larger of the two groups, a smaller sampling of the AIA population was investigated. As recommended by the statistical consultant, a 10 percent or above response from the AIA population

was considered representative. Fifty-nine (14.4 percent) of the 411 total AIA members were randomly drawn for inclusion in the study. Thirty-nine of the 59 AIA members returned questionnaires. This was 66 percent of the AIA members sampled or 10 percent of the total AIA population. From the five cities in the South, the total population of professional ASID members was 59. Seventy-eight percent (46) were randomly selected as subjects. Thirty-five (76 percent) of the selected interior designers responded. The final sampling sizes of the two groups were 35 from the interior designers and 39 representing the architects.

Data Gathering and Instrumentation

The data needed for this study required the use of a questionnaire. The instrument was designed by the researcher on the basis of the objectives of this study. Efforts were made to design the questionnaire layout in a manner that would be simple to use, short, visually unthreatening, and conducive to coding responses without appearing impersonal. Attempts were made to be explicit and to use jargon-free language.

The five-page questionnaire contained 17 multiple choice questions. The data were coded as 65 variables corresponding to specific questions on the questionnaire. Question 11 had a 5-point Likert scale of agreement, with the value of 1 being coded as strongest agreement and the value of 5 being coded as strongest disagreement. Seven questions

(3, 4, 7, 10, 12, 13, and 14) each had a 4-point measure on either use, amount, importance, or influence. Of these, questions 3, 10, 12, 13, and 14 gave the respondent a choice category of "Great Deal," (question 10, "Extreme") "Moderate," "A Little," and "None," and were coded 1 through 4 respectively. On question 4 the values as coded and categories were:

(1) over \$2,000, (2) \$500 to \$2,000, (3) under \$500, and (4) none. The remaining questions (1, 2, 5, 8, 9, 16, and 17) required the respondent to select one answer from several choices or to check as many answers as applied (question 6). Four question (8, 9, 16, and 17) gave the subjects a chance to check "Other" and to specify their answers. Totally open-ended questions were intentionally avoided to simplify coding of responses.

For purposes of validation, the questionnaire and coverletter were critiqued by an editor of a national magazine for craftsmen, two professional members of ASID, a member of AIA, and a chairman of the department of marketing at a state university. In the pretesting, these participants were asked for any suggestions or revisions concerning the coverletter and the questionnaire in order to provide a valid data collection instrument for the actual study. None of the people pretesting the instrument were drawn in the samples.

As a result of the pretest, several revisions were made concerning the coverletter and questionnaire. The coverletter was rewritten to emphasize the valuable contribution the designer would be making to both the design and

crafts professions by participating in this study; and the opening paragraph was changed to include a question which personally involved the reader rather than making an impersonal factual statement as did the first version. The title and one question were omitted from the questionnaire and two questions (4 and 5) were added. These revisions were made on the basis of suggestions given by the pretesters.

The revised copies of the coverletter and the questionnaire were mailed to the subjects in January, 1979. Before mailing, each questionnaire was coded as either architect or interior designer. A self-addressed postcard which included the subject's name and address was enclosed with each questionnaire. The respondents were instructed to mail the postcards separately from the questionnaire but at the same time. This procedure assured the researcher that the questionnaires were completed and mailed; and it allowed the respondents to remain anonymous in their connection with a particular questionnaire. The respondents who did not return their postcards received a telephone call, another questionnaire and a follow-up letter stating the value of the study and the hope for a response. Self-addressed, stamped envelopes were enclosed with the questionnaires for the convenience of the respondents. In the event the envelope was misplaced by any of the respondents, the name and address of the researcher was listed on the last page of the questionnaire. The instrument, coverletter, and an example postcard appear in the appendix of this study.

To raise the prestige of the sender and to encourage response, the coverletter was printed on Interior Design and Housing departmental letterhead paper and included the signature and title of the Department Head, Dr. Robbie Blakemore. The five-page questionnaire was printed by the offset method on front and back of three sheets of paper which matched in color (ivory) and weight the coverletter and envelope.

Treatment of Data

The collected instruments were given a number and placed in the proper groups, either interior designer or architect. The responses were coded, keypunched, and verified by hand, and were tabulated by computer using the Statistical Package for the Social Sciences.

Data were analyzed in accordance with the plan to satisfy the two purposes and six basic objectives of this study. The analysis involved treatment of descriptive data and inferential data. The following procedure was utilized in analyzing the data.

Descriptive Data

All professional, market, channels of communication, and status characteristics identified in objectives one through four of this research study were used to present a descriptive overview of the perceptions of interior designers and architects. For each of the two sample categories, simple frequency distributions and means were constructed for

each of the 65 variables. Numbers of subjects, equivalent percentages, and means (where applicable) were presented in discussion and in table form in the initial analysis of data.

Inferential Data

The statistical techniques which were used to satisfy Objectives 5 and 6 and to test the hypotheses formulated for this study are described below.

In order to test Hypotheses 1 and 2 and to satisfy objectives 5 and 6 (parts a, b, and c), a t test was computed on two independent variables. The independent variable for Hypothesis 1 was primary service classification as to residential and commercial, and for Hypothesis 2, it was size of firm as to medium and large for the interior designers and small, medium, and large for the architects. Since the t test can only accommodate two groups and the size of architectural firm categories were three, an analysis of variance was run to obtain a F ratio rather than a t value as for the interior designers. In utilizing both types of statistical analyses, a test for mean differences was performed on the independent variables for Hypotheses 1 and 2. The same 10 dependent variables were used for Hypotheses 1 and 2. These were: (1) perceived amount of use of original fiber art work, (2) the total number of fiber art works commissioned or purchased, and (3) eight separate variables under potential barriers to the use of large scale fiber art works.

To satisfy Objectives 5 and 6 (parts d) and Hypotheses 3 and 4, a chi square test was employed to analyze data. Chi square testing determined if there were existing systematic relationships between the following pairs of variables:

1. Classification of firm as to primary service, commercial or residential, and the number of firms giving or not giving commissions

2. Size of firm (small, medium, large) and number of firms giving or not giving of commissions.

The .05 level of significance was accepted as the criterion for rejecting the null hypotheses.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

Introduction

Findings produced by this research study are presented both descriptive and inferential findings. Data were processed and tested on a Xerox computer using the Statistical Package for the Social Sciences programs. This chapter is divided into two sections: (1) descriptive findings and (2) inferential findings.

Descriptive Findings

The first three major objectives of this study were to provide a descriptive overview of certain characteristics relative to (1) interior designers and architects, (2) the fiber arts market, and (3) channels of communication between the designers (architects and interior designers) and fiber artists. The fourth objective proposed to determine the status of fiber art works in relation to other craft media (wood, metal, clay, and glass). Numbers, percentages, and means (when appropriate) were calculated in relation to each characteristic or variable and are presented here.

Characteristics of Subjects

Primary service area. There were two groups of designers in the study, each of which was classified by primary

service as residential or commercial (see Table 1). Analysis of the composition of the two groups revealed that the majority of architects (35 out of 39) were commercial and the larger number of interior designers (25 out of 35) was residential. The two groups were treated as samplings from two populations throughout the study; therefore, the total numbers of architects (39) and interior designers (35) were not summed.

TABLE 1
NUMBER AND PERCENTAGE OF SUBJECTS IN THE STUDY
BY PRIMARY SERVICE AND DESIGNER AREA

Primary Service	Designer Area			
	Architecture No.	%	Interior Design No.	%
Residential	4	10	25	71
Commercial	35	90	10	29
TOTALS	39	100	35	100

Sizes of firms. A categorical breakdown of sizes of firms for interior designers and architects was made based on three ranges of total billings for each of the two groups. Based on total billings of interior design firms for the past year, the largest percentage of firms (71 percent) fit into the \$100,000 or more (large) category, as indicated in Table 2. There were no interior designers belonging to firms in the

\$49,999 or less (small category). Due to this finding, the sizes of firms for interior designers were classified and treated in further analysis as two categories (medium and large), not three. The largest number of architectural firms (21 out of 39) were in the medium range (\$100,000 to \$499,999) whereas the small category (\$99,999 or less) had the smallest number of firms (5 out of 39). Even though the size classifications for interior design firms were reduced to two, the three architectural size classifications of small, medium, and large, were maintained for all further statistical treatment.

TABLE 2

NUMBER AND PERCENTAGE OF RESPONDENTS ACCORDING TO THE SIZE OF FIRMS BASED ON TOTAL BILLINGS FOR INTERIOR DESIGN AND ARCHITECTURAL FIRMS

Size of Firms	Interior Design			Architecture		
	Billings	No.	%	Billings	No.	%
Small	\$49,999 or less	0	0	\$99,999 or less	5	13
Medium	\$50,000-\$99,999	10	29	\$100,000-\$499,999	21	54
Large	\$100,000 or more	25	71	\$500,000 or more	13	33
TOTALS		35	100		39	100

Fiber Arts Market

Perceived use of fiber art works. Information regarding the perceived amount of use of original fiber art work by interior design and architectural firms as measured by great deal, moderate amount, a little, and none is found in Table 3.

TABLE 3

PERCEIVED AMOUNT OF USE OF ORIGINAL FIBER ART WORK BY
NUMBER AND PERCENTAGE OF INTERIOR DESIGN AND
ARCHITECTURAL FIRMS

Amount of Use Fiber	Interior Design		Architectural	
	No.	%	No.	%
Great Deal	6	17	1	3
Moderate Amount	7	20	4	10
A Little	10	29	13	33
None	12	34	21	54
TOTALS	35	100	39	100

Two-thirds of the interior designers reported that their firms used original fiber art works, whereas less than 50 percent of the architects had a similar response. Ten (29 percent) of the interior designers and 13 (33 percent) of the architects thought their firms had used fiber art works "a little." The lowest response by both interior designers and architects was found on the "great deal" measure with 17 and 3 percent respectively.

Thirty-four percent of the interior designers and 54 percent of the architects perceived their firms as using no original fiber art works. A higher percentage of interior design firms used original fiber art works than did architectural firms.

Money spent on fiber art. Data relevant to the estimated amount of money spent in the last year for fiber art works by each designer group are listed in Table 4.

TABLE 4

ESTIMATED AMOUNT OF MONEY SPENT ON FIBER ART
WORK BY NUMBER AND PERCENTAGE OF INTERIOR
DESIGN AND ARCHITECTURAL FIRMS

Amount of Money Spent on Fiber	Interior Design		Architectural	
	No.	%	No.	%
Over \$2,000	12	34	2	5
\$500 to \$2,000	4	12	5	13
Under \$500	7	20	4	10
None	12	34	27	69
No Response			1	3
TOTALS	35	100	39	100

Ranges for the amount of money spent are: (1) over \$2,000, (2) \$500 to \$2,000, (3) under \$500, and (4) none. The same percentage of interior designers reported spending over \$2,000

(34 percent) on fiber art works as reported spending none (34 percent). Sixty-nine percent of the architects reported spending no money on fiber art works while 5 percent spent over \$2,000. Sixty-six percent of the interior designers and 28 percent of the architects reported their firms had spent some money on original fiber art works in the last year.

