

NORTH TEXAS STATE UNIVERSITY

**Interim
Progress
Report**

**1980-82
INTERIOR
DESIGN**

ACCREDITATION TEAM VISIT SCHEDULE
(Tentative--subject to revision)

Sunday	Afternoon	Team members will be met at Dallas/ Fort Worth Airport for transportation to Denton.
	5:00 p.m.	Team meets at motel.
	6:00 p.m.	Team meets with Prof. John Olvera to finalize schedule and discuss program in general.
	7:00 p.m.	Hosted dinner.
Monday	9:00 a.m.	Team meets with Prof. John Olvera.
	9:30 a.m.	Team meets with Chairman Jack Davis to meet with administrative officers.
	10:00 a.m.	Tour of facilities.
	10:30 a.m.	Interviews with Interior Design faculty.
	12:30 p.m.	Lunch
	1:30 p.m.	Resume faculty interviews: Review of basic design curriculum-- Prof. Bill Evans. Review of Industrial Arts curriculum. Review of Interior Design curriculum and student work.
	3:30 p.m.	Begin student interviews.
Tuesday	9:00 a.m.	Continuation of interviews. Visit Art 352, 244, and 331 class sessions.
	12:30 p.m.	Lunch
	1:30-2:00 p.m.	Visit with Dean of Liberal Arts & Sciences.
	2:00-4:00 p.m.	Review of Curriculum Support Areas (as time permits).
	4:30-5:00 p.m.	Professional Institutes and Design Center--Prof. Edward Mattil.
	6:30 p.m.	Preparation of the report by the visiting team.

Wednesday	9:00 a.m.	General summary of the team's findings with Acting Vice President Robert Toulouse.
	9:45 a.m.	General summary of the team's findings with Prof. John Olvera.
	10:00 a.m.	Concluding interview with Chairman Jack Davis.
	12:00 p.m.	Lunch
	1:30 p.m.	Team completion of the report.
	4:00 p.m.	Team members transported to Dallas/Fort Worth Airport.

Part I
PROGRESS REPORT

PART I: PROGRESS REPORT

A. Curriculum--Academic Program

Objectives and Goals

There are ten objectives stated on page 4 of the original evaluation report (1976-1977), eight have been substantially realized. The following summary reiterates the objectives; the state of the accomplishment of each objective is then indicated.

- (1) The refurbishing of newly acquired additional physical facilities in the form of a practicing studio.

Accomplished: See page 1, Item #4; Appendix J.

- (2) The addition of a sophomore course in interior design to serve as an introductory professional course.

Accomplished: A sophomore course in interior design (Art 243) was added to the curriculum; however, because of the recommendations of the FIDER Accreditation Committee that additional study in color be provided in the curriculum, the content of the course as originally envisioned has been modified. Nevertheless, the material of this new course, along with that of Art 244 is developed in such a way that the student gains an introductory insight into professional design practices.

- (3) The further development of a visiting-designers program, plus the possible implementation of an Artist/Scholar-in-Residence program.

Del Coates, a visiting artist, gave a presentation on the role of computers in art related fields: interior design and graphic design--and how computers will effect these areas in the future.

- (4) Strengthening and enlarging the existing internship program.

Required participation in the internship program has greatly expanded the numbers of students and employers involved. The program has been further strengthened by improved evaluation procedures. Due to the increased availability of internship positions in the Dallas/Fort Worth metroplex area, the need for the IDEAS project no longer exists (see page 26, 1979 interim report).

- (5) Improving placement services for graduates.

Although there are no funds budgeted for interior design placement services as an independent entity, the program is working more closely with the University's Office of Career Planning and Placement. The interior design faculty, additionally, have continued to help place graduates through their personal contacts.

- (6) Seeking out available research funding for the interior design faculty.

Accomplished: See Section D. for details (page 26).

- (7) Seeking development leaves for the interior design faculty.

The Texas State Legislature has not appropriated funds to support this activity.

- (8) Continue development of the professional library.

The library has pursued a normal acquisition policy during the past year. Worthy of special note is the fact that money has been given to the library by friends, colleagues, and former students of Professor Ray Gough to purchase the microfiche of The Drawings of Robert and James Adam in Sir John Soane's Museum and place it in the Main Library holdings in Professor Gough's honor. This is a significant acquisition, costing approximately \$900.00. The NTSU library will be the only library in the Southwest and one of the few in the country with this holding in its collection.

Accomplished: The main library has added several new bibliographies, Worldwide Catalog Bulletins, and pursued a normal acquisitions policy. Worthy of special mention is the strengthening of the area of architectural details.

- (9) Enlarging the scope of interiors-oriented exhibitions.

The policy of annual Design shows has been continued; however, because of the rich museum resources of the district it has not been necessary, at this time, to change the emphasis in the exhibitions scheduled in the University gallery.

(10) Continuing additions to the slide library.

Accomplished: The departmental library of visual aids added slides bringing the total number to 78,000. These include 5 kits on environmental design, each kit containing 80 slides and a cassette, as well as slides of furniture and architecture made by members of the faculty.

An addition to this total was through a gift of 843 slides from General Electric Company. New slides include 443 general interiors, 435 architecture, and 283 furniture. Architectural slides now total 9126 and furniture slides total 2793. To further facilitate both students and instructors in the past year, a new information resource area has been added to the slide collection. This includes slides of student work that may be used to give a better understanding of project goals for particular areas of concentration. This also gives students the ability to see what others have derived as solutions for the same or similar projects in past semesters.

Course Changes; Additions; Refinements

New Courses: Implemented

- ART 243. Interior Design: Environmental Color.
- ART 333. 20th Century Architecture and Interiors.
- ART 484. Advanced Problems in Interior Design
- ART 498. Experimental Courses.
- INDU 340. Architectural Support Systems.

Note: Descriptions of these new courses appear elsewhere in this report.

Revisions in content of existing courses have been accomplished in response to FIDER Recommendation 10. These changes are detailed on pages 41-42.

Refinements in curriculum are detailed in the section of this report dealing with responses to FIDER Recommendation 4 (see pages 33-34), Recommendation 10 (see pages 37-38), and Recommendation 11 (see pages 38-39). Another refinement involves tightening of prerequisite requirements for advanced courses.

Since the 1977 FIDER Team visit supervision responsibility of the student internship (ART 445, Professional Internship) has been assigned to a faculty member as a part of the regular workload. With the increase in available faculty time, the course has been further developed and supervision procedures have been improved. The number of student registrants has expanded dramatically so that there were 163 enrollments for the academic years 1980-81 and 1981-82.

In an effort to reduce the number of students in studio classes, additional class offerings have been scheduled for summer sessions.

A greater involvement with the Dallas Market Center has meant a better utilization of this off-campus, yet proximate learning resource. The Professional Practice in Interior Design class (ART 442) has been rescheduled so that large blocks of time permit the class to make frequent trips to showrooms and designers' studios. In addition, Dallas based summer seminar/institutes (ART 498) taught in 1980, 1981, 1982, involved students in field experiences in showroom, faculty, and studio settings. ART 498 was also offered as a New York City trip to involve students in field experiences in showrooms, factories, and studio settings as well as museums and historical points of interest (see pages 100-103 in F; Appendix). The 1979 seminar/institutes were moved from the Denton Campus to the Dallas Campus. The NTSU Marketing and Design Center, approved in 1981, projects a future integration which is exciting to contemplate. Additional information about the center appears in the Appendix G, pp. 105-107.

B. Faculty and Staff Resources

Additions and Changes

There has been an increase in the number of authorized interior design faculty positions since the 1979 FIDER visit. Buie Harwood, M.F.A., has been hired at the rank of Associate Professor to teach interior design full-time beginning in 1981. Her resume is included in this report.

Following is the current roster of faculty teaching interior design courses. Basic and support courses in design, drawing, and art history are taught by additional faculty.

NAME	RANK	DEGREES	FTE	REMARKS
Gough, R.	Professor	B.S. in Art M.S. in Art B. of Arch.	1/3	
Harwood, B.	Assoc. Prof.	B.F.A. Int. Dsgn. M.F.A. Int. Dsgn.	1	(on leave 1982-83)
Olvera, J.	Assoc. Prof.	B.S. Int. Dsgn. M.S. Int. Dsgn. B.A. Design	1	
Shuemaker, I.	Assoc. Prof.	B.A., M.S. Assoc. Degree in Arch.	1	
Dieckman, D.	Asst. Prof.	B.F.A. Int. Dsgn. M.F.A. Environmental/ Int. Dsgn.	1	
Clark, J.	Lecturer	B.A. M.F.A.	1	(term appt. during sur- face desig search)
Whiddon, S.	Lecturer	B.A. M.F.A.	1/2	(on leave 1981-82)
Gleeson, L.	Assoc. Prof.	B.A. M.A.	1/3	

NAME	RANK	DEGREES	FTE REMARKS
Knight, M.	Tchng. Fel.	B.F.A.	1/4
Murray, P.	Tchng. Fel.	B.S. Hm. Econ.	1/4

Additions to the Art Faculty since the 1979 FIDER visit are Brent Phelps, M.F.A., Photography; Skeet McAuley, M.F.A., Photography; Patrick Smith, Ph.D., Art History; David Blow, M.F.A., Advertising; and Bill Evans, M.F.A., Advertising.

Interior Design Faculty Resumes

Updated resumes for the Interior Design faculty follow this page. Searches are currently being conducted to fill tenure track faculty positions in ceramics, fashion design, and surface design. It is anticipated that these positions will be filled for the 1982-83 academic year.

INDIVIDUAL TEACHER'S RECORD

Name: Mary Buie Harwood Rank: Associate Professor Age: 38

Education (College and higher)

<i>Institution</i>	<i>No. of Years</i>	<i>Degree and Date Granted</i>
See Appendix on New Faculty		

Academic Distinctions, Fellowships Held, etc.

See Appendix on New Faculty

Travel Experience: Number of months spent on specific travel expeditions with serious study purposes. State location and purpose.

Foreign See Appendix on New Faculty Domestic _____

Teaching Experience: (College level)

<i>Institution</i>	<i>Subjects</i>	<i>No. of Years</i>
See Appendix on New Faculty		

Experience in Practice. Describe responsibilities, give number of years, and firm or agency.

See Appendix on New Faculty

Professional Registration: Give Profession, License Number and State.

See Appendix on New Faculty

Individual Teacher's Record (Continued)

Name: Buie Harwood

Offices and Distinctions: **Past offices held, committee memberships in professional societies or boards.**

See Appendix on New Faculty

Current Activities: **Offices now held, publications, exhibitions, competitions, projects, etc.**
(Add separate sheet if necessary.)

See next page

Present Teaching Duties: **List teaching duties for latest full academic year.**

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
<u>See Appendix on New Faculty</u>			

Percent of teaching time devoted to interior design program 100%

(The following question for interior design faculty only)

Percent of teaching time devoted to other than interior design majors _____%

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
<u>See Appendix on New Faculty</u>			

NORTH TEXAS STATE UNIVERSITY
DENTON, TEXAS 76203-5098

DEPARTMENT OF ART

June 4, 1982

FACULTY UPDATE INFORMATION / JAN.- JUNE 1982
NORTH TEXAS STATE UNIVERSITY

BUIE HARWOOD
ASSOCIATE PROFESSOR, INTERIOR DESIGN

Area I. TEACHING

Spring 1982:

Art 333	19th and 20th Century Architecture & Interiors
Art 332	Interior Design: Space Planning II (Commercial Design)
Art 134	Drawing for Interior Design

Organized and coordinated various critique/jury sessions for interior design students. Tried to provide "real life" projects for the students to work on as a method of improving incentive and growth.

Area II. RESEARCH & PROFESSIONAL ACTIVITY

Publications:

Harwood, Buie. Questions accepted for the Question Bank of the academic qualifying exam for interior design professionals, National Council for Interior Design Qualifications (NCIDQ). (Spring 1982).

Harwood, Buie. "Interior Design Organizations: A Lesson in Acronyms". Texas Architect, Vol. 32, Number 2, March/April 1982, pp.72-73.

Publications in Progress:

Harwood, Buie. Position paper on Promotion and Tenure Requirements for Interior Design educators, to be published/approved and used by the Interior Design Educators Council (IDEC) in establishing guidelines for university administrators to use in the evaluation process. November 1981-October 1982.

Work for private clients:

Harwood, Buie. Professional interior designer for Yarings Department Stores in Austin. (Continuing activity.)

Harwood, Buie. Professional interior designer for Dr. & Mrs. Mark Blumenthal, St. Louis, Missouri. (Summer-Fall 1982).

Papers Presented:

Harwood, Buie. Invited guest speaker, Annual Conference of the Interior Design Educators Council (IDEC), Baltimore, Maryland. "Promotion & Tenure/ Questionnaire & Feedback". April 1982.

Harwood, Buie. Invited guest speaker, Decorative Arts in Texas graduate seminar class, the University of Texas at Austin, Austin, Texas. "Decorative Painting in Texas: 1840s-1940s". February 1982.

Conference and meetings attended:

National

Interior Design Educators Council (IDEC).
Baltimore, Maryland, April 1982.

Institute of Business Designers (IBD)
CONDES 82 (Contract Design Show), Dallas, Texas, March 1982.

National Computers Conference (NCC)
Houston, Texas, June 1982.

State/ Regional

American Society of Interior Designers (ASID)
Student Regional Conference, Houston, Texas, March 1982.

Interior Design Educators Council (IDEC)
Regional Meeting, Houston, Texas, March 1982.

National Council for Interior Design Qualifications (NCIDQ)
& ASID STEP Workshop Assistant, Ft. Worth, Texas, August 1982.