Fiber works commissioned. The respondents were given a choice of several ranges representing the total number of fiber art works commissioned or purchased by their firms in the past two years. The four ranges were: none, 1-6, 7-12, and 13+. As shown in Table 5, the interior designers had the largest percentage (51 percent) in the 1-6 range and the smallest

TABLE 5

TOTAL NUMBER OF FIBER ART WORKS COMMISSIONED OR PURCHASED BY NUMBER AND PERCENTAGE OF INTERIOR DESIGN AND ARCHITECTURAL FIRMS

Total Number Fiber Works	Interior Design		Architectural	
	No.	%	No.	%
None	14	40	26	67
1-6	18	51	10	25
7-12	1	3	2	5
13+	2	6	1	3
TOTALS	35	100	39	100

percentage (6 percent) in the 13+ range. Sixty-seven percent of the architectural firms did not purchase or commission any fiber art works, with 25 percent utilizing one to six pieces.

Method of budgeting. Information concerning the most often used method for budgeting the purchase of a fiber art work is presented in Table 6. The largest percentages for both interior designers and architects (40 and 46 percent respectively) determine the amount to be spent after most of the architectural project is completed. Six of the 35 interior

TABLE 6

METHOD USED FOR BUDGETING FIBER ART WORKS
BY NUMBER AND PERCENTAGE OF INTERIOR
DESIGN AND ARCHITECTURAL FIRMS

Method of Budgeting	Interior Design		Architectural	
	No.	%	No.	%
Percentage of Total Costs	6	17	4	10
Determined Late in Project	14	40	18	46
Other	8	22	10	26
No Response	7	20	7	18
TOTALS	35	100	39	100

designers and four of the 39 architects indicated their firms "specified a percentage of the total project costs" for fiber art works. Twenty-two percent of the interior designers and 26 percent of the architects specified "other" means of budgeting. Most of these responses indicated that the budgeting of fiber art works was an arbitrary factor depending on the client's desires and finances. Some of the responses were: "Whatever the client is willing to spend," "Design importance determines price," and "Importance to overall project." The exception to the arbitrary processes indicated above was a method determined by the square footage of space to be enriched, which was specified by one architect. There were seven respondents from each design category who did not respond to any method of budgeting for fiber art works.

Commissions to fiber artists. Nearly one-half (49 percent) of the interior design respondents said their firms had given commissions to fiber artists in the past two years (see Table 7). Less than one-fifth (18 percent) of the 39 architects indicated that their firms had given commissions.

Dimension and technique of fiber art work--interior designers. The interior designers and architects were asked to indicate amount of use in terms of a great deal, moderate amount, a little, and none of one-of-a-kind fiber art works according to dimension and technique. Interior design firms used more two-dimensional than three-dimensional fiber art

TABLE 7

GIVING OR NOT GIVING OF COMMISSIONS TO FIBER ARTISTS
BY NUMBER AND PERCENTAGE OF INTERIOR
DESIGN AND ARCHITECTURAL FIRMS

Commissions	Interior Design		Architectural	
	No.	%	No.	%
Yes	17	49	7	18
No	18	51	32	82
TOTALS	35	100	39	100

work, as shown in Table 8. Fifty-seven percent of the respondents indicated their firms did not use three-dimensional works, while 34 percent did not use two-dimensional works. Interior designers evidenced the higher rate of use of two-dimensional works over three-dimensional with 9 percent using two-dimensional works a great deal, 26 percent a moderate amount, and 31 percent on a little. Of the fiber art techniques utilized in purchased pieces, the "woven" and "printed or dyed" were most often chosen. "Woven" and "printed" had the lowest percentages in the none measure (34 and 49 percent respectively), and they were the only techniques to receive responses in the great deal measure (14 and 3 percent respectively). The technique categories receiving the least amount of utilization were "hooked (rya)"

TABLE 8

NUMBER AND PERCENTAGE OF FIBER ART WORKS USED IN TERMS OF
DIMENSION AND TECHNIQUE BY INTERIOR DESIGN FIRMS

Classifications	Amount of Use								
	Great Deal		Moderate		A Little		None		
	No.	%*	No.	%*	No.	%*	No.	%*	
<u>Dimension</u>									
Three-dimensional	2	6	5	14	8	23	20	57	
Two-dimensional	3	9	9	26	11	31	12	34	
<u>Technique</u>									
Woven (tapestry or sculpture)	5	14	13	37	5	14	12	34	
Continuous Yarn (knit, crochet)	0	0	7	20	6	17	22	63	
Knitting (macrame)	0	0	3	9	9	26	23	66	
Hooked (rya)	0	0	3	9	7	20	25	71	
Applique and/or Embroidery	0	0	3	9	10	29	22	63	
Stuffed or Trapunto	0	0	4	11	5	14	26	74	
Printed or Dyed	1	3	8	23	9	26	17	49	

*Percent of total: N = 35

and "stuffed or trapunto." "Hooked" received 71 percent of the responses and "stuffed or trapunto" received 74 percent in the none measure of use.

Dimension and technique of fiber art work--architects.

The architectural firms, as represented in Table 9, had higher percentages in the great deal (5 percent) and moderate amount (18 percent) measures for two-dimensional fiber art works than for the equivalent three-dimensional measures. Approximately two-thirds of the architects did not use fiber art works in either dimension. The techniques least utilized by architects were "continuous yarn," "knotting (macrame)," "hooked (rya)," and "stuffed or trapunto" with each showing 80 percent or more in the none measure. Within the upper two measures of great deal and moderate amount, "woven" and "printed or dyed" had the highest percentages (summed 23 percent for each technique). As reported, the most utilized techniques in fiber art works purchased by architects were "woven" and "printed or dyed."

Potential use--interior designers. Interior

designer and architect respondents indicated whether they felt their firms would be willing to use fiber art works a great deal, a moderate amount, a little, or never in specified architectural environments. The interior designers, as shown in Table 10, were willing to use fiber pieces a great deal in the "hotels, restaurants and lounges" (31 percent) and "cultural arts buildings" (34 percent) categories. They were

TABLE 9

NUMBER AND PERCENTAGE OF FIBER ART WORKS USED IN TERMS OF DIMENSION AND TECHNIQUE BY ARCHITECTURAL FIRMS

Classifications	Amount of Use							
	Great Deal No.	%	Moderate No.	%	A Little No.	%	None No.	%
<u>Dimension</u>								
Three-dimensional	1	3	3	8	8	21	27	69
Two-dimensional	2	5	7	18	4	10	26	67
<u>Technique</u>								
Woven (tapestry or sculpture)	2	5	7	18	6	15	24	62
Continuous Yarn (knit, crochet)	1	2	2	5	5	13	31	80
Knitting (macrame)	1	3	1	3	6	15	31	80
Hooked (rya)	1	3	2	5	4	10	32	82
Applique and/or Embroidery	0	0	3	8	7	18	29	74
Stuffed or Trapunto	0	0	2	5	6	15	31	80
Printed or Dyed	3	8	6	15	2	5	28	72

*Percent of total: N = 39

TABLE 10

NUMBER AND PERCENTAGE OF POTENTIAL USE OF FIBER ART WORKS FOR SPECIFIC ARCHITECTURAL ENVIRONMENTS BY INTERIOR DESIGN FIRMS

Environments	Potential							
	Great Deal No.	%*	No.	Moderate %*	No.	A Little No.	%*	None No.
Religious Places	4	11	9	26	14	40	8	23
Banks	7	20	14	40	12	34	2	6
Merchandising (malls, etc.)	2	6	12	34	11	31	10	29
Homes	4	11	12	34	13	37	6	17
Colleges and Universities	8	23	11	31	13	37	3	9
Hotels, Restaurants, Lounges	11	31	14	40	8	23	2	6
Hospitals	3	9	10	29	11	31	11	31
Office Buildings (incl. fed.)	6	17	11	31	15	43	3	9
Cultural Arts Buildings	12	34	15	43	6	17	2	6

*Percent of total: N = 35

also willing to use fiber works a moderate amount in "banks" (40 percent), "hotels, restaurants, lounges" (40 percent), and "cultural arts buildings" (43 percent). The highest percentages of interior designer responses in the none measure were "merchandizing" (29 percent) and "hospitals" (31 percent). When viewed from the standpoint of either willing to use fiber art works (great deal to a little) or not at all, a total of 94 percent were willing to use fiber art works in "banks," "hotels, restaurants, and lounges," and "cultural arts buildings."

Potential use--architects. The data in Table 11 indicate that the architects were most willing to use fiber art works in the following environments: religious places, banks, office buildings, and cultural arts buildings. When the percentages from a great deal through a little were summed for each of the above named environments, the total was 87 percent; the highest total from all the environments. Nearly one-half of the architect respondents (49 percent) were willing to use fiber art works a moderate amount in "hotels, restaurants, and lounges." The environments receiving the highest responses in the none measure were "merchandizing" (31 percent) and "hospitals" (39 percent).

Channels of Communication

Consideration to use craftwork. Interior designers and architects selected the stage in the development of an architectural project in which they decide to use specific

TABLE 11

NUMBER AND PERCENTAGE OF POTENTIAL USE OF FIBER ART WORKS FOR SPECIFIC ARCHITECTURAL ENVIRONMENTS BY ARCHITECTURAL FIRMS

Environments	Potential							
	Great Deal No.	Great Deal %*	Moderate No.	Moderate %*	A Little No.	A Little %*	None No.	None %*
Religious Places	9	23	12	31	13	33	5	13
Banks	2	5	17	44	14	39	5	14
Merchandising (malls, etc.)	4	10	9	23	14	36	12	31
Homes	6	15	11	28	14	39	7	18
Colleges and Universities	3	8	14	36	16	41	6	15
Hotels, Restaurants, Lounges	7	18	19	49	6	15	7	18
Hospitals	4	10	5	13	15	39	15	39
Office Buildings (incl. fed.)	2	5	16	41	16	41	5	13
Cultural Arts Buildings	10	26	16	41	8	21	5	13

Percent of total: N = 39

art or craft work (Table 12). Thirteen (37 percent) of the half of the architects (49 percent) make the decision to use conception of a design idea while 34 percent wait until the period of execution to make a decision. Nearly one-half of the architects (49 percent) make the decision to use specific art or craft work at the conception of the design idea while 31 percent make the decision during the execution of the project.