Offices held/ Committee positions:

National

Interior Design Educators Council (IDEC)
Chair, Promotion & Tenure Committee, (Coordinator for proposal of guidelines and the First IDEC Annual Juried Design Exhibition.)
Coordinator & Co-Host, 1983 Annual Conference, Ft. Worth, Texas.. Spring 1982- Spring 1983.

Consulting work:

National

Invited juror, National Council for Interior Design Qualification (NCIDQ), Dallas, Texas. May 1982.

Scholarly/creative activity not resulting in publication or public presentation:

Travel:

Educational research and study tour to Germany and France,
July 1982.

Research grants/Received:

Grants submitted to continue research and documentation on future book publication , "Decorative Painting in Texas: 1840s-1940s".

- 1) North Texas State University, Denton, September 1981; \$2500.00.
- 2) Reed & Pate Foundation, Dallas, January 1982; \$5,000.00.
- 3) Texas Society of Architects, Austin, one of two grant recipients of their annual grant award; \$2500.00 .
- 4) National Endowment for the Arts, Individual Project Fellowship, Washington, D.C. (official notification in mid June); \$10,000.00 .

INDIVIDUAL TEACHER'S RECORD

Name: John C. Olvera Rank: Associate Professor Age: 36

Education (College and higher)

<i>Institution</i>	<i>No. of Years</i>	<i>Degree and Date Granted</i>
<u>Southern Illinois University</u>	<u>1/74-8/75</u>	<u>M.S. Interior Design</u>
<u>Southern Illinois University</u>	<u>3/72-12/73</u>	<u>B.S. Interior Design</u>
<u>Southern Illinois University</u>	<u>9/64-6/69</u>	<u>B.A. Design</u>

Academic Distinctions, Fellowships Held, etc.

Deans List

Travel Experience: Number of months spent on specific travel expeditions with serious study purposes. State location and purpose.

Foreign	Domestic
<u>Libya, 2½ years</u>	<u>Dayton, Cincinnati,</u>
<u>Germany, 3 years</u>	<u>Cleveland, Salt Lake City, St.</u>
<u>Mexico, 2 weeks</u>	<u>Louis, New Harmony, Chicago</u>

Teaching Experience: (College level)

<i>Institution</i>	<i>Subjects</i>	<i>No. of Years</i>
<u>NTSU</u>	<u>I.D.</u>	<u>6 yr.</u>
<u>SIU</u>	<u>I.D.</u>	<u>2 years</u>
<u>SIU</u>	<u>I.D. & Arch.</u>	<u>1 year</u>

Experience in Practice. Describe responsibilities, give number of years, and firm or agency.

9/66-9/67 Model Maker, Robert Williams Research, McDonnell Douglas Corp.
9/69-9/70 Furniture Repair & Sales, Hunter Sales Corp.
1/74-6/76 Crash Productions, Designer
6/75-8/75--5/76-8/76 Engineer Tech., U.S. Army Corps Engineers

Professional Registration: Give Profession, License Number and State.

Certificate 1 Apr 75 - Department of Defense

Office of Civil Defense - Shelter Survey Technician

Name: John Olvera

Offices and Distinctions: **Past offices held, committee memberships in professional societies or boards.**

Industrial Designers Society of America - Full member

Industrial Designers Society of America - Program Coordinator,
North Central Texas Chapter

Current Activities: **Offices now held, publications, exhibitions, competitions, projects, etc.**
(Add separate sheet if necessary.)

See next page.

Present Teaching Duties: **List teaching duties for latest full academic year.**

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
<u>Environmental Color</u>	<u>Art 243</u>	<u>3</u>	<u>Fall/Spring</u>
<u>Presentation</u>	<u>Art 244</u>	<u>3</u>	<u>Fall/Spring</u>
<u>Historical Styles</u>	<u>Art 352</u>	<u>3</u>	<u>Summer I</u>
<u>Prof. Internship</u>	<u>Art 445</u>	<u>3</u>	<u>Summer I</u>
<u>Furniture Design</u>	<u>Art 496</u>	<u>3</u>	<u>Fall/Spring</u>
<u>Special Problems</u>	<u>Art 488I</u>	<u>3</u>	<u>Spring</u>

Percent of teaching time devoted to interior design program 100%

(The following question for interior design faculty only)

Percent of teaching time devoted to other than interior design majors %

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>

John Olvera
Current Activities

In May 1980, John Olvera & Associates, Inc. was chartered in the State of Texas to comply with the requirements of Internal Revenue Service Sub Chapter S of the Internal Revenue Code, Sec. 1372 and the Texas Business Corporation Act, particularly Article 3.06, with the primary business to be the practice of Interior Design and Space Planning and Industrial Design.

SOUTHRIDGE LANDSCAPE COMPANY, DENTON, TEXAS

Our firm does all of the landscaping recommendations and drawing and specifications for this firm.

RESIDENTIAL: MR. BRUCE BALENTINE, 822 W. HICKORY ST., DENTON, TX

Project was primarily to assess the needs of renovating the exterior of the house, receiving bids, and recommending contractors and sub-contractors. As work was completed, checking the work for suitability.

COMMERCIAL: MR. RICHARD SHOFFIT, 120 FOREST ST., DENTON, TX
DENTON ACADEMY OF KARATE

Architectural and interior design of 2000 sq. ft. karate studio. Project is designed and awaiting more favorable economic situation before construction can begin.

RESIDENTIAL: MR. RAY GOUGH, 1813 WILLOWWOOD, DENTON, TX

Design consultant and contractor for ceramics studio.
Frame construction with stucco. Completed 15 October 1981.

RESIDENTIAL: MR. & MRS. HOBSON HARRELL, #41 HIDDEN VALLEY, DENTON, TX

Lavish remodelling of existing master bathroom to include double walk in shower. Budget \$10,000.

MCKEAN RESIDENCE, DENTON, TX

Architectural and interior design and landscaping of passive solar residence (2800 sq. ft.).

RECEPTION AREA, NTSU, DENTON, TX

Interior design of presidential reception area (2000 sq. ft.) located in the Student Union Building.

SIZEMORE RESIDENCE, COLUMBUS, GEORGIA

Architectural alterations/addition and interior design of country residence (1600 sq. ft.).

FIDER COMMITTEE ON ACCREDITATION EVALUATION REPORT

INDIVIDUAL TEACHER'S RECORD

Name: Ira Shuemaker Rank: Associate Professor Age: 45

Education (College and higher)

<i>Institution</i>	<i>No. of Years</i>	<i>Degree and Date Granted</i>
<u>Southern Illinois University</u>	<u>2</u>	<u>M.S. 1964</u>
<u>Southern Illinois University</u>	<u>4</u>	<u>B.A. 1962</u>
<u>Vocational Technical Inst.</u>	<u>2</u>	<u>Associate Degree in Arch. Drafting 1957</u>

Academic Distinctions, Fellowships Held, etc.

Travel Experience: Number of months spent on specific travel expeditions with serious study purposes. State location and purpose.

Foreign	Domestic
<u>Spain 4 weeks</u>	<u>New York (field trip for</u>
<u>Northern Africa 2 weeks</u>	<u>I.D. students on spring break)</u>
<u>Mexico 6 weeks</u>	

Teaching Experience: (College level)

<i>Institution</i>	<i>Subjects</i>	<i>No. of Years</i>
<u>North Texas State University</u>	<u>I.D.</u>	<u>1974 - present</u>
<u>Texas Woman's University</u>	<u>I.D.</u>	<u>1972-1974</u>

Experience in Practice. Describe responsibilities, give number of years, and firm or agency.

Interior Designer/1965-72 - Campus Architect Off. S.I.U.

Interior Designer/1964-65 - Wilson Interiors, Clayton, Mo.

Architectural Draftsman/1957-60 - Associate University Arch. Off.

Professional Registration: Give Profession, License Number and State.

Education Affiliate of the American Society of Interior Designers

#29067.

Interior Design Educators Council -- Active

Individual Teacher's Record (Continued)

Name: Ira Shuemaker

Offices and Distinctions: Past offices held, committee memberships in professional societies or boards.

Judging N.C.I.D.O.Illinois Historical SocietyMember of National Trust for Historic PreservationCurrent Activities: Offices now held, publications, exhibitions, competitions, projects, etc.
(Add separate sheet if necessary.)

See next page.

Present Teaching Duties: List teaching duties for latest full academic year.

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
Space Planning I	331	3	Fall
Historical Styles	352	3	Spring/Fall
Space Planning II	332	3	Spring
I.T.L.	498	3	Summer I
New York	498	3	Summer I

Percent of teaching time devoted to interior design program 100 %

(The following question for interior design faculty only)

Percent of teaching time devoted to other than interior design majors _____ %

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>

Ira Shuemaker
Current Activities

Work for Harriet Adams Interiors, 2906 Maple Avenue in Dallas, Texas, for the last year, involved in design consultation and graphic representation of the firms ideas.

Design Consultant, 2400 sq. ft. home on Fairfax Ave., Dallas.

Design Consultant, Peter Rutherford, Houston, Texas, 2730 sq. ft. Town House.

Design Consultant, John Mercheson, Hall Street, Dallas, 2580 sq. ft. Condominium; worked closely with fabricator to custom design and construct reception desk for lobby of company; architectural working drawing; 20" x 30" architectural rendering, pen and ink with watercolor wash.

Design consultant, Waits and Mindreau for the Lounsbury Redevelopment Corporation, St. Louis, Missouri; 1/8" scale architectural model of an 1887 Luterhan Church located at 1000 Rutger Street; scale model was constructed of clear and smoked plexiglass on a 24" x 36" plywood base; model is being used for promotion of contract rental space in the office of Lounsbury Redevelopment Corporation.

Color Researcher for an historical federal wallpaper produced by Castlebury-Held Fabrics, Dallas. Texas Home.

Historical home, 422 9th Street, Cairo, Illinois. Restoration of W. E. Halliday House, built in 1867.

Design Consultant, 720 sq. ft. apartment located on 28 E. 72nd, New York City.; on site measuring (visited site when in New York in May with Interior Design student group) 1/4" scale architectural drawings with furniture layout, elevation of fireplace wall showing architectural detailing of additional bookcases, working/construction drawing of bed and seating platform with indication of base lighting location.

INDIVIDUAL TEACHER'S RECORD

Name: David D. Dieckman Rank: Assistant Professor Age: 39

Education (College and higher)

<i>Institution</i>	<i>No. of Years</i>	<i>Degree and Date Granted</i>
<u>Northern Illinois University</u>	<u>2</u>	<u>M.F.A. 1977 Environmental/I.D.</u>
<u>University of Kansas</u>	<u>4</u>	<u>B.F.A. 1969 Interior Design</u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>

Academic Distinctions, Fellowships Held, etc.

Travel Experience: Number of months spent on specific travel expeditions with serious study purposes. State location and purpose.

Foreign Domestic

Teaching Experience: (College level)

<i>Institution</i>	<i>Subjects</i>	<i>No. of Years</i>
<u>Northern Illinois University</u>	<u>I.D.</u>	<u>2 yrs.</u>
<u>North Texas State University</u>	<u>I.D.</u>	<u>3 yrs.</u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>

Experience in Practice. Describe responsibilities, give number of years, and firm or agency.

Interiors by Frederick/2 yrs. - Interior Designer

Flexsteel Industries/Apr. 1973 - Aug. 1973 - Interior Designer

Butler Manufacturing Co./June 1969 - Feb. 1971

Professional Registration: Give Profession, License Number and State.

Individual Teacher's Record (Continued)

Name: David Dieckman

Offices and Distinctions: Past offices held, committee memberships in professional societies or boards.

Current Activities: Offices now held, publications, exhibitions, competitions, projects, etc.
(Add separate sheet if necessary.)

Present Teaching Duties: List teaching duties for latest full academic year.

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
Space Planning II	332	3	Fall/Spring
Advanced Problems	484	3	Fall/Spring
Presentations	244	3	Fall
Internship	445	3	Summer II

Percent of teaching time devoted to interior design program 100%

(The following question for interior design faculty only)

Percent of teaching time devoted to other than interior design majors _____%

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>

David Dieckman
Current Activities

Work done for private clients:

Mr. and Mrs. James Green
Dallas, Texas
The functional space plan, layout and selection of
furniture for the Living/Den area of the Green residence.

Eagle Airways Inc.
Addison, Texas
Space plan and design of an existing hanger for reception/
waiting area and private offices for pilots.

U.S. Bank
Denton, Texas
Illustrated a "birds eye" perspective view of the complete
bank facility that was used for advertising purposes and
published in the Denton Record Chronicle, bi-weekly.

Mr. and Mrs. James Green
Dallas, Texas
Functional space plan, layout and selection of furniture
for an upstairs Game Room.

U.S. Bank
Denton, Texas
Presently working on this 17,000 sq. ft. bank expansion
dealing with the space plan, and with the selection of
interior finishes and furnishings.

INDIVIDUAL TEACHER'S RECORD

Name: Clarence Ray Gough Rank: Professor Age: 62

Education (College and higher)

<i>Institution</i>	<i>No. of Years</i>	<i>Degree and Date Granted</i>
<u>North Texas State Univ.</u>	<u>4</u>	<u>B.S. in Art</u>
<u>North Texas State Univ.</u>	<u>2</u>	<u>M.S. in Art</u>
<u>Illinois Institute of Techn. (Student of Mies van der Rohe and Hilberseimer)</u>	<u>4</u>	<u>B. of Architecture</u>

Academic Distinctions, Fellowships Held, etc.

Listed in Marquis' Who's Who in the South and Southwest

Travel Experience: Number of months spent on specific travel expeditions with serious study purposes. State location and purpose.

Foreign 12 months Europe, Asia and Africa for study of architecture, landscape architecture, interiors. Domestic Numerous trips to study historical sites, contemporary architecture, museums, interiors, etc. Most states visited.
4 months Mexico, South America for study of architecture and native crafts. 2 weeks Japan.