TABLE 12

STAGE IN ARCHITECTURAL PROJECT WHERE CONSIDERATION TO USE CRAFT WORK BEGINS BY NUMBER AND PERCENTAGE OF INTERIOR DESIGNERS AND ARCHITECTS

Stage of Development	Interior Designers		Architects	
	No.	%	No.	%
Conception of Idea	13	37	19	49
During Execution	12	34	12	31
Toward Completion	8	23	7	18
No Response	2	6	1	2
TOTALS	35	100	39	100

Resources for obtaining craftsmen. Architects and interior designers designated which resources they had used within the past year to obtain information about craftsmen for the purpose of obtaining their art work. The "professional colleagues" resources received the highest number of

responses from both designer groups. It was found, as shown in Table 13, that 71 percent of the interior designers and 56 percent of the architects depend on their "professional colleagues" for information on craftsmen. The next highest resource for both designer groups was "exhibitions and personal shows of craftsmen" with 54 percent of the interior designers and 46 percent of the architects responding. The two least used resources according to percentages from interior designers and architects were "attended a workshop concerning crafts" (3 percent) for each designer group) and "American Crafts Council, craftsmen listing, and conferences" (9 percent interior designers and 8 percent architects).

TABLE 13

NUMBER AND PERCENTAGE OF INTERIOR DESIGNERS AND ARCHITECTS
USING SPECIFIC RESOURCES TO OBTAIN INFORMATION ABOUT
CRAFTSMEN FOR THE PURPOSE OF
OBTAINING THEIR ART WORK

Resources Used	Interior Designers N = 35		Architects N = 39	
	No.	%	No.	%
Craft Organizations	4	11	11	28
ACC Craftsmen Listing	3	9	3	8
Exhibitions	19	54	18	46
Crafts Fairs	11	31	13	33
Professional Colleagues	25	71	22	56
Magazine Articles	4	11	13	33
Attended Workshop	1	3	1	3
Advertisement	6	17	6	15

Resources for selection of fiber art work. Interior designers and architects reported that the most often used resource for the selection of fiber art works, as indicated in Table 14, was "direct contact with the craftsman." This choice received 43 percent of the interior designer responses and 21 percent from the architects. Neither of the design groups employed "competition among craftsmen for a commission" as a resource for selection of fiber art works. Since the fiber art resource question was only pertinent to those firms using fiber art works, 13 of the 35 interior designers and 22 of the 39 architects did not respond.

TABLE 14

MOST OFTEN USED RESOURCE FOR SELECTING FIBER ART WORKS
BY NUMBER AND PERCENTAGE OF INTERIOR DESIGN
AND ARCHITECTURAL FIRMS

Most Often Used Resource	Interior Design N = 35		Architectural N = 39	
	No.	%	No.	%
Catalog	4	11	4	10
Gallery	1	3	4	10
Direct Contact with Craftsman	15	43	8	21
Competition among Craftsmen for a Commission	0	0	0	0
Exhibition	2	6	0	0
Other	0	0	1	3
No Response	13	37	22	56

Important characteristics of fiber works to interior designers. More than four-fifths of the interior designers felt that "size of piece in relation to architectural "space" and "color" were extremely important characteristics to consider when selecting a fiber art work design (see Table 15).

TABLE 15

NUMBER AND PERCENTAGE OF INTERIOR DESIGNERS IN AGREEMENT WITH DEGREES OF IMPORTANCE FROM EXTREME TO NONE FOR SPECIFIED CHARACTERISTICS OF FIBER ART WORKS

Characteristics	Degree of Importance							
	Extreme		Moderate		Little		None	
	No.	%*	No.	%*	No.	%*	No.	%*
Size of Piece in Relation to Architectural Space	29	83	5	14	1	3	0	0
Color	28	80	7	20	0	0	0	0
Texture	21	60	11	31	2	6	1	3
Subject Matter	16	46	9	26	8	23	2	6
Construction	10	29	16	46	5	14	4	11
Fiber Content	5	14	11	31	10	29	9	26

*Percent of total: N = 35; Percentages rounded-off to nearest whole number

Nearly one-half (46 percent) of the interior designers thought "subject matter" of the art work was extremely

important. The type of "construction" as to woven, knotted, embroidered, etc., was moderately important to 46 percent. "Fiber content" received the lowest degrees of response of any characteristic with 29 percent on a little and 26 percent on the none measures.

Important characteristics of fiber works to architects. Seventy-seven percent of the architects, as shown in Table 16, indicated that "size of piece in relation to architectural space" was extremely important and 74 percent felt "color" was extremely important to the selection of a design. "Texture" received a 49 percent response on both extreme and moderate degrees of importance. Responses on type of "construction" were 39 percent on moderate and 26 percent on a little. The "fiber content" characteristic included a 39 percent response on moderate and a 31 percent response on a little measures. The highest percentages given in the extreme degree of importance measure were in the "size of piece in relation to architectural space" and in the "color" categories; and the highest percentages of architect responses in low degrees of importance measures were found in the type of "construction" and in "fiber content."

Potential barriers to the use of fiber works--
interior designers. The interior designer respondents were asked to register how strongly they agreed or disagreed on a 5-point measure of the listed potential barriers to the use

TABLE 16

NUMBER AND PERCENTAGE OF ARCHITECTS IN AGREEMENT WITH DEGREES OF IMPORTANCE FROM EXTREME TO NONE FOR SPECIFIED CHARACTERISTICS OF FIBER ART WORKS

Characteristics	Degree of Importance							
	Extreme		Moderate		Little		None	
	No.	%*	No.	%*	No.	%*	No.	%*
Size of Piece in Relation to Architectural Space	30	77	7	18	2	5	0	0
Color	29	74	10	26	0	0	0	0
Texture	19	49	19	49	1	3	0	0
Subject Matter	13	33	12	31	11	28	3	8
Construction	7	18	15	39	10	26	7	18
Fiber Content	5	13	15	39	12	31	7	18

*Percent of total: N = 39; percentages rounded-off to nearest whole number

of large scale fiber art works in architectural projects. As evidenced in Table 17, 29 percent of the interior design respondents agreed that "maintenance of fiber art works" is a barrier, and 37 percent neither agreed nor disagreed. Thirty-seven percent agreed that "meeting flameproofing policies" was a barrier. Twenty-six percent agreed, 34 percent disagreed, and 26 percent neither agreed nor disagreed regarding "installation" as a barrier. The interior designers agreed (37 percent) that "time required for mock-ups and samples"

TABLE 17

NUMBER AND PERCENTAGE OF AGREEMENT ON POTENTIAL BARRIERS TO THE USE OF FIBER ART
WORKS IN ARCHITECTURAL PROJECTS BY INTERIOR DESIGN FIRMS

Potential Barriers	Strongly Agree		Agree		Neither Agree nor Disagree		Disagree		Strongly Disagree	
	No.	%*	No.	%*	No.	%*	No.	%*	No.	%*
Maintenance of Fiber Art	2	6	10	29	13	37	7	20	3	9
Meeting Flameproofing Policies	7	20	13	37	7	20	6	17	2	6
Installation	1	3	9	26	9	26	12	34	4	11
Time Required for Mock-ups and Samples	2	6	13	37	10	29	8	23	2	6
Size of Space to be Embellished	3	9	9	26	11	31	9	26	3	9
Distrust of the Fiber Artist's Business Abilities	6	17	7	20	12	34	7	20	3	9
Distrust of the Fiber Artist's Aesthetic Abilities and Craftsmanship	3	9	7	20	10	29	13	37	2	6
Cost	4	11	12	34	11	31	8	23	0	0

*Percent of total: N = 35; Percentages rounded-off to nearest whole number

was a barrier. Twelve of the 35 interior designers neither agreed nor disagreed on the potential barrier of "distrust of the fiber artist's business abilities"; and seven respondents agreed, six strongly agreed, and seven disagreed. Thirty-seven percent disagreed that "distrust of the artist's aesthetic abilities and craftsmanship" was a barrier. "Cost" was considered a barrier by 34 percent agreeing and 11 percent strongly agreeing. The highest percentages of agreement on potential barriers were found on "meeting flame-proofing policies," "time required for mock-ups and samples," and "cost." The highest percentages on disagreement measures of barriers were recorded on "installation" and "distrust of the fiber artist's aesthetic abilities and craftsmanship."

Potential barriers to the use of fiber works--
architects. Data relative to barriers which may be perceived by architects as a hinderance to the use of large scale fiber art works are shown in Table 18. Forty-six percent of the respondents agree and another 10 percent strongly agree that "maintenance of fiber art work" is a barrier. More than three-fourths of the architect respondents either strongly agree or agree that "meeting flame-proofing policies" is a problem. Forty-six percent neither agree nor disagree that "installation" of fiber works is a barrier. "Time required for mock-ups and samples" appeared rather evenly distributed among the middle measures of

TABLE 18

NUMBER AND PERCENTAGE OF AGREEMENT ON POTENTIAL BARRIERS TO THE USE OF FIBER ART WORKS IN ARCHITECTURAL PROJECTS BY ARCHITECTURAL FIRMS

Potential Barriers	Strongly Agree No.	%*	No.	Agree No.	%*	Neither Agree nor Disagree No.	%*	Disagree No.	%*	Strongly Disagree No.	%*
Maintenance of Fiber Art	4	10	18	46	7	18	26	10	26	0	0
Meeting Flameproofing Policies	13	33	17	44	4	10	13	5	13	0	0
Installation	0	0 ^a	6	15 ^a	18	46 ^a	33 ^a	13	33 ^a	1	3 ^a
Time Required for Mock-ups and Samples	1	3	12	31	13	33	33	13	33	0	0
Size of Space to be Embellished	2	5	10	27	14	36	33	13	33	0	0
Distrust of the Fiber Artist's Business Abilities	2	5	6	15	17	44	33	13	33	1	3
Distrust of the Fiber Artist's Aesthetic Abilities and Craftsmanship	3	8	6	15	12	31	36	14	36	4	10
Cost	7	18	20	51	11	28	3	1	3	0	0

*Percent of total: N = 39, Percentages rounded-off to nearest whole number

^apercent of total: N = 38 on variable "installation"

agree, neither agree nor disagree, and disagree with 31, 33, and 33 percents respectively. Three-fourths neither agree nor disagree concerning the barrier of "distrust of the fiber artist's business abilities." Thirty-one percent of the respondents neither agree nor disagree, and 36 percent disagree with the potential barrier of "distrust of the fiber artist's aesthetic abilities and craftsmanship." A total of 69 percent either strongly agree or agree that "cost" is a factor which may hinder the use of large fiber art works by architectural firms. The architects present the highest percentages of agreement on three barriers:

(1) maintenance of fiber art work, (2) meeting flameproofing policies, and (3) cost. They have the highest percentage of disagreement to a listed barrier on "distrust of the fiber artist's aesthetic abilities and craftsmanship."

Influences on selection of fiber artists. Interior designers and architects indicated whether certain background information would influence their decision in the selection of a fiber artist for a commission a great deal, a moderate amount, a little, or none. As shown in Table 19, the interior designers valued "recommendation by a professional colleague" which received a total of 88 percent on the measure of a great deal and a moderate amount. In the selection of a fiber artist for a commission, 49 percent placed a great deal of value on "portfolio of previous work" and, this was followed with 31 percent on moderate amount.

TABLE 19

NUMBER AND PERCENTAGE OF AGREEMENT ON AMOUNT OF INFLUENCE OF SPECIFIC INFORMATION ON DECISION TO SELECT A FIBER ARTIST FOR A COMMISSION BY INTERIOR DESIGNERS

Specific Information	Amount of Influence on Decision					
	Great Deal No. %*	Moderate No. %*	A Little No. %*	None No. %*		
Recommendation by a Professional Colleague	18 51	13 37	1 3	3 9		
Portfolio of Previous Work	17 49	11 31	6 17	1 3		
Major Exhibition Record in Juried Competitions	9 26	14 40	7 20	5 14		
List of Previous Architectural Commissions	4 11	15 43	14 40	2 6		
Number of One and Two-Person Shows of the Fiber Artist	1 3	14 40	8 23	12 34		
Bachelor's Degree, Major in Textile Design, Fiber or Art	0 0	11 31	11 31	13 37		

*Percent of total: N = 35; Percentages rounded=off to nearest whole number

To 40 percent of the interior designers, the "major exhibition record in juried competitions" had a moderate amount of influence on their decisions. The "number of one- and two-person shows of the fiber artist" received responses of 40 percent on a moderate amount of influence and 34 percent on no influence. Thirty-seven percent of the interior designers felt that a "bachelor's degree with a major in textile design, fiber, or art" had no influence on their decision. Thirty-one percent felt it had a little influence. None of the respondents thought a bachelor's degree in a related area had a great deal of influence on their decisions to select a fiber artist for a commission. As indicated in Table 20, a majority of the architect respondents considered "recommendation by a professional colleague" to have either a great deal (36 percent) or a moderate amount (36 percent) of influence on their decisions to select a fiber artist. More than one-half of the architects felt that a "portfolio of previous work" would have a great deal of influence on their decisions. A total of 74 percent of the architects felt that "a list of previous architectural commissions" had either a great deal or a moderate amount of influence. Most of the architects indicated that "number of one- and two-person shows of the fiber artist" and a "bachelor's degree with a major in textile design, fiber, or art" were either of no consequence or of a little influence on their decision in the selection of a fiber artist for a commission.

TABLE 20

NUMBER AND PERCENTAGE OF AGREEMENT ON AMOUNT OF INFLUENCE OF SPECIFIC INFORMATION
ON DECISION TO SELECT A FIBER ARTIST FOR A COMMISSION BY ARCHITECTS

Specific Information	Amount of Influence on Decision							
	Great Deal No.	Great Deal %*	Moderate No.	Moderate %*	A Little No.	A Little %*	None No.	None %*
Recommendation by a Professional Colleague	14	36	14	36	7	18	4	10
Portfolio of Previous Work	23	59	11	28	4	10	1	3
Major Exhibition Record in Juried Competitions	7	18	14	36	14	36	4	10
List of Previous Architectural Commissions	11	28	18	46	8	21	2	5
Number of One- and two-Person Shows of the Fiber Artist	3	8	6	15	20	51	10	26
Bachelor's Degree, Major in Textile Design, Fiber or Art	1	3	8	21	16	41	14	36

*Percent of total: N = 39; Percentages rounded-off to nearest whole number

Type of business agreement. The designers who gave commissions were asked what type of agreement was made between the firm and the craftsman and what method of payment was made to the fiber artist. There were 19 out of 35 interior designers and 32 out of 39 architects who had not given commissions as shown in Table 21. One-half of the interior designers giving commissions used a contract written by the firm. Four of the 16 had verbal agreements. Six out of seven of the architectural firms giving commissions used a contract written by the firm. Two interior designers responded with "other" and specified a "written contract developed by both firm and craftsman."

Method of payment. Ten out of the 16 interior designers and three out of the seven architects giving commissions indicated that the most often used method of payment to the fiber artist was on a scheduled basis. Five interior designers and four architects responded with "one payment upon completion of project" as method of payment.

Perceived Amount of Use and
Money Spent on Fiber to
Other Media

A categorical breakdown of amount of use (purchase, commission, etc.) was made of four media along with fiber. For computation of means of each media category, the measures were coded with values as great deal (1), moderate amount (2), a little (3), and none (4). Therefore, the closer the mean was to unity the higher the degree of use.

TABLE 21

NUMBER AND PERCENTAGE OF TYPE OF BUSINESS AGREEMENT AND
METHOD OF PAYMENT TO THE FIBER ARTIST BY THE INTERIOR
DESIGN AND ARCHITECTURAL FIRMS GIVING COMMISSIONS

Type of Business Agree- ment/Method of Payment	Interior Design N = 35		Architectural N = 39	
	No.	%	No.	%
Verbal (spoken	4	11	1	3
Written Contract Mainly Developed by Firm	8	23	6	15
Written Contract Mainly Developed by Craftsman	2	6	0	0
Other	2	6	0	0
Total Number of Designers Giving Commissions	16	46	7	18
No Commissions	19	54	32	82
One Payment upon Completion of the Project	5	14	4	10
Payment on a Scheduled Basis	10	29	3	8
Full Payment at the Begin- ning of the Project	1	3	0	0
Other	0	0	0	0
No Commissions	19	54	32	82

In table 22, which represents interior designer responses, "fiber," with a mean of 2.8, was closest to 1. "Wood" was next with a mean of 2.9, and "metal," "clay," and "glass" each had a mean of 3.1.

For comparison of the estimated amount of money spent by interior designers in the last year for fiber art work to four other craft media, choices of three money ranges and none were given to the respondents. The ranges were (1) over \$2,000, (2) \$500 to \$2,000, (3) under \$500, and (4) none. Of the five media categories, fiber received the highest percentage of responses (34 percent) and clay received the lowest percentage of responses (9 percent) spending over \$2,000. Both fiber and wood received 34 percent or 12 respondents indicating they had not spent anything on fiber or wood. Fiber and wood had the lowest percentages in the none measure; therefore, they had the highest total percentages (66 percent) from ranges listing some money was spent. From the viewpoint of interior designers, they have used and probably have spent more money on fiber art works than on art from any other media category.

From the viewpoint of the architects, there was little difference in perceived amount of use of original craft items among the five categories. The fiber category had the lowest average use by one-tenth of one point. Fiber had a 3.4 mean, and each of the other four media categories received a 3.3 mean (see Table 23). The high

TABLE 22

NUMBER, PERCENTAGE, AND MEAN OF THE PERCEIVED AMOUNT OF USE OF FIBER TO OTHER MEDIA
AND THE ESTIMATED AMOUNT OF MONEY SPENT FOR FIBER TO OTHER MEDIA
BY INTERIOR DESIGN FIRMS

Amount of Use/Means/ Amount of Money	Fiber		Wood		Metal		Clay		Glass	
	No.	%*	No.	%*	No.	%*	No.	%*	No.	%*
Great Deal (1) ^a	6	17	6	17	2	6	1	3	4	11
Moderate (2)	7	20	3	9	9	26	8	23	5	14
A Little (3)	10	29	13	37	9	26	12	34	11	31
None (4)	12	34	13	37	15	43	14	40	15	43
Mean		2.8		2.9		3.1		3.1		3.1
Over \$2,000	12	34	7	20	9	26	3	9	6	17
\$500 to \$2,000	4	11	9	26	3	9	10	29	6	17
Under \$500	7	20	7	20	8	23	8	23	8	23
None	12	34	12	34	15	43	14	40	15	43

* Percent of total: N = 35; Percentages rounded-off to nearest whole number

^aAll numerals within parentheses denote assigned values for calculating the mean.

TABLE 23

NUMBER, PERCENTAGE, AND MEAN OF THE PERCEIVED AMOUNT OF USE OF FIBER TO OTHER MEDIA
AND THE ESTIMATED AMOUNT OF MONEY SPENT FOR FIBER TO OTHER MEDIA
BY ARCHITECTURAL FIRMS

Amount of Use/Mean Amount of Money	Fiber		Wood		Metal		Clay		Glass	
	No.	%*	No.	%*	No.	%*	No.	%*	No.	%*
Great Deal (1) ^a	1	3	3	8	4	10	2	5	4	10
Moderate (2)	4	10	6	15	3	8	7	18	5	13
A Little (3)	13	33	8	21	9	23	8	21	5	13
None (4)	21	54	22	56	23	59	22	56	25	64
Mean	3.4		3.3		3.3		3.3		3.3	
Over \$2,000	2	5	5	13	6	15	3	8	7	18
\$500 to \$2,000	5	13	4	10	2	5	4	10	2	5
Under \$500	4	10	7	18	6	15	6	15	3	8
None	28	72	23	59	25	64	26	67	27	69

*Percent of total: N = 39; Percentages rounded-off to nearest whole number

^aAll numerals within parentheses denote assigned values for calculating the mean

number of responses in the "a little" measure accounted for the fiber mean coming close to 4 (or none). However, fiber received the lowest percentage of responses (54 percent) of any craft category in the "none" measure. More than one-half the architects perceived not using any original craft works.

In terms of amount of money spent by architects under each of the five media categories, glass had the highest percentage of responses (18 percent) in the over \$2,000 range; however, this amount was counterbalanced by 69 percent of the respondents not spending any money on original glass works. The fiber category received the lowest number of responses (5 percent) in the over \$2,000 range and the highest number of responses (72 percent) in the none range. Under each media category, more than one-half of the architects indicated they did not spend any money on original craft items, and fiber was the least utilized medium.

Inferential Findings

Objectives one through four were satisfied with descriptive data analysis. The remaining two objectives required an inferential analysis which generated the testing of four hypotheses formulated for this study. The results of the inferential analysis of data are presented and discussed in the following text.

For testing Hypothesis 1, independent t tests were used for comparison of mean differences between residential and commercial design groups on each of 10 dependent variables.