Teaching Experience: (College level)

<i>Institution</i>	<i>Subjects</i>	<i>No. of Years</i>
<u>North Texas State Univ.</u>	<u>I.D. & Art</u>	<u>30</u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>

Experience in Practice. Describe responsibilities, give number of years, and firm or agency.

Interior Designer, 1 year, Contemporary House, Dallas, Texas
Interior Designer and Architectural Designer, 2 years, Laney & Gough, Denton, Texas.
Interior Designer, 25 years, Ray Gough, Architectural Interiors, Denton, Texas.

Professional Registration: Give Profession, License Number and State.

Name: C. Ray Gough

Offices and Distinctions: **Past offices held, committee memberships in professional societies or boards.**

Regional Chairman, IDEC; Membership in American Association of University Professors; Texas Association of College Teachers; Interior Design Educators Council; The Society of Architectural Historians; American Society of Interior Designers (served on education committees of AID and NSID); National Trust for Historic Preservation; Board of Visitors, FIDER; Visiting Committee, Commission on Colleges, Southern Association of Colleges; grader for NCIDQ Examinations

Current Activities: **Offices now held, publications, exhibitions, competitions, projects, etc.**
(Add separate sheet if necessary.)

Owns a private professional design practice.

Has given a number of talks and papers delivered before professional groups and clubs.

Present Teaching Duties: **List teaching duties for latest full academic year.**

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
<u>20th Century Arch.</u>	<u>333</u>	<u>3</u>	<u>Spring</u>
<u>Professional Internship</u>	<u>445</u>	<u>3</u>	<u>Fall/Spring</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Percent of teaching time devoted to interior design program 100 %

(The following question for interior design faculty only)
Percent of teaching time devoted to other than interior design majors _____%

<i>Subjects Taught</i>	<i>Course No.</i>	<i>Credits</i>	<i>Term or Semester</i>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

C. Facilities and Equipment

Physical spaces available in the Art Building remain essentially the same. A proposal has been made and submitted for additional studio space (see Appendix E). The primary interior design studio (ART 242) was remodeled to include more adequate display space. A secondary classroom (ART 231) has been equipped with air outlets in order that airbrush techniques may be incorporated as a presentation technique. Additional telephones are presently being added in all faculty offices. The sample room for the interior design program was remodeled to make better utilization of the space and to provide a clean lint-free space for the blue print machines.

A room in the Language Building, which is adjacent to the Art Building, has been equipped with drawing boards to provide additional studio drawing space for interior design students. Another area which has been updated in the past year to benefit students has been the interior design sample/resource library. In past years, fabric samples and written literature had been allowed to become outdated, a new system has been employed which results in a turnover of samples every six months. Historical fabric samples have been purchased from Scalamandre to be used as examples in Historical Styles 352 classes. The Microdex system which lists furniture manufacturers each year has been ordered. In addition to the interior design magazines in the main library, a second subscription to each was ordered so that they could be used in a classroom situation. Participation in the American Society of Interior Design industry foundation has also been started in the past year.

A graduate teaching assistant was added Fall 1980 to maintain the sample/resource library and oversee its usage. This person also receives, catalogues, and files all additions to the collection (see Appendix H).

New audio-visual equipment added to the departmental library of audio-visual aids since 1979 include:

- 8 Slide Projectors with Zoom Lens
- 1 Wollensak Sync-Mode Tape Recorder
- 2 AM/FM/FMX with Cassette and Cartridge on Carts
- Sony 25" Color Monitor for Quantizer

Itemized on the following page are pieces of equipment acquired since the 1979 report was made. This list includes only equipment used by the interior design students.

1980-1981

<u>EQUIPMENT</u>	<u>AREA</u>
Drafting Stools 24	Interior Design
Paper Cutter	Interior Design
Color Balance Lighting	Interior Design
Light Table	Interior Design
Microfiche Reader	Interior Design

D. Research and Public Service

Jurying of NCIDQ Interior Design Qualifying Exams

Professors Gough, Olvera, Shuemaker, Harwood, and Dieckman assist in the grading of the design portion of the NCIDQ exams on a continuing basis.

Professional Institutes

NTSU has initiated a series of professional seminars and institutes conducted by practicing designers, business people, artists, and other experts. These are planned to appeal to and to benefit the non-academic community as well as students.

Professional Practice

Professors Gough, Olvera, Shuemaker, Dieckman, and Harwood have been actively conducting design practices during the past year. Included are design projects, consultation, and commissioned work (see faculty updates, pp. 7-22).

Research Funding

Interior design faculty, along with other art faculty, have actively sought research funds from University sources and the National Endowment for the Arts (see Faculty Update for Buie Harwood, pp. 7-11).

E. Administration

Dr. Frank E. Vandiver was appointed president of North Texas State University in August of 1980. Two art faculty served on the advisory committee for the search. After one year as president, Dr. Vandiver resigned and Dr. Howard Smith was appointed President Ad Interim. He served until February of this year (1982) when Dr. Alfred F. Hurley was named President of North Texas State University and Chancellor of NTSU and The Texas College of Osteopathic Medicine.

F. Budget

Following is a breakdown of the operating budget for the Department of Art for the academic years 1981-82 and 1982-83. No separate breakdown for the interior design program is provided because of the integrated nature of all areas within the department.

CATEGORY	1981-82	1982-83
<u>Salaries</u>		
Adm./Teaching	\$1,035,700.00	\$1,082,048.12
Summer	103,386.55	To Be Allocated
<u>Research*</u>	32,200.00	To Be Allocated
<u>Visiting Critics</u>	**	**
<u>Classified</u>	64,265.00	69,858.93
<u>Student Labor</u>	21,000.00	23,000.00
<u>M & O (supplies, telephone, misc.)</u>	45,000.00***	48,000.00
<u>Materials Fee Account</u>		****
<u>Capital Outlay</u>	8,000.00*****	To Be Allocated
<u>Travel</u>	9,000.00	10,000.00

*Budgeted through Graduate Office.

**No special budget category exists for visiting critics; fees come from M & O. Most speakers are brought here through the Federation of North Texas Area Universities.

***Special allocation of \$3,000 was added to this amount.

****Cannot be determined until 8/31/83.

*****These funds were frozen throughout the University in February 1982. Not all funds had been expended by that date.

G. Students and Alumni

Enrollment

Enrollment in the Interior Design Program seems to have leveled off. Of approximately 1100 art majors, about 275 are in the Interior Design Program.

Alumni Surveys

As graduates of the program find employment they usually communicate with the faculty. As a result, the original alumni survey conducted by mail in 1976 has been updated.

Student/Faculty Advisory Committee

As a means of providing student input in the operation of the interior design program a student/faculty advisory committee has been established. See page 40 of this report for a further description.

Student Portfolio Review

Since the fall semester, 1979, all sophomores are required to pass a portfolio review administered by the interior design faculty. The student must pass the review before registering for advanced courses in the interior design program. Procedures for the review are detailed in the Appendix of this report.

Student Activities

Awards -- During the 1981-82 academic year three students were recipients of Read and Pate Foundation scholarships. Laurie Sims, Rhonda Calhoon, and Lisa Martensen each received \$2000.00 cash awards for academic excellence in interior design.

Tammie Ledford was awarded the Cora Stafford scholarship for academic excellence in 1981. (see Appendix I).

Trips -- In addition to the numerous routine field trips in the Dallas/Fort Worth Metropolitan area, Professors Shuemaker and Swartz conducted student group tours of New York during May of 1980-81-82 (see Curriculum Update and Appendix F).

ASID Student Chapter -- The student professional club has been very active. The club continues to sponsor high-quality programs of guest speakers and field trips. Especially noteworthy has been their annual designer dinner. Every spring area designers are invited to dinner and an exhibition of student work. The 1981 designer dinner featured industrial designer and futurist, Larry Bell, NASA, who spoke about interior design in space.

Students have conducted a number of money raising activities in order to fund their designer dinners and to partially support student delegates who attend the national ASID student conferences.

Part II

RESPONSE TO RECOMMENDATIONS

PART II: RESPONSE TO RECOMMENDATIONS

FIDER Accreditation Team Recommendations and School Responses

Recommendation 1: Reduce the excessive contact hours of the full-time faculty from the present average of 24 to the FIDER recommendation of 18.

Response: Accomplished: The teaching load of the regular, full-time faculty has been reduced from 24 contact hours to the FIDER recommended 18.

Recommendation 2: Increase the number of full-time faculty positions in order to attain a more reasonable student/faculty ratio, and reduce the contact hours of the faculty.

Response: Accomplished: A new full-time interior design faculty position was authorized in 1979, and the position was filled in 1981.

Recommendation 3: Improve the opportunities for faculty development leaves and annual travel.

Response: Additional travel funds were made available for faculty travel. All faculty had access to travel funds for one major national conference and one regional conference. Transportation costs were covered, but not food and lodging.

The last state legislature did not appropriate funds in the current biennial budget for development leaves. It is hoped that future legislative sessions will provide funds for this purpose, but until the time such state appropriations are made, the University must curtail the number of development

leaves made available to faculty. There is to be a concerted effort in the new legislative session by the Council of Presidents of State Colleges and Universities to obtain funding for faculty developmental leaves.

Recommendation 4: Re-examine the required minor in Industrial Arts. These course experiences must be more relevant to interior design education.

Response: Accomplished: The Administration and Faculty of the Industrial Arts Department have been eager and cooperative in working with the Interior Design Faculty in revising Industrial Arts course offerings in support of the program. The following changes are based on recommendations made by the FIDER Accreditation Team.

Changes in the Industrial Arts Minor:

1. Elimination of the Technical Drafting (INDU 228) requirement with retention of the Engineering Drawing (INDU 128) requirement. This change reduces the amount of general basic drafting from 6 hours to 3 hours, eliminating some redundancies of subject matter in the overall curriculum.
2. Revision of the course content of General Benchwork (INDU 244) to make the educational experiences more relevant to interior design. Model making has been introduced as part of the syllabus.
3. Continuation of the two courses in Architectural drawing (INDU 230 and 335).
4. Removal of the course in Upholstery (INDU 416) from the required list while making it available on an elective basis.
5. Addition of a new course in architectural support systems to include acoustics, lighting, heating, air conditioning, and energy production and consumption (INDU 340).

6. Addition of an elective course.

Recommendation 5: Add some opportunities by way of general electives or the minor for studies in behavioral sciences and economics or business.

Response: Accomplished: An assessment of existing courses offered by the University in the above-mentioned fields and their potential value to interior design students has been made. A list of courses open to non-majors has been made available to interior design students with the recommendation that they be made a part of their elective programs.

The recommended courses are:

Economics 110-111. Principles of Economics.
Economics 305. The Economics of Consumption.
Psychology 163. General Psychology I.
Psychology 165. General Psychology II.
Sociology 151. Principles of Sociology.
Sociology 152. Contemporary Social Problems.
Accounting and Information Systems 201. Accounting Principles.
Management 382. Principles of Management.
Marketing 265. Salesmanship.
Business Ed. & Secretarial Adm. 110. Basic Facility in Typewriting.

Additional investigation of the relevancy of these courses will need to be made before they are locked into the program as requirements. It is also hoped that further consultation will engender interest among the faculty of business and behavioral sciences in offering in the future courses especially designed for interior designers. It is anticipated that if such offerings prove to be feasible within the constraints of the various university administrative units, then

such course offerings would be made a part of the interior design curriculum.

Recommendation 6: Develop an additional advanced course to include varied problem-solving projects that would require application of the total design approach, including analysis, programming, estimating, specification writing, budgets, detailing, space planning, etc.

Response: Accomplished: This course has been created as per the recommendation of the FIDER Accreditation Committee and implemented Fall 1981. It carries the following course description:

ART 484. Advanced Problems in Interior Design. 3 hours. Application of comprehensive problem-solving techniques, including analysis, programming, estimating, specification writing, budgets, detailing, and total design of interior spaces.

The student will take the course only after having completed all other required courses in the interior design curriculum and the Industrial Arts minor--this normally would occur in the semester following the fourth year. This required course replaces an art elective specified in the previous curriculum.

Recommendation 7: At an early stage in the sequence, include a comprehensive study of color with regard to physics, chemistry and psychology, the interaction of color, effects of lighting on color, and effects of color in three-dimensional space.

Response: Accomplished: This course has been created as per the recommendation. Implemented Spring 1979 it carries the following course description:

ART 243. Interior Design: Environmental Color. 3 hours. A comprehensive study of color with regard to physics, chemistry, psychology, the interaction of color, effects of lighting on color, and effects of color in three-dimensional space.

The student will take the course during the sophomore year, and it will be in addition to the study of color introduced in the basic design course offered on the Freshman level; it will be a prerequisite to more advanced studio/laboratory work. This required course replaces an art elective specified in the previous curriculum.

Recommendation 8: Develop within the sequence a study of support systems to include acoustics, lighting, heating, air conditioning and energy production, and consumption.

Response: Accomplished: This course has been created as per the recommendation of the FIDER Accreditation Committee and will be offered by the Industrial Arts Department. Implemented Fall 1979, it carries the following course description:

INDU 340. Architectural Support Systems. 3 hours. A study of architectural support systems for efficiency and flexibility in space planning and design. Emphasis placed on lighting, acoustics, climatic control, and energy systems.

This course will replace INDU 228--Technical Drafting as a course required of Interior Design majors.

Recommendation 9: Include within the curriculum the study of contemporary theory and form in architecture and interior design.

Response: Accomplished: A new course on the undergraduate level has been developed. Implemented Fall 1981, it carries the following course description:

ART 333. 20th Century Architecture and Interiors. 3 hours. Contemporary theory and form in architecture and interior design.

This course will be offered on the junior level and will substitute for the advanced art history course formerly required.