On the same 10 variables, t tests were run to compare the means of interior design firm sizes, medium and large; thus testing Hypothesis 2 for interior designer responses. The t statistic was computed separately for both interior designers and architects. Since the architects had three groups under size of firm (small, medium, and large) and the t test can only accommodate two groups, an analysis of variance was used to complete the testing of Hypothesis 2. The analysis of variance computation resulted in mean squares between groups and within groups and F-ratios. To test Hypothesis 3, a chi-square test was run on primary service classifications, residential and commercial, against frequency of giving commissions to fiber artists; and it was used on size of firms against frequency of giving commissions to satisfy testing Hypothesis 4. All tests were at the .05 level of significance.

Hypothesis 1: There is no significant difference between the mean scores of firms classified as commercial and those classified as residential with respect to (1) perceived amount of use of original fiber art works, (2) total number of fiber art works commissioned or purchased, and (3) agreement to disagreement on potential barriers to the use of large scale fiber art works.

On the basis of findings shown in Table 24, the null hypothesis tested on interior designers was rejected on the first and second variables, (1) perceived amount of

TABLE 24

H₁: t TEST ANALYSIS OF RESIDENTIAL AND COMMERCIAL INTERIOR DESIGNER RESPONSES
 ON CERTAIN VARIABLES: PERCEIVED AMOUNT OF USE, NUMBER OF FIBER WORKS USED,
 AND EIGHT POTENTIAL BARRIERS TO THE USE OF FIBER ART WORKS

Variables Name/Service Classification	Mean	S.D.	t Value	df	P
<u>Perceived Amount of Use</u> (1) great deal to (4) none ^a					
Residential ^b	3.08	1.04	2.55	33	.015*
Commercial ^c	2.10	.99			
<u>Number of Fiber Works Purchased</u> (1) none to (4) 13+					
Residential	1.56	.71	-2.33	33	.206*
Commercial	2.20	.79			
<u>Maintenance Barrier</u> (1) strongly agree to (5) strongly disagree					
Residential	3.04	1.17	.61	33	.546
Commercial	2.80	.63			
<u>Flameproofing Policies Barrier</u>					
Residential	2.48	1.19	-.27	33	.789
Commercial	2.60	1.17			
<u>Installation Barrier</u>					
Residential	3.08	1.04	-1.59	33	.122
Commercial	3.70	1.06			
<u>Time Required for Samples Barrier</u>					
Residential	2.80	1.04	-.51	33	.612
Commercial	3.00	1.05			

TABLE 24 (Continued)

Variable Name/Service Classification	Mean	S.D.	t Value	df	P
<u>Size of Space to be Embellished Barrier</u>					
Residential	3.00	1.19	.00	33	1.000
Commercial	3.00	.94			
<u>Distrust Business Abilities Barrier</u>					
Residential	2.80	1.38	-.30 ^d	33	.764
Commercial	2.90	.57			
<u>Distrust Aesthetic Abilities Barrier</u>					
Residential	3.12	1.20	.05	33	.961
Commercial	3.10	.74			
<u>Cost Barrier</u>					
Residential	2.72	1.02	.60	33	.552
Commercial	2.50	.85			

^aNumerals within parentheses denote minimum and maximum values assigned for mean calculations.

^bResidential: N = 25, group size for all tests

^cCommercial: N = 10, group size for all tests

^dt test for unequal variances

* Significant at .05 level

use of original fiber art works and (2) total number of fiber art works commissioned or purchased; and it was accepted for the eight variables on specific barriers to the use of large scale fiber art works. The first two variables had t values of 2.55 and -2.33 which were high enough to be significant at the .05 level. The second variable had a negative t value for the reason that commercial interior designers had higher mean scores than did the residential group. A negative t value does not effect significance. The barrier variables did not have t values above 2.03 for 33 degrees of freedom; therefore, the null hypothesis was accepted for them. The t value of $-.30$ indicated that there was no significant difference between the perceptions of each group on the "distrust of business abilities barrier." However, the standard deviations of 1.38 for the residential group and .57 for the commercial group indicated there was more disagreement on this barrier among the residential respondents than among the commercial.

The mean distribution scores of interior designers on "perceived use" of fiber art works indicated that commercial designers perceived using significantly more fiber art works than did the residential group. Not only did the commercial designers perceive using more fiber art, but they commissioned or purchased significantly more fiber art works in the past two years than did the residential designers.

Table 25 provides the results of t tests performed on the responses of residential and commercial architect groups for the 10 variables. Of the 10 variables, only one met the .05 level of significance; thereby rejecting Hypothesis 1 on the meeting "flameproofing policies barrier" (2.86 t value) and accepting Hypothesis 1 on each of the others. The mean scores of the two groups on the meeting "flameproofing policies barrier" variable indicated that the commercial architects considered it significantly more of a barrier to the use of large scale fiber art works than did residential architects.

Hypothesis 2: There is no significant difference between the mean scores of small, medium, and large size firms with respect to (1) perceived use of original fiber art works, (2) total number of fiber art works commissioned or purchased, and (3) agreement to disagreement on potential barriers to the use of large scale fiber art works.

As the data analysis shows in Table 26, none of the variables had mean scores which were significantly different. Therefore Hypothesis 2 relative to size of firms of interior designers was accepted.

The mean scores for the "perceived amount of use" of original fiber art works variable are 3.30 for medium size firms and 2.60 for large size firms. The mean scores indicated that the large size firms perceived using more fiber art works than did the medium, but statistically it was not

TABLE 25

H₁: t TEST ANALYSIS OF RESIDENTIAL AND COMMERCIAL ARCHITECTS' RESPONSES ON
 CERTAIN VARIABLES: PERCEIVED AMOUNT OF USE, NUMBER OF FIBER WORKS USED,
 AND EIGHT POTENTIAL BARRIERS TO THE USE OF FIBER ART WORKS

Variable Name/Service Classification	Mean	S.D.	t Value	df	P
<u>Perceived Amount of Use (1) great deal to</u> (4) none					
Residential ^b	3.25	.96		37	.721
Commercial ^c	3.40	.78	.36		
<u>Number of Fiber Works Purchased (1) none to</u> (4) 13+					
Residential	1.25	.25		37	.591
Commercial	1.46	.13	-.54		
<u>Maintenance Barrier (1) strongly agree to</u> (5) strongly disagree					
Residential	2.50	1.00		37	.852
Commercial	2.60	1.01	.19		
<u>Flameproofing Policies Barrier</u>					
Residential	3.25	.96		37	.007*
Commercial	1.89	.90	2.86		
<u>Installation Barrier</u>					
Residential	2.75	.50		36	.174
Commercial	3.29	.76	-1.39		
<u>Time Required for Samples Barrier</u>					
Residential	3.00	1.15		37	.952
Commercial	2.97	.86	.06		

TABLE 25 (Continued)

Variable Name/Service Classification	Mean	S.D.	t Value	df	P
<u>Size of Space to Be Embellished Barrier</u>					
Residential	3.25	.96			
Commercial	2.94	.91	.64	37	.526
<u>Distrust Business Abilities Barrier</u>					
Residential	3.75	.50			
Commercial	3.06	.91	1.49	37	.144
<u>Distrust Aesthetic Abilities Barrier</u>					
Residential	3.75	.50			
Commercial	3.20	1.13	.95	37	.347
<u>Cost Barrier</u>					
Residential	2.25	.50			
Commercial	2.14	.77	.27	37	.789

aNumerals within parentheses denote minimum and maximum values assigned for mean calculations.

bResidential: N = 4, group size for all tests

cCommercial: N = 35, group size for all tests

*Significant at .05 level

TABLE 26

H₂: t TEST ANALYSIS OF INTERIOR DESIGNERS' RESPONSES FROM MEDIUM AND LARGE SIZE FIRMS ON CERTAIN VARIABLES: PERCEIVED AMOUNT OF USE, NUMBER OF FIBER WORKS USED, AND EIGHT BARRIERS TO THE USE OF FIBER ART WORKS

Variable Name/Size of Firm	Mean	S.D.	t Value	df	P*
<u>Perceived Amount of Use (1) great deal to (4) Nonea</u>					
Medium	3.30	.95			
Large	2.60	1.12	1.74	33	.091
<u>Number of Fiber Works Purchased (1) none to (4) 13+</u>					
Medium	1.60	.97			
Large	1.80	.71	-.68	33	.501
<u>Maintenance Barrier (1) strongly agree to (5) strongly disagree</u>					
Medium	2.60	1.17			
Large	3.12	.97	-.135	33	.187
<u>Flameproofing Policies Barrier</u>					
Medium	2.30	1.06			
Large	2.60	1.22	-.68	33	.502
<u>Installation Barrier</u>					
Medium	2.80	.92			
Large	3.44	1.08	-1.64	33	.110
<u>Time Required for Samples Barrier</u>					
Medium	2.80	1.03			
Large	2.88	1.05	-.20	33	.840

TABLE 26 (Continued)

Variable Name/Size of Firm	Mean	S.D.	t Value	df	P
<u>Size of Space to be Embellished Barrier</u>					
Medium	2.70	1.25	-1.01	33	.320
Large	3.12	1.05			
<u>Distrust Business Abilities Barrier</u>					
Medium	2.80	.91	-.01	33	.931
Large	2.84	1.31			
<u>Distrust Aesthetic Abilities Barrier</u>					
Medium	2.80	1.03	-.09	33	.282
Large	3.24	1.09			
<u>Cost Barrier</u>					
Medium	2.60	.97	-.22	33	.829
Large	2.68	.99			

aNumerals within parentheses denote minimum and maximum values assigned for mean calculations.

bMedium: N = 10, group size for all tests

cLarge: N = 25, group size for all tests

*All variables tested were non-significant at .05 level.

significant with a probability level of .091. Of all the variables tested for interior designers under Hypothesis 2, the "perceived amount of use" variable probability came the closest to the .05 level of significance of any.

On the basis of findings presented in Table 27, the mean scores analyzed on 10 variables indicated there were no significant differences in the architect responses from small, medium, and large size firms; therefore, Hypotheses 2, as tested for the architects, was accepted for each variable. To have obtained a probability less than .05, the F-ratio needed to be 3.26 or higher with 2/36 degrees of freedom. The variable that came closest to the criterion was the meeting "flameproofing policies barrier" with a probability of .085 and a F-ratio of 2.643. Based on the analysis of variance test run on each of 10 variables, the existing differences in mean scores from the three architectural firm sizes was attributable to random differences.

Hypothesis 3: There is no significant relationship between firms classified as residential and those classified as commercial and the frequency of giving commissions.