Recommendation 10: Develop a broader approach to presentation techniques, including model-making, quick-sketch, varied media, photography and mock-ups.

Response: Accomplished: A course in watercolor painting (ART 215) formerly required of interior design majors was replaced in 1977 by a new course. It carries the following catalog description:

ART 244. Interior Design Presentation Techniques. 3 hours. Rendering methods; design board layout; graphics.

This course includes more varied techniques and media than did the earlier course. The Industrial Arts Department has included model-making in the syllabus of sections of INDU 244 (General Benchwork) taught interior design students. A number of approaches to presentation and uses of study models are increasingly being included in existing interior design courses. To cite examples from one class: Students in the Furniture Design course are now making full-scale prototype furniture models and mock-ups in the shop; they

also use photography, especially in the form of slides. A course in photography is taken by many interior design students as a part of their elective program. One of the summer institutes offered for credit in 1979 dealt with a variety of presentation techniques as practiced and demonstrated by professionals.

Recommendation 11: Consistency of content and quality in the many sections of the department's basic design courses must exist in order to ensure that students in all sections receive a similar foundation.

Response: Accomplished: In 1977 Dr. R. William McCarter, Associate Professor of Art, at the request of the Undergraduate Committee, assumed the responsibility of coordinating all sections of the basic design courses in the interest of consistency of content and quality.

In the Fall of 1977, every teaching fellow who had a design class was required to enroll in the graduate course, ART 570-- Seminar in University Art Teaching, taught by Dr. McCarter. This course was restructured so as to effect the desired coordination in the teaching of the various sections of basic design. Specific requirements were outlined, such as: a mandatory textbook common to all sections; pre-assembled kits of materials/supplies distributed to all design students; strict adherence to a time schedule of coverage of the design elements (line, texture, color, shape, etc.). At the weekly meeting of the seminar, the teaching fellows brought examples

of student work from their design classes. These examples were evaluated by experienced design teachers who also helped the teaching fellows to develop consistent standards of grading. The interchange also dealt with other problem areas as they were recognized. The teaching fellows documented by means of slides the work of their students. The slides were turned in at the end of the semester. A selection of these slides will be made available to the team.

In addition to the graduate seminar for teaching fellows, Dr. McCarter teaches the courses in Art Appreciation; as a consequence, he has been able by means of complementary lecture and example, to reinforce the design concepts experienced in the design laboratory by students enrolled in both courses.

Professor Bill Evans is currently coordinator of basic design.

Recommendation 12: Formation of a student/faculty advisory committee should be considered as a means of providing student input into curricular planning and related program development.

Response: Accomplished: During the Spring 1978 semester two assembly meetings of interior design students and faculty were held as a first step in implementing an advisory committee. The assemblies discussed what the constituency of the committee should be and how student members should be elected. Students for the 1982-83 advisory committee were elected in April 1982.

There are six provisional accreditation visit recommendations stated in the accreditation report of November 1979. The following summary reiterates the recommendations: the state of accomplishment is then indicated.

Provisional Accreditation Visit Recommendations

Recommendation A: The Department and the program are encouraged to complete the initiated compliance with the 1977 Recommendations by the following means:

1. By establishing the new courses ART 243, 333, 484, and INDU 340 as regularly offered, appropriately staffed components of the yearly class schedule.
2. By completing the organization of the new student/faculty advisory committee and encouraging its positive function as an advisory body in the development of the Interior Design program.

Response: (1) ART 243, 333, 484 and INDU 340, have all been implemented and appropriately staffed and are a regular part of the yearly class schedule. (2) The student/faculty advisory committee has been established and is fully functioning. It has met regularly since the spring semester of 1980. The primary work of the committee is the review of the interior design curriculum and specific course content.

Recommendation B: It is suggested that with the imminent loss of Professor Ray Gough as a full-time senior member of the interior design faculty, there will be a need for a full-time generalist faculty member with a broad and varied background and mature experience to balance the more specialized competence of the junior members of the faculty. It is recommended that as soon as possible a search be made for an educator with a comprehensive design philosophy and a broad base in professional experience.

Response: Mr. Ira Shuemaker was promoted to associate professor and tenured in the Fall of 1980. Mr. John Olvera was promoted to Associate Professor and tenured in the Fall of 1982. This action places Mr. Shuemaker and Mr. Olvera, persons of considerable experience in design practice and design education, in senior faculty status. A full-time tenure track position was approved in the Fall of 1980. The initial approval was for an assistant professor level position; however, the position was subsequently upgraded to that of an associate professor with an appropriate salary. A search was completed and Ms. Buie Harwood, previously a tenured associate professor of interior design at the University of Texas at Austin, was employed as Associate Professor beginning in the Fall of 1981. Since Professor Ray Gough will continue on a part-time basis for the next four years, the interior design program has actually gained 1/3 FTE.

Recommendation C: The team would recommend that with the addition of new faculty, new courses and realignment of former curricula, a new effort should be made on the part of the interior design faculty to re-examine the sequence of courses for proper interrelationships of content.

Response: Since receiving the report on March 21, 1980, efforts were initiated by the faculty to review each course in the interior design curriculum and their sequence. This task is ongoing and appropriate action is initiated to officially make changes when and where needed.

Recommendation D: It is suggested that a close relationship of cooperation between all of the members of the Interior Design faculty and Industrial Arts be maintained during the formative period of the new curriculum for the Industrial Arts minor to ensure that the new sequence is well integrated into the Interior Design program, and that each course content is appropriate to the needs of the Interior Design students and faculty.

Response: Efforts are continuing to insure a close working relationship with the Industrial Arts faculty as the new curriculum is being implemented, as well as on a continuing basis. The Industrial Arts faculty has been most cooperative and seems eager to make any changes necessary to make their courses vital and relevant for the interior design student.

Recommendation E: Some of the published goals of the program concern societal problem solving. These goals are not obvious as significant elements within the individual course descriptions nor the resulting projects. The team felt that a re-examination of the Goals Statement and of the overall character of the curriculum should be undertaken by the interior design faculty.

Response: The interior design faculty has already tackled the recommendation concerning program goals and are in the process of revising stated goals of the program as well as course content to bring them into alignment. This effort has continued throughout the 1981-82 academic year.

Recommendation F: It is suggested also that a reliable, ongoing means be established for polling the alumni concerning career progress in order to (1) have a better record of career development and (2) to validate program and course content.

Response: Efforts have been made during the fall semester to establish a reliable and ongoing means for polling the alumni concerning career progress. Initial conversations have already been made with the University Alumni Office to obtain their assistance in this effort. Progress has been slowed by the fact that the alumni division of the University has undergone a major review and reorganization. Accomplished by the beginning of the 1981-82 academic year, this reorganization and new leadership in the alumni office will enable us to finalize plans for a reliable and ongoing means of polling alumni.

With the Department, the student ASID Club has established a card file with names, addresses, and employers of all interior design alumni.

Part III

APPENDIX A

Program Curriculum Update

PART III: APPENDIX

A. Program Curriculum Update

The revised curriculum sheet reflecting the new curriculum is attached. This revised curriculum which was reported in the "Two Year Interim Progress Report," July 1, 1979, has now been completely implemented. A careful examination and comparison of this curriculum sheet to the previous one evidences rather major changes as reported in the Two Year Interim Progress Report dated July 1, 1979. It added a color course for interior designers (ART 243) which has been successfully taught several times; a course in 20th Century Architecture and Interiors (ART 333) which has been successfully implemented; and ART 484--Advanced Interior Design. This revised curriculum also evidences changes in the Industrial Arts minor. Two previous required Industrial Arts courses were deleted--Technical Drafting and Upholstering--and one new Industrial Arts course--Architectural Support Systems (INDU 340)--and one Industrial Arts Elective were added. The new course in architectural support systems has been successfully implemented.

It should also be noted that the Sophomore Portfolio Review delineated on the reverse side of the sheet was implemented for the first time on April 17/18, 1980, for twenty-five students who were at this stage in the program and has continued to be implemented each semester since.

An additional minor modification in the curriculum has been initiated but has not yet cleared final University approval. The

proposed change is to add ART 151--Basic Drawing II--to the Interior Design curriculum and require the student to take either ART 224--Fabric Design--or ART 295--Weaving I, instead of both. It also deletes the option of taking ART 294--Fibers I--in lieu of ART 295. This change was recommended by the Interior Design faculty and endorsed by the faculty/student advisory committee. To date, the change has been approved by the Departmental Undergraduate Committee, and the Curriculum Committee in the College of Arts and Sciences. During the summer, it will be reviewed by the University Curriculum Committee and the Faculty Senate.

Several enrichment activities have occurred within the Interior Design Curriculum within the past year. These activities have all been offered on a one-time basis. In the Summer of 1980, 1981, and 1982, three one-semester-hour professional design institutes were offered in conjunction with the Industrial Training Laboratory. These were offered in Dallas as elective credit for our students as well as for continuing education credit for professionals in the field. The three 1980 sessions were coordinated by David Dieckman, a full-time faculty in interior design. The sessions dealt with "Computer Assisted Design," "Noise Control in Living and Working Environments," and "Energy Conscious Design in Existing Structures." Professionals from the field served as consultants for the institutes (see Appendix G). During June of 1981, three additional professional design institutes were offered in cooperation with the Industrial Training Laboratory. These sessions focused on restoration and were coordinated by Ira Shuemaker, Associate Professor and Coordinator of the Interior

Design Program. Session I dealt with "Restoration: Architect's Viewpoint," Session II dealt with "Restoration: Interior Design," and Session III dealt with "Restoration: The Process, from Site Selection to Re-Use." Professional Consultants from the field were again utilized (see Appendix G).

Mr. Shuemaker, Associate Professor, also coordinated the June 1982 sessions which focused on French and American Antiques (see Appendix G). Session I focused on French Antiques, Session II dealt with American Antiques, and Session III French and American Antiques and Silver.

In the Spring of 1980-81 and 1982, a year to New York was conducted in a joint effort with the Fashion Design area. The purpose of the trip was to give insight into the interior design field. Trips were conducted to museums and showrooms that dealt either directly or indirectly with the interior design field. The course was offered as elective credit and involved seven days in New York City and two weeks of class meetings on campus.

The sheet immediately following this one summarizes the B.F.A. program for Interior Design based on the 1982-83 catalog.

Following the curriculum sheet are the course descriptions for the major and minor courses. The checked courses are required. Others may be taken as electives.

Another feature of the revised curriculum is the Undergraduate Portfolio Review. A copy of the handout provided students appears on page 56.

B.F.A. PROGRAM FOR INTERIOR DESIGN (I.D.) MAJORS
 NORTH TEXAS STATE UNIVERSITY
 (this is not an official degree plan)

1982-83

FRESHMAN YEAR

<u>Fall</u>	<u>Sem Hrs.</u>	<u>Spring</u>	<u>Sem Hr</u>
ART 120 Art Appreciation	3	ART 134 Drawing for Int. Design	3
ART 144 Design I	3	ART 145 Design II	3
ART 150 Drawing I	3	ENGL 132 Composition & Rhetoric	3
INDU 128 Engineering Drawing	3	General Education Elective *	3
ENGL 131 Grammer & Comp.	3	Free Elective	3
PHED Physical Education	1	PHED Physical Education	1
	<u>16</u>		<u>16</u>

SOPHOMORE YEAR

ART 223 Int. Des: Fabrics	3	ART 224 Fabric Design	3
ART 235 Art Hist. Survey I	3	ART 236 Art Hist. Survey II	3
Art 243 Int. Des: Color	3	ART 244 I.D.: Presentation Tech.	3
INDU 230 Architectural Drawing	3	INDU 244 General Bench Work	3
ENGL 221, 231 or 235	3	ENGL 222, 232 or 236	3
PHED Physical Education	1	PHED Physical Education	1
	<u>16</u>		<u>16</u>

JUNIOR YEAR

ART 331 I.D.: Space Planning	3	ART 332 I.D.: Space Planning	3
ART 351 I.D.: Hist. of Furn.	3	ART 333 20th Cent. Arch & Int.	3
INDU 340 Arch. Support System	3	INDU 335 Adv. Architectural Drwg	3
PSCI 204 American Government	3	PSCI 205 American Government	3
General Education Elective *	3	General Education Elective *	3
	<u>15</u>		<u>15</u>

SENIOR YEAR

ART 442 Professional Practice in Int. Des.	3	ART 445 Professional Internship	3
ART 352 I.D.: Hist. Styles	3	ART 496 I.D.: Furniture Design	3
INDU Elective	3	ART 295 Weaving I or ART 294 Fibers I	3
HIST 261 U.S. to 1865	3	HIST 262 U.S. Since 1865	3
General Education Elective *	3	Free Elective	3
	<u>15</u>		<u>15</u>

FINAL SESSION

ART 484 Advanced Problems in Interior Design	3
Free Elective**	3
Free Elective	3
Free Elective	3
Free Elective	2
	<u>14</u>

2 hrs. of General Education and/or
 Free Electives must be advanced.

Minor - Industrial Arts

NOTE: 36 hrs. of Art must be taken at NTSU
 42 hrs. must be advanced;
 30 of the 42 hrs. must be taken
 at NTSU.

See your faculty advisor at least
 once each semester for help in
 program decisions and preparation
 for enrollment.

Art	63
General Education	58
Minor (6 hrs. adv.)	18
General Education	12
English	12
History	6
Political Science	6
Physical Education	4
Free Electives (Art and/or Gen. Ed.)	17
TOTAL:	138

* General Education Electives of Behavioral Science and Business
 to be chosen in consultation with major advisor.

* Suggested elective - Art 355

Figures in parentheses following the course credit hours indicate the number of clock hours per week devoted to lecture and laboratory. When it appears, the third and final number in parentheses indicates the number of recitation hours per week.