According to the data analysis shown in Table 28, there is a significant relationship between service classification of interior designers and the giving or not giving of commissions to fiber artists; thus, Hypothesis 3 for interior designers is rejected. The corrected chi-square

TABLE 27

H₂: ANALYSIS OF VARIANCE OF ARCHITECTS' RESPONSES FROM SMALL, MEDIUM, AND LARGE SIZE FIRMS ON CERTAIN VARIABLES: PERCEIVED AMOUNT OF USE, NUMBER OF FIBER WORKS USED, AND EIGHT BARRIERS TO THE USE OF FIBER ART WORKS

Variable Name	df	MSBa	MSWb	F Ratio	P*
Perceived Amount of use	2/36	.442	.621	.713	.497
Number of Fiber Works Purchased	2/36	.323	.526	.614	.547
Maintenance Barrier	2/36	1.484	.957	1.549	.226
Flameproofing Policies Barrier	2/36	2.367	.896	2.643	.085
Installation Barrier	2/35	.166	.587	.284	.755
Time Required for Samples Barrier	2.36	.798	.761	1.049	.361
Size of Space to be Embellished Barrier	2/36	1.257	.791	1.590	.218
Distrust Business Abilities Barrier	2/36	.985	.789	1.248	.929
Distrust Aesthetic Abilities Barrier	2/36	2.300	1.134	2.028	.146
Cost Barrier	2/36	.319	.568	.563	.575

*All variables tested were non-significant at the .05 level.

aMean square between groups

bMean square within groups

TABLE 28

H₃: CHI SQUARE ANALYSIS OF GIVING OR NOT GIVING OF COMMISSIONS
BY RESIDENTIAL AND COMMERCIAL INTERIOR
DESIGNERS AND ARCHITECTS

Designers/Service Classifications	Commissions		Chi Square	df	P
	Giving No.	Not Giving No.			
<u>Interior Designer</u> (N = 35)					
Residential (25) ^b	9	16			
Commercial (10) ^b	8	2	3.91	1	.04*
<u>Architect</u> (N = 30)					
Residential (4) ^b	0	4			
Commercial (35) ^b	7	28	.09	1	.76 ^c

^aPercent of cases in primary service classification

^bNumber of cases in each primary service classification

^cDid not meet chi square guideline that no more than 20 percent of the expected frequencies may be less than 5.

*Significant at the .05 level

test for interior designers on giving of commissions yielded the following results: $\chi^2 = 3.91$, $df = 1$, $p = .04$. The chi square test, a test of difference in proportions or percentages, showed the existence of a significant relationship but not where it existed. However, in looking at the raw data in terms of numbers and percentages, evidence as to where the relationship exists is indicated in the following percentages: 80 percent of the commercial interior designers gave commissions to fiber artists, whereas 36 percent of the residential designers gave commissions. As indicated, commercial designers were more likely to give commissions than residential designers. The statistical tests results indicate there is a significant relationship between primary service classification (residential and commercial) of interior designers and the giving or not giving of commissions to fiber artists.

The guideline necessary for chi square testing, no more than 20 percent of the expected frequencies may be less than five, was not met by the distribution of data from the architects. Hypothesis 3 for the architect responses was not testable.

Hypothesis 4: There is no significant relationship between small, medium, and large size firms and the frequency of giving commissions.

A chi square test was run on the size of firms by commissions given for both interior designers and architects

to satisfy Hypothesis 4. After computations for observed and expected frequencies for each cell were made, the results indicated that the assumption for chi square that no more than 20 percent of cells can have an expected frequency of less than five was not met. Essentially, as indicated in Table 29, Hypothesis 4 was not testable and inferences to statistically significant or non significant relationships could not be made.

TABLE 29

H₄: CHI SQUARE ANALYSIS OF GIVING OR NOT GIVING OF COMMISSIONS BY SIZE OF FIRMS OF INTERIOR DESIGNERS AND ARCHITECTS

Designers	Number	Chi Square	df	P
Interior Designers	35	2.03*	1	-
Architects	39	1.42*	2	-

*Did not meet chi square guideline that no more than 20 percent of the expected frequencies may be less than 5.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Problem and Purpose

There is an apparent need for fiber artists to expand their market for their own economic self-reliance. Inadequate data exist to aid the fiber artists toward market expansion. Therefore, the problem investigated is the potential for expansion and improved utilization of the fiber arts market through interior designers and architects.

The purpose of this research study was to investigate (1) the extent of the existing fiber arts market with architects and interior designers and (2) workable channels for communication between fiber artists and interior designers or architects. Based on the research findings, some guidelines were developed for fiber artists to use to improve their financial status.

Delimitations

This research study was delimited to (1) a representative sampling from each of the professional memberships of the American Institute of Architects (AIA) and the American Society of Interior Designers (ASID) and (2) to the membership lists of designers with business addresses in one of the following metropolitan areas of the South: Nashville, Tennessee; Memphis, Tennessee; Atlanta, Georgia; Birmingham, Alabama; or New Orleans, Louisiana. The results of this

study were applicable to the two populations sampled and the geographical areas serviced by the respondents.

Procedures

The subjects of this research study were randomly drawn from the professional memberships of ASID and AIA. The membership lists were taken from 1977 Yellow Pages publications of each of the previously mentioned five metropolitan cities.

The instrument used to collect data from the subjects was a five-page questionnaire developed by the researcher. It was comprised of 17 multiple choice questions which produced 65 variables. To improve validity, the original questionnaire was pretested by five professionals in the subject areas of interior design, architecture, business, and crafts.

The randomly selected subjects representing each population, 46 interior designers and 59 architects, were mailed an envelope which contained a coverletter, questionnaire, self-addressed and stamped envelope, and a postcard addressed to the researcher with the respondent's name and address on the reverse side. When the respondents returned the postcards separately from the questionnaires, their anonymity was assured, and the researcher was allowed to know who had not responded. The non-respondents were contacted by telephone and mailed another questionnaire if needed. The sampling sizes, based on total number of returned questionnaires, were 35 interior designers and 39 architects.

Upon receiving the questionnaires, each was given a number and placed in the proper group, either interior designer or architect. The responses were coded, keypunched, and verified by hand, and were tabulated by computer using the Statistical Package for the Social Sciences.

Data were analyzed to satisfy the purpose, six objectives, and four hypotheses of this study. The analyses involved treatment of descriptive and inferential data. For descriptive analysis of objectives one through four, frequency distributions and means (where applicable) were performed on each of the 65 variables. In order to test Hypotheses 1 and 2 and Objectives 5 and 6 (parts a, b, and c), t tests and an analysis of variance were the statistical techniques employed. To satisfy Objectives 5 and 6 (parts d) and Hypotheses 3 and 4, a chi square test was used to analyze the data. The collected data were treated and analyzed separately for interior designers and architects.

Summary of Descriptive Findings and Conclusions

Descriptive findings and conclusions are presented in terms of the first four objectives as listed in Chapter I. The presentation format is: statement of each objective followed by a brief summary and a conclusion, when appropriate, for each designer group.

Objective 1

The first objective was to provide a descriptive over-

view of the interior designers and architects with regard to (1) the division of architectural design according to primary service (commercial interior design, residential interior design, commercial architectural design, residential architectural design) and (2) size of firm according to total billings for the past year.

The interior design responses indicated that nearly three-fourths were primarily involved in residential work and were part of firms having total billings of more than \$100,000 for the past year. None of the interior design respondents indicated billings less than \$50,000.

The primary service of the architects was commercial (90 percent), and more than one-half were members of firms having billings for the past year between \$100,000 and \$499,999. Thirty-three percent of the architectural firms had billings of \$500,000 or more.

Objective 2

The second objective was to provide a descriptive overview of the fiber arts market according to architects and interior designers with regard to (1) perceived amount of use of original fiber art work, (2) estimated amount of money spent on fiber art works in the last year, (3) total number of fiber art works commissioned or purchased within the past two years, (4) most often used method of budgeting the purchase of fiber art works, (5) the giving or not giving of commissions to fiber artists in the past two years,

(6) amount of use of fiber art works in terms of dimension (two or three) and technique (woven, continuous yarn, knotting, etc.), and (7) potential amount of use of fiber art works according to specific architectural environments: religious places; banks, merchandising places; homes; colleges and universities; hotels, restaurants, lounges; hospitals; office buildings; and cultural arts buildings.

Findings--interior designers. A majority of interior designers perceived their firms as neither not using (34 percent) or using a little (29 percent) original fiber art works; and 91 percent indicated purchasing or commissioning six or less individual fiber works in the past two years. Yet, 34 percent did indicate their firm spent over \$2,000 and another 12 percent spent \$500 to \$2,000 for original fiber art works in the past year. Nearly one-half the designers gave commissions to fiber artists during the past two years. It is likely they did not budget early in the project for the commissions, for the reason that 40 percent indicated that the amount of money for fiber art works was determined after most of the project was completed. Of those interior designers who indicated their firms used fiber art works, two-dimensional works were utilized more than three-dimensional. They showed a preference for woven and printed or dyed techniques over such methods of designing as continuous yarn, knotting, hooked, applique, and stuffed. Interior designers indicated a willingness to use in the future fiber art works in banks, hotels, restaurants, lounges, and cultural arts buildings but were not as

willing to use fiber pieces in merchandising areas and hospitals.

Conclusion--interior designers. Interior designers of the South appear to be a limited sales outlet for fiber artists who are willing to start the fiber design after most of the funds have already been designated in the architectural project. Also, interior designers seem to be willing to use original fiber art works in the future, therefore a continued market exists. The interior designer is more likely to purchase two-dimensional works in woven and/or printed techniques than three-dimensional fiber items.

Findings--architects. More than two-thirds of the architects (69 percent) indicated their firms did not spend any money in the last year for original fiber art works. Five percent spent more than \$2,000. In the past two years, 26 percent of the architects purchased or commissioned in the range of one to six pieces, and eight percent commissioned or purchased seven or more pieces. Of those works purchased, 18 percent were by commissions directly to fiber artists. The budgeting for those fiber works was usually determined after most of the architectural projects were completed. When the fiber art works were selected, there was little preference from the architects for two-dimensional over three-dimensional. Some preference in terms of amount of use was evident in the woven technique followed by printed or dyed and applique as opposed to continuous yarn, knotting, hooked,

and stuffed techniques of designing. The architects indicated a willingness to use fiber art works (percentages represent totals from measures of a little to a great deal) in such environments as religious places (87 percent), office buildings (87 percent), and cultural arts buildings (87 percent) followed closely by banks (86 percent) and colleges and universities (85 percent). They were not as willing to use fiber art works in hospitals and merchandizing areas.

Conclusion--architects. At the present time, architects of the South do not appear to be a profitable sales outlet for the fiber artist, particularly in terms of direct commissions. However, there may be a potential for market increase since there was an indication of a willingness to use fiber art works in specified environments.