- 120. **Art Appreciation.** 3 hours. Art elements, principles applied to forms of visual expression; for art majors. Materials fee.
- 130. **Art Appreciation.** 3 hours. For non-art majors only.
- 134. **Drawing for Interior Design.** 3 hours. (2;4) Development of accurate observation, freehand drawing skills; **basic perspective**, composition principles. Prerequisite: Art 150. Materials fee.
- 135. **Foundations of Art I.** 3 hours. Art education theory, practices based on children's creative development. Art experiences related to classroom practices.
- 136. **Foundations of Art II.** 3 hours. (2;4) Two, three dimensional art experiences in drawing, design, painting, crafts. Prerequisite: Art 135. Materials Fee.
- 144. **Design I.** 3 hours. (2;4) Use of point, line, shape, mass, space, texture, color, form in two and three dimensional design.
- 145. **Design II.** 3 hours. (2;4) Extension of creative problems in two and three dimensional design. Materials fee.
- 150. **Drawing I.** 3 hours. (2;4) Drawing skills, techniques based on art elements, principles. Materials fee.
- 151. **Drawing II.** 3 hours. (2;4) Further development of drawing skills. Prerequisite: Art 150. Materials fee.
- 210. **Figure Drawing I.** 3 hours (2;4) Visual observation of the figure, interpretation through various graphic techniques. Prerequisite: Art 150, 151. Materials fee.
- 223. **Interior Design: Fabrics.** 3 hours. Fibers and fabrics uses for interiors, recognition of standard weaves and other fabric processes; measuring fabrics for curtains and upholstery; preparing estimates. Prerequisite: Art 144, 145. Materials fee.
- 224. **Fabric Design.** 3 hours. (2;4) Design and color application on fabrics; emphasis on silk screen process; problems directed toward specialized requirements. Prerequisite: Art 144, 145. Materials fee.
- 230. **Painting I.** 3 hours. (2;4) Pictorial composition through spatial relationships of points, lines and shapes; color and texture. Prerequisite: Art 144, 151. Materials fee.
- 235. **Art History Survey I.** 3 hours. Art of Europe from prehistoric times through 13th century, including ancient Mediterranean cultures. Materials fee.
- 236. **Art History Survey II.** 3 hours. Art from 14th Century in Europe and America. Prerequisite: Art 235 or with consent of instructor. Materials fee.
- 240. **Painting II.** 3 hours. (2;4) Watercolor methods used on wet and dry papers and other surfaces. Further emphasis on composition. Prerequisite: Art 230 or consent of instructor. Materials fee.
- 243. **Interior Design: Environmental Color.** 3 hours. A comprehensive study of color with regard to physics, chemistry, psychology, the interaction of color, effects of lighting on color, and effects of color in three-dimensional space.
- 244. **Interior Design: Presentation Techniques.** 3 hours. (2;4) Rendering methods; design board layout; graphics. Prerequisite: Art 134, 144, 145, 150. Materials fee.
- 250. **Advertising Art I.** 3 hours. (2;4) Design as applied to advertising and graphic design. Introduction to basic terminology, tools, and media; basic typography; development of professional attitudes. Prerequisite: Art 144, 145, 150, 151. Materials fee.
- 251. **Materials and Procedures for Art Education.** 3 hours. (2;4) Graphic design techniques developed; public school observation and teaching; application of studio experiences to public school education.
- 260. **Advertising Art II.** 3 hours (2;4) Further development of skills and concepts introduced in Art 250. Prerequisite: Art 250. Materials fee.
- 270. **Ceramics I.** 3 hours. (2;4) Use of potter's wheel; firing and glazing. Prerequisite: Art 144, 145. Materials fee.
- 280. **Ceramics II.** 3 hours. (2;4) Hand-built pottery forms, firing and glazing. Prerequisite: Art 270. Materials fee.
- 290. **Jewelry and Metalworking I.** 3 hours. (2;4) Design, construction, and forming using basic techniques. Prerequisite: Art 144, 145. Materials fee.
- 291. **Jewelry and Metalworking II.** 3 hours. (2;4) Construction and forming in advanced design projects, Prerequisite: Art 290. Materials fee.
- 294. **Fibers I.** 3 hours (2;4) Various processes using fibers. Prerequisite: 144, 145. Materials fee.
- 295. **Weaving I.** 3 hours. (2;4) Making warps and threading looms; weaving on simple hand looms, analyzing patterns, design in color and texture. Prerequisite: Art 144, 145. Materials fee.
- 296. **Weaving II.** 3 hours. (2;4) Creative design in intermediate level problems on looms. Prerequisite: Art 295.

- 300. Painting III.** 3 hours. (2;4) Review of work by instructor and faculty committee at beginning and middle of semester. Analysis of individual's specific problems basis of semester's work. Prerequisite: Art 210, 230, 240. Materials fee.
- 303. Water-color Painting.** 3 hours. (2;4) Conceptual development through transparent paint; work in non-transparent aqua-based media on paper surfaces; historical survey of water-color. Prerequisite: Art 240.
- 305. Painting IV.** 3 hours. (2;4) Various painting media, pictorial organization, presentation. Prerequisite: Art 300. Materials fee.
- 306. Advertising Art III.** 3 hours. (2;4) Advertising presentations for newspapers and magazines; designs for posters and direct-mailing pieces; package design; contemporary techniques and media. Prerequisite: Art 260. Materials fee.
- 310. Figure Drawing II.** 3 hours. (2;4) Human figure in compositions using drawing and painting media. Prerequisite: Art 210. Materials fee.
- 314. History of Fashion.** 3 hours. Survey of fashion from prehistoric times to the present. Materials fee.
- 315. Twentieth-Century Fashion.** 3 hours. Development of couture in fashion; in depth examination of significant designers of the 20th century. Materials fee.
- 321. Sculpture.** 3 hours. (2;4) Creation of original forms in clay, wood or metal; mold making, casting, construction and direct carving. Prerequisite: Art 145, 210. Materials fee.
- 331. Interior Design: Space Planning and Furnishing I.** 3 hours (2;4) Architectural elements of interiors — wall, floor space, ceiling planes and treatments; finishing interior spaces. Prerequisite: Industrial Arts 230; Art 244. Materials fee.
- 332. Interior Design: Space Planning and Furnishing II.** 3 hours (2;4) Design of public and non-residential spaces; ergonomics. Preparation of design boards and working drawings. Prerequisite: Industrial Arts 230; 244. Materials fee.
- 333. Twentieth-Century Architecture and Interiors.** 3 hours. Contemporary theory and form in architecture and interior design. Prerequisites: Art 120, 235, 236.
- 341. Fashion Design I.** 3 hours. (2;4) Designing basic flat patterns and blocks; fundamentals of pattern grading; creating master patterns for the development of original sample garments. Prerequisite: Art 144, 145, 210, 240, and 314; or consent of instructor.
- 343. Fashion Design II.** 3 hours. (2;4) Advanced flat pattern; draping muslin patterns; construction of samples from original designs for industry mass production. Prerequisite: Art 341.
- 345. Advanced Design: Materials Application.** 3 hours. (2;4) Advanced design in "truth of materials" concept. Prerequisite: Art 144, 145 and junior standing. Materials fee.
- 346. Basic Non-Darkroom Photography.** 3 hours. (2;4) Proper camera use in photographing art work in black and white and color transparencies. Prerequisite: Art 144, 145. Materials fee.
- 351. Interior Design: Research in History of Furniture.** 3 hours. Basic furniture units in Western World. Period interiors. Prerequisite: Art 235, 236. Materials fee.
- 352. Interior Design: Historical Styles.** 3 hours. (2;4) Planning and presentation of interiors designed in historic styles. Prerequisite: Industrial Arts 230, Art 244, 331 or 332, or consent of instructor. Materials fee.
- 355. Creative Photography for the Artist.** 3 hours. (2;4) Photography as art form, basic principles and techniques of photography. Prerequisite: Art 144, 145, art major with junior standing or consent of instructor. Materials fee.
- 356. Darkroom Techniques.** 3 hours. (2;4) Photography as an art form; creative darkroom techniques. Prerequisite: Art 355. Materials fee.
- 360. Basic Color Printing.** 3 hours. (2;4) Fundamentals of color photography including exposure, processing, printing of color negative materials, and printing from transparencies. Prerequisite: Art 355, 356. Materials fee.
- 370. Ceramics III.** 3 hours. (2;4) Calculation of ceramic formulas, experiments with clay bodies, engobes and glazes. Kiln building and firing. Prerequisite: Art 270, 280. Materials fee.

390. **Printmaking I.** 3 hours. (2;4) Woodcut, Intaglio. Prerequisite: Art 144, 145, 151; junior standing or consent of instructor. Materials fee.
391. **Jewelry and Metalworking III.** 3 hours. (2;4) Design in metal using advanced processes. Prerequisite: Art 291. Materials fee.
392. **Print Techniques (Non-Chemical).** 3 hours. (2;4) Specializing in the printmaking processes and techniques not requiring chemical and mechanical printing. Prerequisite: Art 144, 150 or junior standing with consent of instructor. Materials fee.
393. **Advertising Art IV.** Exhibition Techniques. 3 hours. (2;4) Construction, arrangement of window display, preparation, installation of exhibitions; package designs. Prerequisite: Art 260. Materials fee.
394. **Fibers II.** 3 hours. (2;4) Advanced experiments in fiber related techniques. Prerequisite: Art 294.
395. **Printmaking II.** 3 hours. (2;4) Intaglio process and lithography. Prerequisite: Art 144, 145, 151; junior standing or consent of instructor. Materials fee.
396. **Weaving III.** 3 hours. (2;4) Designing, weaving in techniques for special applications. Prerequisite: Art 296, 223, or Home Economics 233.
408. **Advertising Art V.** Illustration for reproduction. 3 hours. (2;4) Preparation of illustrations for reproductions by processes. Prerequisite: Art 210 or 310. Materials fee.
409. **Advertising Art VI.** 3 hours. (2;4) Presentations for magazine and newspaper advertisements, brochures, annual reports. Prerequisite: Art 306. Materials fee.
413. **Renaissance Art in Italy.** 3 hours. Art in Italy from 13th through 16th centuries. Prerequisite: Art 235, 236 or consent of instructor. Materials fee.
414. **Greek and Roman Art.** 3 hours. Art between 3000 B.C. and 500 A.D. Prerequisite: Art 235 or consent of instructor. Materials fee.
415. **Advanced Figure Drawing.** 3 hours. (2;4) Advanced drawing in various media, stressing mature graphic expression. Prerequisite: Art 310. Materials fee.
416. **Painting V.** 3 hours. (2;4) Advanced study in painting media and expression modes. Prerequisite: Art 305.
417. **Painting VI.** 3 hours. (2;4) Individual problems, preparation of work for professional exhibition. Prerequisite: Art 416.
418. **Seventeenth-Century Art.** 3 hours. Art in western Europe. Prerequisite: Art 235, 236 or consent of instructor. Materials fee.
419. **History of Prints.** 3 hours. Graphic arts since the Renaissance. Prerequisite: Art 236 or consent of instructor. Materials fee.
423. **Advanced Sculpture.** 3 hours. (2;4) All aspects of three-dimensional form. Prerequisite: Art 321. Materials fee.
433. **Northern Renaissance Art.** 3 hours. Art in Europe north of Italy, 14th through 16th centuries. Prerequisite: Art 235, 236, or consent of instructor. Materials fee.
434. **History of American Art.** 3 hours. Art since colonial times. Prerequisite: Art 235, 236 or consent of instructor. Materials fee.
435. **Museum and Private Art Collections.** 3 hours. European and American art museums; educational facilities, publications, exhibitions. Visits to Dallas and Fort Worth museums. Materials fee.
436. **Nineteenth-Century Art.** 3 hours. Art in Europe and America. Prerequisite: Art 123, 236 or consent of instructor. Materials fee.
437. **Twentieth-Century Art.** 3 hours. Modern art since post-impressionism, especially recent developments. Prerequisite: Art 235, 236 or consent of instructor. Materials fee.
438. **Eighteenth-Century Art.** 3 hours. Art in Western Europe. Prerequisite: Art 235, 236 or consent of instructor. Materials fee.
439. **African, Oceanic & American Indian Art.** 3 hours. Arts of tribal cultures and Pre-Columbian Art. Materials fee. Prerequisite: Art 235.
442. **Professional Practice in Interior Design.** 3 hours. Business and office practice; fees, commissions; preparing estimates; contracts; ethics; job opportunities. Prerequisite: senior standing.
443. **Professional Practices in Studio Art.** 3 hours. Gallery and Museum practice; presentation of art; promotion of artist; marketing. Prerequisite: senior standing.

- 444. Professional Practice in Fashion Design.** 3 hours. Interpreting style trends and market research; development of a portfolio of design sketches and original garments critiqued by professionals in the fashion industry. Prerequisite: Senior standing or consent of the instructor.
- 445. Professional Internship.** 3 or 6 hours. In-training programs offered in cooperation with approved business and professional houses in advertising art, fashion design, interior design, photography; limited number of approved students. Students wishing credit must have department chairman approve plan. Term reports required from students and employers. May be repeated for credit.
- 446. Professional Practice in Advertising Art.** 3 hours. Agency, department store, free-lance procedures; job opportunities, procurement. Prerequisite: senior standing. Materials fee.
- 455. Seminar in Theories of Contemporary Art.** 3 hours. Readings in theories, criticism, and aesthetics. Prerequisite: 3 hours advanced art history and Art 437. May be repeated once for credit.
- 460. Advanced Black and White Photography.** 3 hours. (2;4) Advanced techniques in small and large format photography; proper use of available and artificial lighting. Prerequisite: Art 335, 356. Materials fee.
- 471. Medieval Art.** 3 hours. Art from fall of the Roman Empire to late Gothic "International Style." Prerequisite: Art 235 or consent of instructor. Materials fee.
- 475. Elementary Art Curriculum Development and Implementation.** 3 hours. Curriculum planning. Prerequisite: Art 135, 251. For art education majors only.
- 480. Intermediate Fashion Design.** 3 hours. (2;4) Development of a high degree of skill in handling difficult cuts in draping and the preparation for production of designs for the market. Prerequisite: Art 341, Art 343.
- 482. Advanced Fashion Design.** 3 hours (2;4) Originating numerous croquis designs in a wide variety of categories; utilizing flat pattern and draping methods in the creation of original models. Prerequisite: Art 480.
- 483. Market Research of Fabric and Findings.** 3 hours. Problems of the apparel designer as a buyer. Analysis of comparative costs, quality, sources and characteristics in the selection of fabrics, trims and fasteners.
- 484. Advanced Problems in Interior Design.** 3 hours. (2;4) Application of comprehensive problem-solving techniques, including analysis, programming, estimating, specification writing, budgets, detailing, and total design of interior spaces. Prerequisite: completion of all interior design courses, except with permission of instructor.
- 485E. Art Education at the Elementary Level.** 3 hours. Practical application of art education theory. Prerequisite: junior standing. For non-art education majors only.
- 485H. Art Education at the Secondary Level.** 3 hours. Literature on pre-adolescent and adolescent creative development, theory application. Prerequisite: Art 135, 251, 475, junior standing. For art education majors only.
- 488. Studio.** 3 hours. Developing additional competence in special areas. Prerequisite: senior standing and departmental approval. All may be repeated for credit.
- 488A. Sculpture Studio.** Materials fee.
- 488B. Painting Studio.**
- 488C. Ceramics Studio.** Materials fee.
- 488D. Drawing Studio.** Materials fee.
- 488E. Printmaking Studio.** Materials fee.
- 488F. Photography Studio.** Materials fee.
- 488G. Graphic Design Studio.**
- 488H. Fashion Design Studio.**
- 488I. Interior Design Studio.** Materials fee.
- 488J. Jewelry and Metalworking Studio.** Materials fee.
- 488K. Weaving and Fabric Design Studio.**
- 489. Art and Aesthetics in Visual Learning.** 3 hours. Problems for art education majors dealing with interrelated aesthetics in public school curriculum. Prerequisite: Art 135, 251, 475 and 485H.
- 490-491. Special Problems.** 1-3 hours credit. Departmental approval. Materials fee.

496. **Interior Design: Furniture Design.** 3 hours. (2;4) Design of storage, seating and table units for contemporary living. Prerequisite: Industrial Arts 230; Art 244; 331 or 332, or consent of instructor. Materials fee.

Graduate Courses

500. **Color.** 3 hours.
 501. **Visual Media and Materials.** 3 hours.
 512. **Seminar in Mannerist Art.** 3 hours.
 513. **Seminar in Renaissance Art.** 3 hours.
 518. **Seminar in 17th-Century Art.** 3 hours.
 520. **Contemporary Architecture.** 3 hours. Materials fee.
 534. **Seminar in American Art.** 3 hours.
 535. **Research in Art.** 3 hours.
 536. **Seminar in Nineteenth-Century Art.** 3 hours.
 537. **Seminar in Twentieth-Century Art.** 3 hours.
 538. **Seminar in Eighteenth-Century Art.** 3 hours.
 539. **Seminar in Art Museum.** 3 hours.
 570. **Seminar in University Art Teaching.** 3 hours.
 583. **History and Theories of Art Education.** 3 hours.
 584. **Teaching Art to Exceptional Children.** 3 hours.
 585. **Seminar in Art Education.** 3 hours.
 588. **Graduate Studio.** 3 hours.
 588A. **Sculpture Studio.** Materials fee.
 588B. **Painting Studio.**
 588C. **Ceramics Studio.** Materials fee.
 588D. **Drawing Studio.** Materials fee.
 588E. **Printmaking Studio.** Materials fee.
 588F. **Photography Studio.** Materials fee.
 588G. **Graphic Design Studio.**
 588H. **Fashion Design Studio.**
 588I. **Interior Design Studio.** Materials fee.
 588J. **Jewelry and Metalworking Studio.** Materials fee.
 588K. **Weaving and Fabric Design Studio.**
 590-591. **Special Problems.** 1-3 hours.
 592. **Research Problems in Lieu of Thesis.** 3 hours.
 593. **Research Problems in Lieu of Thesis.** 3 hours.
 595. **Thesis.** 6 hours.
 596-597. **Art Institute.** 1-3 hours.
 598. **Exhibition.**
 690-691. **Special Problems.** 1-3 hours.
 695. **Dissertation.** 12 hours.

Industrial Arts Education**INDU (Industrial Arts)**

- 106. Graphic Arts.** 3 hours. (2;4) Methods of reproducing visual images involving hand composition, platen press operation, linoleum block printing, silk screen printing, photography, basic lithography, other selected reproduction processes. Lab fee \$5.00.
- 107. Power Mechanics.** 3 hours. (2;4) Sources transmission of power, design, theory, principles of operation of internal combustion engines. Lab fee \$5.00.
- 121. Principles of Woodwork.** 3 hours. (2;4) Basic tools, power equipment, materials, processes of woodworking industry. Lab fee \$5.00.
- 122. Basic Metalwork.** 3 hours. (2;4) Basic tools, equipment, processes used in laying out, cutting, shaping, forging, heat-treating, finishing metals. Lab fee \$5.00.
- 125. Pattern-making and Foundry Work.** 3 hours. (2;4) Principles of pattern-making and processes involved in producing metal castings. Lab fee \$5.00.
- 128. Engineering Drawing.** 3 hours. (2;4) Fundamentals and principles of engineering drafting practices used in technical drafting processes. Lab fee \$5.00.
- 141. Descriptive Geometrical Drawing.** 3 hours. (2;4) Application of orthographic projection to space relation problems involving points, lines, planes, intersection of lines, revolutions, surface developments, shades, shadows. Prerequisite: Industrial Arts 128. Lab fee \$5.00.
- 213. Craftwork.** 3 hours. (2;4) Basic processes, techniques used in leather work, art metals, enameling, lapidary. Lab fee \$5.00.
- 228. Technical Drafting.** 3 hours. (2;4) Principles, practices of engineering drawing; application to machine, architectural, electrical, mechanical drafting. Prerequisite: Industrial Arts 128. Lab fee \$5.00.
- 230. Architectural Drawing.** 3 hours. (2;4) Emphasizes architectural details, home planning. Prerequisite: Industrial Arts 128 and 228. Lab fee \$5.00.
- 234. General Sheet Metal.** 3 hours. (2;4) Blueprint reading, layout work, fabrication of sheet metal objects. Lab fee \$5.00.
- 236. General Welding.** 3 hours. (2;4) Basic oxy-acetylene and metallic arc welding processes; inspection, testing, metallurgy. Lab fee \$5.00.
- 244. General Bench Work.** 3 hours. (2;4) Use of basic equipment, materials, processes in cabinet and furniture design, construction. Lab fee \$5.00.
- 246. Machine Cabinet Construction.** 3 hours. (2;4) Contemporary cabinet construction, machine operations; design, cabinet drawings, selection of suitable woods and finishes. Prerequisite: Industrial Arts 121. Lab fee \$5.00.
- 306. Offset and Letterpress Printing.** 3 hours. (2;4) Equipment, materials, processes used in printing; hand composition, letter press operation, layout and design, camera work with negative processing, flat preparation with platemaking, offset press operation. Prerequisite: Industrial Arts 106. Lab fee \$5.00.
- 307. Power Mechanics.** 3 hours. (2;4) Advanced study, experimentation in power technology and mechanics. Prerequisite: Industrial Arts 107 or junior standing. Lab fee \$5.00.
- 311. Machine Shop.** 3 hours. (2;4) Processes, operations involving machine tools used in cutting, turning, boring, milling, shaping, grinding of ferrous and non-ferrous metals. Prerequisite: Industrial Arts 122. Lab fee \$5.00.
- 313. Advanced General Woodwork.** 3 hours. (2;4) Advanced techniques, processes in cabinet and furniture design, construction. Prerequisite: Industrial Arts 121 and 246. Lab fee \$5.00.
- 314. Applied Electricity.** 3 hours. (2;4) Principles, basic testing equipment used in designing, installing, operating, maintaining electrical devices for lighting, heating, communication, power in homes, small industrial plants, school laboratories. Lab fee \$5.00.
- 317. Shop Care and Management.** 3 hours. (2;4) Repair, maintenance of industrial arts laboratories, tools and equipments; preparing specifications, purchase orders, inventories for instructional supplies, equipment. Lab fee \$5.00.
- 325. Plastic Materials and Processes.** 3 hours. (2;4) Identification, testing of basic resins used in plastics industry, application to processing systems; practice in tooling and programming involved in molding, casting, welding, laminating, internal forming, fabricating plastic resins. Lab fee \$5.00.
- 332. Machine Drawing.** 3 hours. (2;4) Detail, assembly drawing of machine parts. Prerequisite: Industrial Arts 128 and 228. Lab fee \$5.00.
- 334. Methods of Teaching Industrial Arts.** 3 hours. Principles, techniques in planning, guiding learning experiences.
- 335. Advanced Architectural Drawing.** 3 hours. (2;4) Advanced architectural drawing; design, material, specifications, cost estimates. Prerequisite: Industrial Arts 230. Lab fee \$5.00.

- 339. Map Drafting.** 3 hours. (2,4) Fundamentals, principles of topographic and survey projections, traverse, profile, elevations, contour development. Prerequisite: Industrial Arts 128. Lab fee \$5.00.
- 340. Architectural Support Systems.** 3 hours. A study of architectural support systems for efficiency and flexibility in space planning and design. Emphasis placed in lighting, acoustics, climatic control, and energy systems.
- 341. Occupational Safety & Liability.** 3 hours. A study of the basic concepts of accident prevention, safety education, economic impact, and environmental hazard control. This course will include OSHA regulations and other regulations as they relate to the employer, the employee and the public.
- 342. Contemporary American Industry.** 3 hours. Origins of technology, development of manufacturing, servicing, communications, instructions, and power and transportation industries. It will involve production planning, plant engineering, quality control, and manufacturing and construction systems.
- 343. Industrial Materials and Manufacturing Processes.** 3 hours. (2,4) A study of the nature, properties, processing, production, testing, and use of industrial materials. Laboratory work involves the study, observation, testing, and experimentation with industrial materials and processes. Lab fee \$5.00.
- 400. Industrial Arts for the Elementary School.** 3 hours. (2,4) Use of tools, industrial materials, processes in planning work units to help children understand American culture and adjust to industrially oriented society. Lab fee \$5.00.
- 405. Design in Industrial Arts.** 3 hours. Principles, application of technical concepts to materials, processes used in industrial arts laboratories.
- 410. Advanced General Welding.** 3 hours. (2,4) Joining of ferrous and non-ferrous, high tensile strength metals by oxy-acetylene, metallic arc, gas tungsten arc, gas metal arc processes; hard facing, metal spraying, destructive and nondestructive testing. Prerequisite: Industrial Arts 236. Lab fee \$5.00.
- 414. Electricity and Applied Electronics.** 3 hours. (2,4) Generation, distribution or electrical power; selection, installation, use maintenance on commercially produced electronic teaching systems, testing equipment, components used in electricity-electronics laboratories. Prerequisite: Industrial Arts 314. Lab fee \$5.00.
- 416. Upholstering and Wood Finishes.** 3 hours. (2,4) Industrial finishing materials, processes, basic principles of upholstering. Prerequisite: Industrial Arts 121 and 244 or 246. Lab fee \$5.00.
- 420. Advanced General Machine Shop.** 3 hours. (2,4) Advanced operations used with standard and special machines, tools; precision measuring devices, techniques, finishing of ferrous and non-ferrous metals. Prerequisite: Industrial Arts 311. Lab fee \$5.00.
- 425. Advanced Pattern-making and Foundry Techniques.** 3 hours. (2,4) Design, development of loose and mounted patterns, core boxes; concepts, applications, procedures in green sand, dry sand, shell molding of metals. Lab fee \$5.00.
- 428. Advanced Technical Drafting.** 3 hours. (2,4) Drafting principles, procedures in structural steel drawing, machine design, jig and fixture design, patent drawings, aircraft drawings, production illustrations. Prerequisite: Industrial Arts 128 and 228. Lab fee \$5.00.
- 431. The History and Philosophy of Industrial Arts.** 3 hours. Technical and career education; major events in historical development.
- 432. The Organization, Administration, and Supervision of Industrial Arts.** 3 hours. Principles, practices.
- 438. Technical Illustration Procedures and Practices.** 3 hours. (2,4) Fundamentals used in design, preparation of pictorials; pencil rendering, ink delineations, shades and shadows, airbrush, other illustrative media. Prerequisite: 6 hours of drawing. Lab fee \$5.00.
- 490-491. Special Problems.** 1-3 hours each. Lab fee \$5.00.

Graduate Courses

- 500. Wood Technology.** 3 hours.
- 510. Welding Metallurgy.** 3 hours.
- 520. Principles and Applications of Numerically Controlled Machines and Repetitive Operations.** 3 hours.
- 528. Industrial Graphics.** 3 hours.
- 533. Junior High School Problems in Industrial Arts.** 3 hours.
- 535. Selection and Organization of Subject Matter for Junior and Senior High Schools.** 3 hours.
- 536. Measurement of Manipulative Skills and Technical Knowledge.** 3 hours.
- 540. A Study of Tools and Materials of Industry.** 3 hours.
- 541. Research Techniques and Procedures in Industrial Arts Education.** 3 hours.
- 551. The Development of Shop Projects and Instructional Aids.** 3 hours.
- 552. Design and Construction of Shop Tools and Equipment.** 3 hours.
- 553. Planning and Organizing Industrial Arts Laboratories.** 3 hours.
- 590-591. Special Problems.** 1-3 hours each
- 592-593. Research Problems in Lieu of a Thesis.** 3 hours each
- 595. Thesis.** 6 hours.