Objective 3

The third objective was to present a limited description of selected channels for communications between the designers (architects and interior designers) and craftsmen or fiber artists with regard to (1) the stage in the development of an architectural project where consideration to use specific art or craft work begins, (2) resources used to obtain information about craftsmen for the purpose of obtaining their art work, (4) characteristics which are valued by the architects and interior designers as extremely important to not very important in their choices of a fiber art design, (5) perceived barriers and nonbarriers to the use of large

scale fiber art works, (6) information which influences the designer's decision in the selection of a fiber artist for a commission, and (7) type of business agreement between firm and craftsmen and method of payment to the fiber artist.

The following summary of findings covers a wide range of communication which has a potential effect on the relationship between either group of designers and craftsmen.

Findings--interior designers. Most of the interior design respondents indicated that the consideration to use specific art or craft work began either at the conception of a design idea (37 percent) or during the execution of the project (34 percent). In this study the consideration to use crafts was not confused with or synonymous with the method of budgeting for purchase of fiber art works (Objective 2). After consideration to use a craft item has been established, the interior designers turn to their professional colleagues as a resource for information about a craftsman for the purpose of obtaining his or her work, which 71 percent did in 1978. Fifty-four percent attended exhibitions and/or personal shows of craftsmen as a means of gathering information concerning a craftsman. The interior designers of the South indicated the least used resources on craftsmen were attending a crafts workshop (3 percent) and checking the craftsmen listing of the American Crafts Council (9 percent). Of the 22 designers who had purchased original fiber arts works, 15 had made direct contact with the fiber artist and four used catalogs. In terms

of specific physical and aesthetic fiber art characteristics, the designers considered size of piece in relation to the architectural space and the design element, color, as the most important attributes of a fiber art work. In looking at what the interior design respondents perceived as potential barriers to the use of large scale fiber art works, it was found that meeting flameproofing policies followed by the cost were the foremost barriers. Distrust of the fiber artist's business abilities was not strongly considered a barrier, yet neither was there strong disagreement to this as a barrier. The types of information most vital to the respondents concerning the decision to select a fiber artist for a commission were recommendation by a professional colleague and viewing a portfolio of previous work; and the least influential types of information on the decision were a bachelor's degree in textile design, fiber, or art, and the number of exhibitions attributed to the fiber artist. When the designers gave commissions to fiber artists, they indicated the types of business agreements were written contracts developed by the firm (50 percent) or verbal (25 percent). A majority of those designers giving commissions (63 percent) paid the fiber artist on a scheduled basis and another 31 percent made one payment upon completion of the project.

Conclusion--interior designers. From the viewpoint of interior designers of this study, the one factor appearing to have the strongest influence on obtaining information

about a particular craftsman and on the decision to select a particular fiber artist for a commission is the opinion of a professional colleague--another interior designer. The interior designers seem to prefer to purchase through direct contact with the fiber artist and, when purchasing a particular piece of work, to be interested in size and color more than subject matter, type of construction, or fiber content. The designers indicate that the strongest barrier against using large scale fiber art works is meeting the flameproofing requirements or fire codes.

Findings--architects. Nearly one-half of the responding architects (49 percent) indicated they decide at the conception of an idea for an architectural project whether or not to use specific art or craft work. If the decision is to commission a fiber artist, the architects indicated (by a total of 87 percent on the measures of a great deal and a moderate amount) that the most important influence on their decision was a portfolio of previous work from the fiber artist. List of previous architectural commissions had the next highest total concerning the type of information influencing a decision to select a fiber artist. The actual use of a professional colleague in the past year as a source for information concerning any type of craftsman for the purpose of obtaining his or her work received the highest response rate (56 percent) out of a list of eight. Forty-six percent of the architects used exhibitions as a resource for information. Of the fiber art

works purchased, direct contact with the craftsman was the most often used means of securing work with catalog and gallery the second most often used resources. When selecting fiber art works, the architects felt that size, color, and texture of the piece were almost equally important to the selection. In the consideration to use large scale fiber art work, the architects indicated that meeting flameproofing policies and the cost of the fiber art work were potential barriers to its use. Of the seven architects giving a commission to a fiber artist in the past two years, six used a written contract developed mainly by the firm and the methods of payment were either one payment at the completion of the project or on a scheduled basis.

Conclusion--architects. In gathering information about craftsmen for the purpose of obtaining their art work, the architect in the South listens to the opinion of a friend or a professional colleague and uses exhibitions and/or personal shows of craftsmen as a resource. When the architect purchases fiber art works, the most often used resource is direct contact with the artist. In selecting a fiber artist for a commission, the architect is influenced by the portfolio of previous work and the list of previous architectural commissions--experience of the fiber artist. The characteristics of the fiber art work valued by the architects are size, color, and texture. The factor that is most likely to hinder the use of a large scale fiber art work is getting the piece to meet flameproofing policies.

Objective 4

The fourth objective was to determine the status of fiber arts in relation to other craft media (wood, metal, clay, and glass) by comparing the perceived degree of use of fiber to the other media and the estimated amount of money spent for fiber to each of the other media.

Findings--interior designers. The interior design respondents perceived using more original fiber work than using craft work from the other four media categories of wood, metal, clay, and glass. Also, they spent more money in the last year on fiber items than they spent on other media.

Conclusion--interior designers. It appears interior designers in the South utilize original fiber art works more than art items from any of the other categories--wood, metal, clay, and glass.

Findings--architects. The architect respondents in this study perceived little difference in the use of original fiber art work in comparison to other media. However, they indicated spending less money for fiber art works than was spent for craft items from each of the other media categories of wood, metal, clay, and glass. More than one-half the architects did not utilize craft work from any of the five media categories.

Conclusion--architects. It appears architects in the South utilize original fiber art works less than art items

from any of the other categories--wood, metal, clay, and glass.

Summary of Inferential Findings and Conclusions

The conclusions from the inferential findings in this study are based on the results of testing the four null hypotheses. The conclusions drawn relate only to the two populations (interior designers and architects) as defined in Chapter I and the variables stated in the hypotheses. The presentation format is: statement of each hypothesis and test analysis and conclusions for each designer group.

Hypothesis 1

There is no significant difference between the mean scores of firms classified as commercial and those classified as residential with respect to (1) perceived amount of use of original fiber art works, (2) total number of fiber art works commissioned or purchased, and (3) measure of agreement on potential barriers to the use of large scale fiber art works.

This null hypothesis was tested with a t test at .05 level of significance for each group of designers. For the interior designers it was rejected on the first and second variables, and it was accepted for the eight variables on specific barriers to the use of large scale fiber art works. For the architects, Hypothesis 1 was accepted on all the variables except for the variable identified as meeting "flameproofing policies," and it was rejected on this one.

For the interior designers, it is concluded that commercial designers perceive using significantly more original fiber art work and purchase or commission significantly more fiber art works than do the residential designers. There is no significant difference between the residential and commercial interior designers concerning potential barriers to the use of large scale fiber art works.

For the architects, it is concluded that commercial architects consider the need to meet "flameproofing policies" as significantly more of a barrier to the use of large scale fiber art works than do residential architects. There is no significant difference between residential and commercial architects concerning the other variables specified in Hypothesis 1.

Hypothesis 2

There is no significant difference between the mean scores of small, medium, and large size firms with respect to (1) perceived amount of use of original fiber art works, (2) total number of fiber art works commissioned or purchased, and (3) measure of agreement on potential barriers to the use of large scale fiber art works.

This null hypothesis was tested with a t test for the interior designers and an analysis of variance for the architects. The .05 level of significance was used with each test method. For both the interior designers and the

architects, the null hypothesis was accepted.

Relative to architects and interior designers, it is concluded that there is no significant difference between size of firm and (1) perceived amount of use of original fiber art works, (2) amount of works commissioned or purchased, and (3) measure of agreement on potential barriers to the use of large scale fiber art works.

Hypothesis 3

There is no significant relationship between firms classified as residential and those classified as commercial and the frequency of giving commissions.

This null hypothesis was tested with a chi square test at the .05 level of significance. Hypothesis 3 was rejected for the interior designers. For interior designers a significant relationship existed between the classification of a firm as to residential or commercial and the giving or not giving of commissions to fiber artists in the past two years. Eighty percent of the commercial interior designers gave commissions whereas 36 percent of the residential designers gave commissions. Concerning the comparisons of the same variables for the architects, the data did not meet the chi square guideline that no more than 20 percent of the expected frequencies may be less than five; therefore, it was not testable.

Relative to interior designers, it is concluded that a significant relationship exists between service classifica-

tion and the giving or not giving of commissions. Commercial interior designers are more likely to give commissions than residential designers.

Hypothesis 4

There is no significant relationship between small, medium, and large size firms and the frequency of giving commissions.

It was planned to test this null hypothesis with a chi square test. After computations for observed and expected frequencies were made, the results indicated that the assumption concerning expected frequencies for chi square was not met; therefore, Hypothesis 4 was not testable by this method for either interior designers or architects.

Recommendations

Based on the descriptive and inferential findings and conclusions of this study, these recommendations toward the resolution of the problem are offered:

1. Fiber artists who produce, at least in part, two-dimensional works in woven and/or printed techniques should be able to find a segment of their market through professional interior designers in the South.

2. Even though the architects have not been a substantial sales outlet for fiber art works in the past, fiber artists should take action to increase their market potential for the reason that a willingness to use fiber

art works in specified environments was indicated.

3. Fiber artists should be informed that with interior designers potential sales and commissions for fiber art works are as likely to occur as for art works from other media categories. The reverse is true with architects.

4. Fiber artists should make contact with designers at the conceptual stage of an architectural project and be prepared to encourage budgeting for the art work early in the project.

5. Fiber artists should undertake to get their work and names known to ASID members for the reason that the designers are influenced by the opinions of their colleagues when gathering information about craftsmen for the purpose of purchasing art work and in selecting fiber artists for commissions.

6. Fiber artists should act on the understanding that architects are influenced in the selection of fiber artists for commissions by a portfolio of previous work and a list of previous architectural commissions.

7. Fiber artists should undertake to get their work and names known to AIA members and to participate in exhibitions which may be attended by architects.

8. Fiber artists should be prepared to present and to discuss their work and to contribute to the business transactions with interior designers and architects for the reason that the designers purchase through direct contact.

9. Fiber artists should be experienced in the manipulation and the articulation of the elements and principles of design with emphasis on color, texture, and size relationships.

10. Even though the interior designers and architects showed little interest in fiber content in comparison to other characteristics influencing the selection of a fiber art design, it is a major factor contributing to a fiber art work meeting flameproofing policies. Fiber artists should be knowledgeable concerning textile properties, flameproofing finishes, and local and federal flameproofing regulations.

11. Fiber artists should investigate and act on the potential use, placement, and ease of meeting flameproofing policies for fiber art works in religious places, banks, hotels, restaurants, lounges, office buildings, and cultural arts buildings.

12. Fiber artists should be informed that they are more likely to receive a commission or to have an existing piece purchased from an interior designer whose primary service area is commercial than from a residential designer.

13. Fiber artists should be informed that size of firms, in terms of total billings, is of little consequence to perceived amount of use of original fiber art works or total number of works purchased or commissioned by interior designers and architects.

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APPENDIX

crafts and interior design • the university of tennessee

January, 1979

Dear

Have you considered commissioning original art objects for architectural projects within the past year? If yes, you may be aware of potential communication problems between the artist/craftsman and the designer.

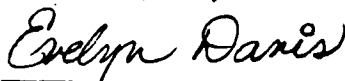
There is a nationwide struggle for the artist/craftsman to be economically self-reliant. For this reason, an attempt is being made to investigate the market potential for craft works, specifically fiber art works, and to identify some satisfactory ways the fiber artist can communicate with the professional designer.

The data collected from the returns on the questionnaires will be used for my dissertation leading to a Ph.D. from the University of Tennessee, and it is hoped that national publications will result from the study. Questionnaires are being sent to a select group of interior designers and architects in six major cities in the South. To make this study beneficial for artist/craftsmen and professional designers, your opinion is invaluable. Please take a few minutes to complete and return the enclosed questionnaire.

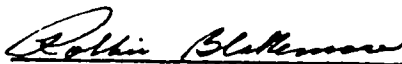
To assure your anonymity, it is requested that the enclosed postal card be separately returned to me when you have completed and mailed the questionnaire. This will enable me to know which firms have responded; thus your responses will remain anonymous.

Your time and cooperation in this request are important.

Sincerely yours,



Evelyn Davis, Asst. Professor
Department of Environmental Design
University of Southern Mississippi



Robbie Blakemore, Head
Crafts and Interior Design
University of Tennessee, Knoxville

Enc.: Questionnaire
Stamped, self-addressed envelope
Self-addressed postal card

college of home economics • knoxville, tennessee 37916 • telephone (615) 974-2369

QUESTIONNAIRE

A B

1. Please indicate which division of architectural design is the primary service of your firm. **CHECK ONE BOX**
- a. Residential interior design
 b. Commercial interior design
 c. Residential architectural design
 d. Commercial architectural design
2. Please indicate within which range were the total billings of the firm for the past year. **CHECK ONE BOX UNDER YOUR CATEGORY**
- | <u>Interior Design Firm</u> | <u>Architectural Firm</u> |
|---|---|
| a. <input type="checkbox"/> \$49,999 or less | a. <input type="checkbox"/> \$99,999 or less |
| b. <input type="checkbox"/> \$50,000 - \$99,999 | b. <input type="checkbox"/> \$100,000 - \$499,999 |
| c. <input type="checkbox"/> \$100,000 or more | c. <input type="checkbox"/> \$500,000 or more |

QUESTIONS ON CRAFTS

3. Listed below are several media categories used in making craft items. Indicate the amount of use (purchase, commission, etc.) by your firm of original craft work in each medium. **CHECK ONE BOX ON EACH LINE**

MEDIA OF ORIGINAL DESIGNS	AMOUNT OF USE			
	GREAT DEAL	MODERATE AMOUNT	A LITTLE	NONE
a. Wood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Metal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Clay (ceramic)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Fiber	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Glass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Please estimate the amount of money spent in the last year for each category of craft media. **CHECK ONE BOX ON EACH LINE**

MEDIA OF ORIGINAL DESIGNS	AMOUNT OF MONEY			
	OVER \$2,000	\$500 to \$2,000	UNDER \$500	NONE
a. Wood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Metal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Clay	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Fiber	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Glass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE TURN PAGE (on back)

5. At what stage in the development of an architectural project does the consideration to use specific art or craft work usually take place?
 CHECK ONE BOX
- a. At conception of the design idea
 b. During the execution of the project
 c. Toward the completion of the project
6. Indicate which of the following resources you have used within the past year to obtain information about craftsmen for the purpose of obtaining their art work. CHECK AS MANY AS APPLY
- a. State and/or professional craft organizations
 b. American Crafts Council, craftsmen listing, conferences
 c. Exhibitions and/or personal shows of craftsmen
 d. Attended a Crafts Fair
 e. Heard about the craftsman through a friend or professional colleague
 f. Read about the craftsman in a magazine
 g. Attended a workshop concerning crafts
 h. An advertisement in a magazine by the craftsman

QUESTIONS ON FIBER ART WORKS

(NOTE: For purposes of this study, the phrase "fiber art work" will be limited to a personal statement or expression which uses fibers alone or in combination with other media. It is a one-of-a-kind original design that is non-utilitarian in concept and excludes drapery, small pillows, and upholstery. The size range for "fiber art works" will be from large scale works designed to enrich specific architectural spaces to small scale pieces which adapt to a variety of architectural spaces.)

7. Listed below are several ranges for total number of fiber art works commissioned or purchased by your firm. Indicate the range which best represents the number of fiber art works used within the past two years.
 CHECK ONE BOX
- a. None c. 7—12
 b. 1—6 d. 13+
8. If your firm has used architectural fiber art works, what was the most often used resource for selecting fiber art works? CHECK ONE BOX
- a. Catalog
 b. Gallery
 c. Direct contact with the craftsman
 d. Competition among craftsmen for a commission
 e. Exhibition
 f. Other, specify: _____

PLEASE CONTINUE

9. Please indicate the most often used method for budgeting the purchase of a fiber art work. **CHECK ONE BOX**

- a. A specified percentage of the total project costs
 b. Amount is determined after most of the project is completed
 c. Other, specify: _____

10. If you decide to use a fiber art work in an architectural environment, indicate the degree of importance for each of the following characteristics on your choice of design. **CHECK ONE BOX ON EACH LINE**

	DEGREE OF IMPORTANCE			
	EXTREME	MODERATE	A LITTLE	NONE
a. Size of piece in relation to architectural space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Color	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Texture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Subject matter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Construction (woven, knotted, embroidered, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Fiber content (nylon, jute)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. Listed below are several factors that may hinder the use of large fiber art works by your firm. Indicate how strongly you agree or disagree that each is a barrier to the use of large scale fiber art works in architectural projects. **CHECK ONE BOX ON EACH LINE**

POTENTIAL BARRIERS:	STRONGLY	AGREE	NEITHER	DISAGREE	STRONGLY
	AGREE		AGREE OR		DISAGREE
			DISAGREE		
a. Maintenance of fiber art work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Meeting flame proofing policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Installation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Time required for mock-ups and sample	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Size of space to be embellished	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Distrust of the fiber artist's business abilities (estimates, schedules, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Distrust of the fiber artist's aesthetic abilities and craftsmanship	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Cost	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE TURN PAGE (on back)

12. If your firm uses one-of-a-kind fiber art works, indicate the amount of use of individual pieces according to the following classifications:

CHECK ONE BOX ON EACH LINE

CLASSIFICATIONS:	AMOUNT OF USE			
	GREAT DEAL	MODERATE AMOUNT	A LITTLE	NONE
<u>Dimension</u>				
a. Three-dimensional (in-the-round, relief)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Two-dimensional (flat)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>Predominant Technique</u>				
c. Woven (tapestry or sculpture)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Continuous yarn (knit, crochet, coil, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Knotting (macrame)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Hooked (rya)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Applique and/or embroidery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Stuffed or trapunto	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Printed or dyed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

13. Listed below are several architectural environments. Indicate whether you feel your firm is willing to use fiber art works a great deal, a moderate amount, a little, or never in the following environments.

CHECK ONE BOX ON EACH LINE

ENVIRONMENTS:	POTENTIAL USE			
	GREAT DEAL	MODERATE AMOUNT	A LITTLE	NONE
a. Religious places	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Banks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Merchandising (malls, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Homes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Colleges and universities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Hotels, restaurants, lounges	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Hospitals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Office buildings (incl. fed.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Cultural arts buildings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE CONTINUE

QUESTIONS ON FIBER ARTISTS

14. Indicate whether the following information would influence your decision in the selection of a fiber artist for a commission a great deal, a moderate amount, a little, or none. **CHECK ONE BOX ON EACH LINE**

SPECIFIC INFORMATION	AMOUNT OF INFLUENCE ON DECISION			
	GREAT DEAL	MODERATE AMOUNT	A LITTLE	NONE
a. Recommendation by a professional colleague	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Portfolio of previous work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Major exhibition record in juried competitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. List of previous architectural commissions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Number of one and two person shows of the fiber artist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Bachelor's degree, major in textile design, fiber, art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

15. Has your firm given commissions to fiber artists in the past two years? **CHECK ONE BOX**

- a. No
b. Yes

If "yes," please answer the next two questions.

16. What type of business agreement was most often made between the firm and the craftsman? **CHECK ONE BOX**

- a. Verbal (spoken)
b. Written contract mainly developed by firm
c. Written contract mainly developed by craftsman
d. Other, specify: _____

17. What was the most often used method of payment to the fiber artist? **CHECK ONE BOX**

- a. One payment upon completion of the project
b. Payment on a scheduled basis
c. Full payment at the beginning of the project.
d. Other, specify: _____

Thank you for your help. Please return the completed questionnaire in the enclosed envelope provided for this purpose as soon as possible. For anonymity, mail the postal card separately. Return to: Evelyn Davis, 2004 Fuller Street, Hattiesburg, MS 39401

The following is an example of the postal card which was included with each questionnaire sent to an interior designer or architect.

(face side)

U. S. Postage 10¢

Ms. Evelyn Davis
2004 Fuller Street
Hattiesburg, MS 39401

(back side)

Your questionnaire has been completed and mailed to you.

(Respondent's Name and Address)

VITA

Evelyn Ann Blackledge Davis was born April 13, 1942, in Laurel, Mississippi. She received elementary and secondary education in Wayne County, Mississippi, and was graduated from Beat Four High School in 1960. She received a Bachelor of Science degree in Art Education at the University of Southern Mississippi, Hattiesburg, in 1964. In May, 1970, from the same university, she was awarded a Master of Science degree in Home Economics with a major in Family Living and a minor in Clothing and Textiles.

After teaching art in elementary and high schools for three years, she accepted a position as instructor of art at Jones County Junior College, Ellisville, Mississippi, in September, 1968. In August, 1971, she became an instructor in the Department of Environmental Design in the School of Home Economics at the University of Southern Mississippi.

In January, 1977, Mrs. Davis received one-half sabbatical and entered graduate school at The University of Tennessee at Knoxville, from which she received the degree of Doctor of Philosophy in Home Economics in December, 1979. Mrs. Davis is presently an assistant professor and teaches interior design courses at the University of Southern Mississippi.

She is married to James T. Davis, Jr. They have one child, a son James Andrew.