UNDERGRADUATE PORTFOLIO REVIEW
INTERIOR DESIGN PROGRAM, N.T.S.U.

All students majoring in Interior Design at North Texas State University must pass a Sophomore Portfolio Review administered by the Interior Design Faculty.

The review will be administered each semester to all students enrolled in Art 244 (during approximately the twelfth week of the semester).

Special arrangements will be made to review the work of students transferring credit for Art 244 from another institution. Such students must have their work reviewed during their first semester at North Texas in order to be admitted to subsequent Interior Design classes.

The review will consist of four components.

1. Interior Design Portfolio.
Every project assigned in Art 134, 243, and 244 up to the date of the review will be examined.
2. Supplementary studio work.
Work from all prior classes in design, drawing, and drafting will also be examined. A comprehensive portfolio from each class should be presented. Photographs will be acceptable in the case of large or bulky projects.
3. Studio test problem.
A studio test problem will be administered in all Art 244 classes shortly before the review is scheduled.
4. Professional performance data.
Teachers of Art 244 classes will present records on attendance, deadline performance, critique participation, etc. to the committee. A high level of commitment to professional performance standards will be required.

Each student will receive a form reporting the committee's evaluation of his or her work.

In order to register for further advanced courses in the Interior Design program a student must present a card certifying that he or she has passed the review.

APPENDIX B

Analysis of Curriculum and Comparison
with Suggested FIDER
Standards Update

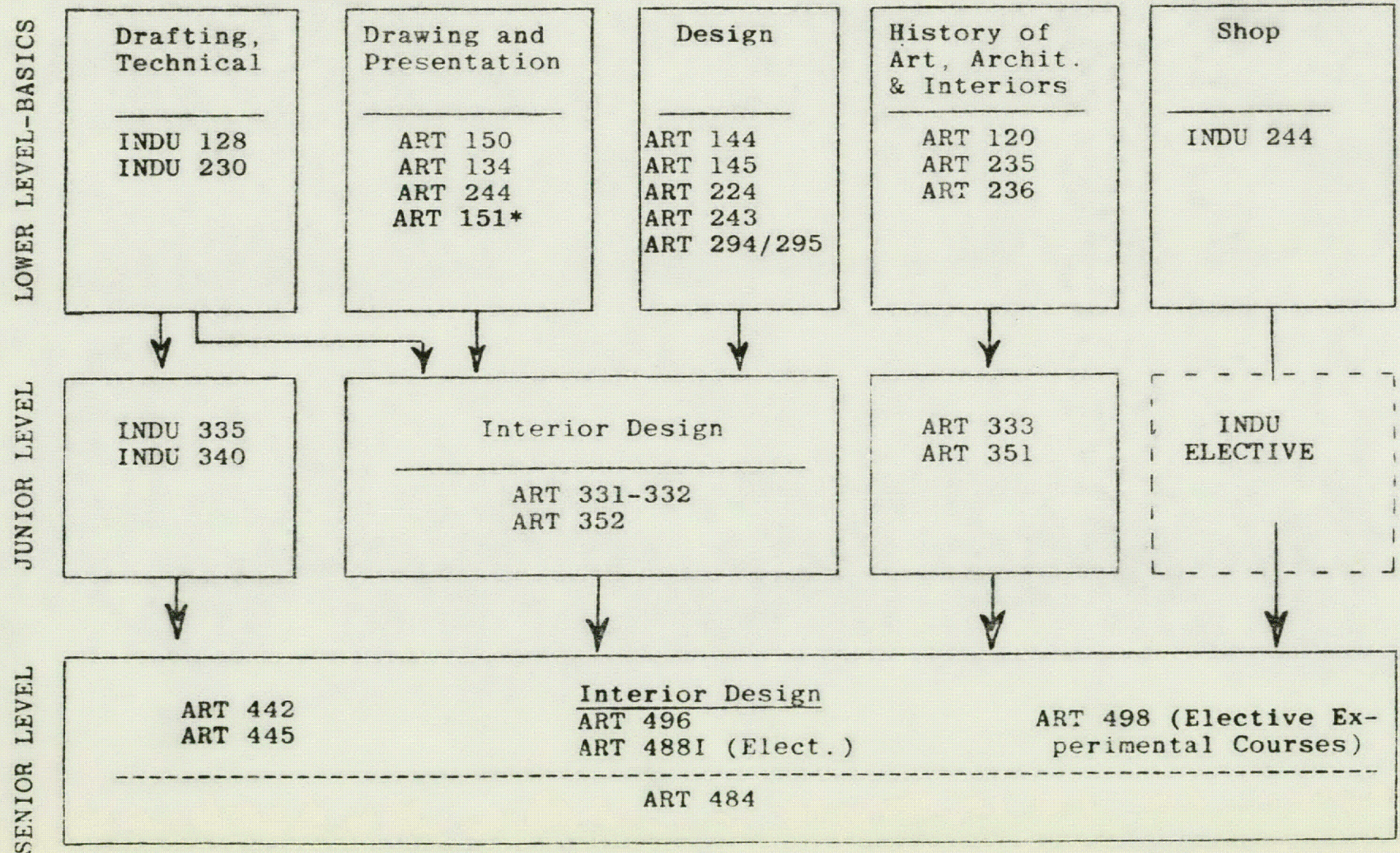
B. Analysis of Curriculum and Comparison
with Suggested FIDER
Standards Update

Analysis of Curriculum

The interior design program is one of ten curricula within the Department of Art. The B.F.A. program requires 138 hours of semester credit, of which 63 are required in Art, 58 hours are required of General Education. The Interior Design required minor is taken in Industrial Arts. The required General Education Program includes 12 hours of English, 6 hours of History, 6 hours of Political Science, 4 hours of Physical Education and 12 hours of General Education electives. These electives are to be chosen in the areas of Behavioral Science and Business, in consultation with an advisor. An additional 17 hours of electives, selected from all courses in the University, are required to complete the 138 hours. For these electives students frequently choose additional courses in interior design and in related creative design fields.

The figure on the following page illustrates the sequence of the professional (as distinguished from the Liberal Arts) courses of study.

SEQUENCE OF PROFESSIONAL COURSES



*Addition

Comparison of Curriculum with Suggested FIDER Standards

1.	Liberal Arts	FIDER 20-40%
	12 hrs. English	
	6 hrs. Political Science	
	6 hrs. History	
	12 hrs. Electives in Behavioral Sciences & Business	
	<u>4 hrs. Physical Education</u>	
	40 hrs.	NTSU 28.98%
2.	History of Art, Architecture, and Interiors	FIDER 5-10%
	Art 120	
	Art 235	
	Art 236	
	Art 333	
	<u>Art 351</u>	
	15 hrs.	NTSU 10.87%
3.	Basic Creative Skills	FIDER 15-25%
	Art 144	
	Art 145	
	Art 150	
	Art 224	
	Art 294/295/151*	
	6 hrs. Free Electives Chosen in Consultation with Faculty Advisor	
	<u>21 hrs.</u>	NTSU 15.21%
4.	Communication and Technical Knowledge	FIDER 15-20%
	Indu 128	
	Indu 230	
	Indu 244	
	Indu 340	
	Indu 335	
	Indu Elective	
	Art 223	
	6 hrs. Free Electives Chosen in Consultation with Faculty Advisor	
	<u>27 hrs.</u>	NTSU 19.56%
5.	Interior Design	FIDER 15-40%
	Art 134	
	Art 243	
	Art 244	
	Art 331	
	Art 332	
	Art 352	
	Art 442	

*Addition

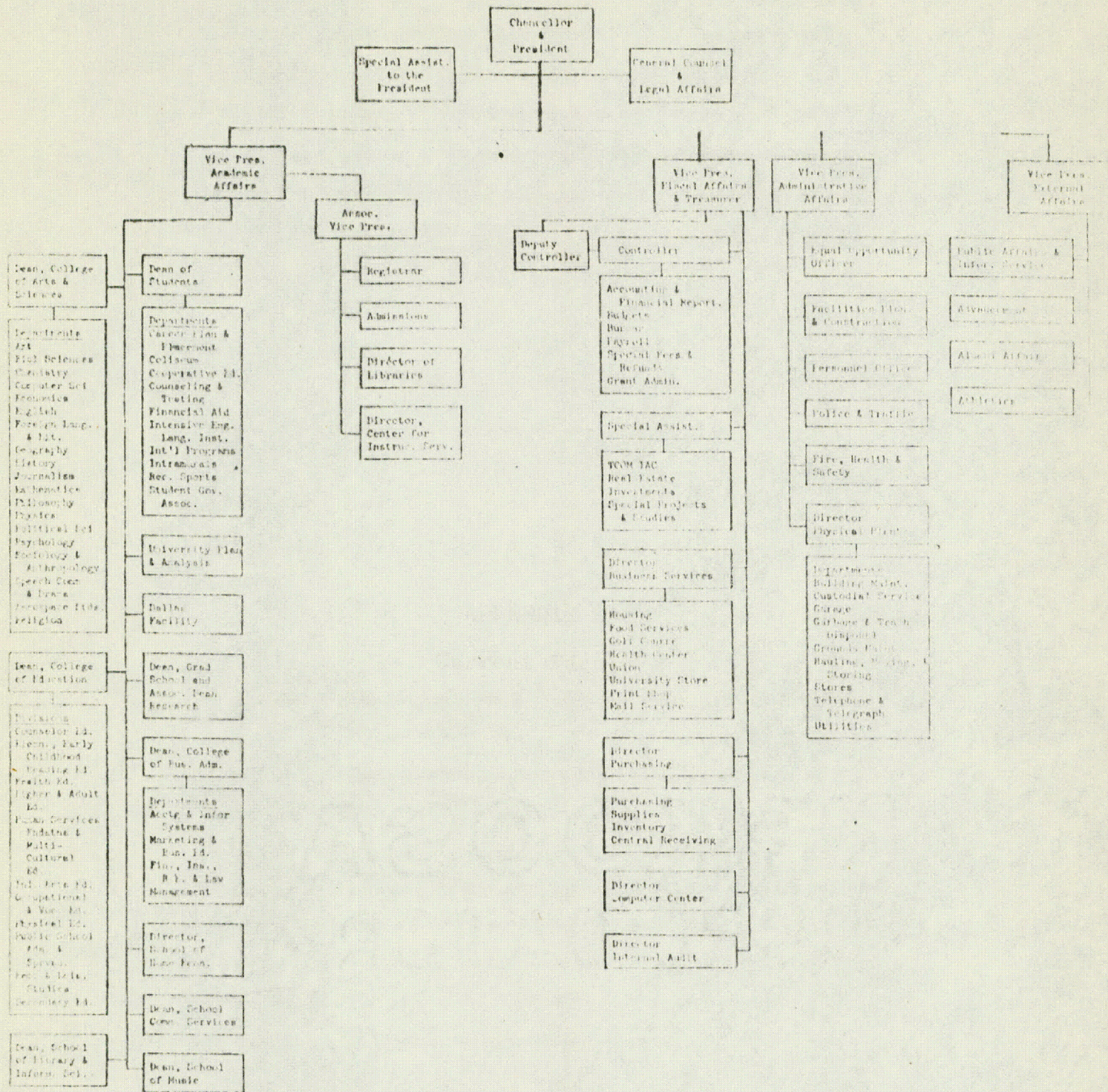
Art 445	
Art 484	
Art 496	
5 hrs. Free Electives Chosen in Consultation with Faculty Advisor	
<u>35 hrs.</u>	NTSU 25.36%

The above credit hours represent minimal requirements. An additional eighteen hours of free electives, when distributed among the various areas, may change the percentages somewhat. Students frequently choose to take additional courses in Interior Design and in such creative areas as the crafts and other visual arts, as well as business, accounting, and computer science. As a result of this distribution of elective credits, minimal standards are usually exceeded.

APPENDIX C

Administrative Organization Update

C. Administrative Organization Update



APPENDIX D
Current Faculty

D. Current Faculty

Department of Art

Berger, Lorraine Estelle, Assistant Professor of Art
B.S., M.A., University of Minnesota.

Betti, Claudia Webb, Professor of Art
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APPENDIX E

Other Appendix Material

E. Other Appendix Material

Proposed Center for Marketing and Design in Dallas

The following proposal for the Center for Marketing and Design was approved for the Coordinating Board, Texas College and University System, on October 30, 1981. Dr. Edward L. Mattil was appointed Acting Director of the Center on June 26, 1982. A search for a permanent director will be initiated during the 1982-83 academic year.

NORTH TEXAS STATE UNIVERSITY
CENTER FOR MARKETING AND DESIGN

A Report by the
NTSU Committee for the Center for
Marketing and Design

May 12, 1981

M H Berkeley, for

Marvin H. Berkeley, Committee Chairman
and Dean, College of Business
Administration
D. Jack Davis
Chairman, Department of Art
Mary E. Evans
Director, School of Home Economics
Hiram J. Friedsam
Dean, School of Community Service
Barnett Greenberg
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Edward L. Mattil
Director, Industrial Training Lab.
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CENTER FOR MARKETING AND DESIGN

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NORTH TEXAS STATE UNIVERSITY
CENTER FOR MARKETING AND DESIGN

CHAPTER I

Introduction

The concept for the Center for Marketing and Design, hereafter called the Center, has developed as a natural outgrowth of the University's continuing efforts to fulfill its mission to the citizens of Texas. The advantageous geographical location of the University as a metroplex institution close to the great markets of the Southwest underlies the awareness and the responsiveness to the needs of a rapidly developing and dynamic business climate. The increasing and sustained needs of business and industry call for a continuous flow of well prepared people to enter the regional and State workforce at professional and management levels. The University is committed to help meet those needs by offering programs of extra high quality as a means of helping to strengthen the economy of Texas.

Focus and Components of the Center

The program for the Center will focus on the needs of marketing and design students for careers in manufacturing, wholesaling, and retailing in the apparel and home furnishing industries and their support businesses and will include the following components:

1. An instructional program leading to baccalaureate and masters degrees,
2. A continuing education program for business and industry managers and specialists,

3. A Design Resource Laboratory to include the Museum of Fashion, to serve as a general resource for teachers, students, and industry professionals as well as a civic resource for the general public.
4. An Office of Research and Publications to carry out or coordinate industry-wide surveys, specifically funded projects, unique and relevant research programs, and provide practical research experience for students.

Many of the programs of the Center have had assistance from the business community as they have developed and in their present form they reflect strong academic/business compatibility. Through this relationship many opportunities have developed utilizing business and industry as a learning laboratory to supplement the traditional academic educational offerings. Those experiences have resulted in active participation of large numbers of business leaders to encourage the University to relate its programs to the market demands, to increase the advantages for a more diverse student population, and to further increase program quality. The Center as planned will require no new degree programs at its inception, however it should offer increased opportunities for a wider constituency by coordinating the efforts of a variety of programs. The Center for Marketing and Design will be predicated on: (1) the increased use of top quality industry professionals as adjunct or part-time faculty, consultants, or advisors; (2) the ability to offer alternate course and program structures and schedules to students who work full- or part-time as a means of gaining essential experience and providing income for their education; and (3) the close interaction between regular full-time academic faculty and industry professionals as a means of keeping abreast of the rapid changes that

occur in industry practices and technology. Unique to the Center will be the development of a strong business component.

Cooperation with Other Educational Institutions

Recognizing the many entry levels into the work world and the various kinds of institutions whose missions include preparation for different entry levels, the Center will focus primarily on the professional level, with a main emphasis on the senior year of the baccalaureate and masters degree programs in design, marketing, and merchandising to offer an extension for many of the Associate degree programs of community colleges. It is the expectation of the Center to work cooperatively with community colleges and junior colleges.

Summary

To summarize, the Center for Marketing and Design has as its primary goal the improvement of professional education and research in the areas of design, marketing, and merchandising by providing strong programs in alternative modes to a diverse constituency, either full- or part-time. By utilizing increased numbers of qualified industry professionals as auxiliary staff, providing new course and scheduling structures, using the many resources of industry as a laboratory for learning, and encouraging work experience for students, the Center for Marketing and Design should serve as a model for cost effective education in Texas and through the country.

Underlying this concept is the reasonable belief that once the program is established and fulfilling its mission, much auxiliary support in the form of money, equipment, supplies, employment opportunities, and staff sharing from business and industry sources will quickly bring this Center to a position of national eminence.

CHAPTER II

ASSUMPTIONS UNDERLYING A CENTER FOR MARKETING AND DESIGN

1. There is no absolute in determining what constitutes an ideal education or what makes an educated person. These are both complicated abstractions with which few persons could agree. Very broadly, they are defined here as the skills and knowledge needed at various times in one's life to cope with the challenges of everyday living and work and with activities resulting in personal growth and self-improvement.
2. Higher education is increasingly accessible to numbers of students who are more varied in their goals, origins, experience, maturity, and preparation than those of the recent past.
3. Universities must continuously adjust their functions to serve increasingly diverse constituencies by updating and enriching their faculties, and by adopting new techniques and formats for delivering their educational programs.
4. Leaders of this and other institutions of higher education are committed to the improvement of quality in the pursuit of educational excellence, a concern for cost effectiveness, the encouragement of instructional innovations, and the effective use of advanced educational technology.

5. Professional education must be broad and flexible enough to exceed specific job preparation and the immediate manpower demands of the marketplace.
6. Large numbers of students are selecting professional programs as a reflection of job orientation. Professional schools tend to be goal-oriented. This aids in developing an organized yet balanced curriculum and offers professional preparation to help guide students toward career objectives.
7. By utilizing business and industry as a laboratory for learning, it is possible to bridge the gap between traditional education and work. In such a program, students come to understand the world of work and the lessons it offers for the attainment of personal and professional goals and the effect it has on human lives.
8. In spite of rising enrollments in professional programs, the proportion of faculty involved in teaching these courses is low when compared to other programs. Therefore, new and additional sources of professional instruction must be found.
9. A rich pool of teaching talent is available from industry as adjunct, part-time, or non-tenure track faculty who are abreast of newer and advanced industry practices, procedures, and methods.

10. Regular full-time academic faculty will gain much knowledge about the ever changing practices of industry through their increased contacts with industry professionals.
11. Industry will support an effort to improve the quality of people entering the job market through the Center.
12. Cooperative education internships or jobs add a positive dimension to general and professional education, offer the opportunity to test a career field before graduation, and enable the student to earn money for the partial support of education when related to the student's professional major and career objectives.
13. Relevant supervised work experiences should be made available to all students who desire them as a means of training for responsibility, to learn job skills, to gain experience, and to make professional contacts.
14. Academic credit may be given for appropriately supervised work experience. This experience should be integrated in a professional program which has specific requirements, faculty involvement, seminars, conferences, research, and student logs or reports.
15. New scheduling procedures and course structures are possible to accommodate the needs of students who work part-time.

16. Counseling and guidance programs can be improved or expanded to increase services for the university's varied constituencies.
17. A preparatory program of defined prerequisites can be developed for those students seeking a master's degree in a professional program but whose undergraduate degree does not include the necessary competencies.
18. The Center will include a Design Resource Laboratory which will include the Museum of Fashion. This will serve as an important resource for teachers, students, and professional designers.
19. The Center will include an Office of Research and Publications which will carry out and/or coordinate industry-wide surveys, specifically-funded projects, unique research problems, and provide practical research experience for students.
20. The Center will be unique nationally in its course offerings, resource utilization, partnership with industry, and educational approaches.

CHAPTER III

DEGREE PROGRAMS

The focus of marketing and design related academic programs affiliated with the Center will be in a professional senior year and in graduate programs each with intensive internship experiences. The primary educational goal will be the preparation of the best possible qualified professional persons in areas related to marketing and design.

The Center for Marketing and Design will begin with already established programs which have involved professionals in business and industry for several years and which have a reputation for producing well-qualified graduates. These programs involve several colleges and schools within the University and several academic departments. Within the College of Arts and Sciences, the Department of Art has professional programs in art with concentrations in Advertising Design, Fashion Design, and Interior Design, all leading to the B.F.A. or masters degree. Also related to the focus of the Center is the Art Department's photography concentration which leads to the B.F.A. degree, and the Department of Journalism's advertising sequence which leads to either the B.A. or B.S. degree. Within the College of Business Administration, the professional field of Marketing with a concentration in Fashion Marketing* is directly related to the proposed activities

*Pending approval of the Coordinating Board

of the Center and leads to the B.B.A. degree. Within the School of Home Economics, the Clothing and Textile major with a Merchandising concentration and a Costume Design specialization, as well as a specialization in Housing, are related to the proposed efforts of the Center, and all lead to the B.S. degree. An M.S. degree in Home Economics with a concentration in Merchandising and Fabric Analytics is also available. While there are other programs on campus which are peripherally related to the proposed activities of the Center, it appears that those noted above are the programs with which initial efforts should begin. Other colleges, schools, and departments within the University will contribute to the Center since they provide general education and professional support courses.

The Center will be closely involved with and responsive to various business and professional constituencies. Thus a continuous reassessment of requirements and competencies will be conducted resulting in improvements in the existing programs and the possible addition of other needed programs. For the immediate future, however, the existing degrees as stated above should accommodate the programs related to the Center.

The need for university prepared professionals in marketing and design is demonstrated by the successful placement of graduates from present programs at NTSU and several other senior level Texas universities. The growing demand for graduates with college preparation in fashion marketing, merchandising and

design is particularly prevalent in Texas because of the State's increasing production and marketing of products, especially in the Dallas/Ft. Worth Metroplex, and the accompanying need for qualified individuals to assume positions in industry.

The NTSU program will be unique in that the Center for Marketing and Design will maximize the use of the Metroplex professional community by (1) drawing extensively upon professionals as teachers, visiting lecturers, and resource persons leading programs and seminars especially in or near the Dallas Market area; (2) utilizing service and supply businesses for field trips and demonstrations; and (3) taking advantage of the accessibility of the industry as a laboratory for the placement of students in internships. A level of excellence equalling the most prestigious programs in the nation will be possible.

Undergraduate Programs

The undergraduate programs identified in Table I are already well-established, on-going programs. The senior year of each of the programs will be affiliated with the Center for Marketing and Design. This experience will be professionally oriented, structured around an internship program, and supported by appropriate courses. They will use business and industry facilities as extensions of the classroom by way of field trips and the use of selected business facilities for class projects as well as for the employment of interns and work/study students.

TABLE I

Undergraduate Degree Programs To Be Affiliated
Initially with the Center for Marketing and Design

<u>Area of Concentration/Specialization</u>	<u>Degrees</u>
Advertising Design	B.F.A.
Fashion Design	B.F.A., B.S.
Fashion Marketing*	B.B.A.
Fashion Merchandising	B.S.
Housing/Home Furnishings	B.S.
Interior Design	B.F.A.
Photography	B.F.A.
Journalism	B.A., B.S.

*Concentration within B.B.A. in Marketing
(pending approval of the Coordinating Board)

TABLE II

Graduate Programs To Be Affiliated
Initially with the Center for Marketing and Design

<u>Area of Concentration/Specialization</u>	<u>Degrees</u>
Advertising Design	M.F.A.
Fashion Design	M.F.A.
Business Administration	M.B.A.
Fashion Merchandising and Fabric Analytics	M.S.
Interior Design	M.F.A.

Efforts will be made to coordinate the senior year offerings in each program to determine where cooperative instructional efforts might occur. Such efforts will allow programs to maximize use of the Center's resources and to offer the best quality experience possible in the most economical manner. Complete descriptions of these programs (as they currently exist) appear in Appendix I.

Graduate Programs

The graduate programs identified in Table II are already in existence and will be reviewed and modified to become Center-based programs. It is anticipated that these programs will provide new and important directions for students in marketing and design areas. The programs will be unique in that they will offer the mature student numerous opportunities to interact with business and industry professionals in various ways.

Graduate Programs in Design: With the establishment of the Center for Marketing and Design, a redefinition of existing graduate degree programs should occur and provide a much needed new direction for design students. Because of the increasing number of older-than-average design students who already hold a general degree in art upon entrance to the masters degree program, it is proposed that the graduate degree programs in design be expanded to accommodate these individuals. Somewhat comparable to the M.B.A., the proposed change would allow the student with a general art background to pursue the professional

design sequences at the masters level. Such a proposal is based upon the assumption that students with a general degree in art, or a professional degree in an art area other than design, will possess a general background in art and design as well as a maturity and motivation which will enable them to pursue the professional design sequences. This background would be validated by a portfolio review and an interview with the applicant.

In shaping these programs, the content of the professional sequence would be developed into a series of graduate courses which would involve the students in a constant interaction with the respective industries. Therefore, this would be a more appropriate model for educating such students than channeling them through the professional sequences of courses at the undergraduate level. The program would be focused toward a 60 semester hour masters degree program which would be individually planned to build upon the previous background and experience of each student. Alternative avenues will also be explored for students holding an undergraduate degree in a field other than the visual arts and desiring a design education.

M.B.A. Degree Program: Once the Center for Marketing and Design is established, a NTSU Business Faculty and a Professional Program Advisory Committee will further develop a graduate level course sequence tailored to the various unique academic

preparation needs of present and potential industry professionals who wish to prepare themselves for more responsible positions at the middle and upper management levels, especially within manufacturing and retailing firms. Fashion industry oriented graduate courses and seminars will be combined where needed with existing graduate level courses in the various business disciplines to permit the offering of an M.B.A. degree with relevant professional concentrations.

Graduate business courses may be taken by individuals who are pursuing degrees in professional fields other than fashion marketing and by individuals already employed in the fashion industry who wish to take the specialized courses on a non-degree basis.

M.S. with Concentration in Merchandising and Fabric Analytics:

Either a thirty or a thirty-six semester hour Master of Science degree is available in merchandising and fabric analytics. Both the academic background and the business experience of students are analyzed when determining specific components of each student's degree program. Courses are available to those in the fashion industry on either a non-degree or degree basis.

Faculty and Administration

In all instructional activities of the Center, it is essential to maintain a balance between full-time faculty and adjunct faculty from industry. This balance is required to

assure adequate counseling, program review, and the delegation and execution of related responsibilities. The programs, as is the current practice, will continue to be implemented by a combination of full-time, experienced, and well-qualified faculty and adjunct faculty who work regularly in the professional fields.

In order for programs to maintain their academic integrity and to insure a high level of quality control, it is essential that the academic components of the Center remain directly related to, and under the jurisdiction and administration of, their respective college, school, and/or department at the University. It is proposed that the activities of the Center be coordinated by a person who would work closely with administrative personnel of the schools and colleges involved. While the Coordinator would report directly to the Dean of the College of Business Administration, the faculty and the degree programs would remain an administrative part of the parent discipline. The primary responsibility of the Coordinator would be to help develop close relationships with the design and business communities and other colleges and universities and to facilitate a productive working relationship between them and the Center based programs. This would entail considerable development work with the professional community and a close working relationship with the heads and faculties of the respective programs. The Coordinator would serve as a leader

in developing and implementing Center policy consistent with the requirements of the various instructional units and accrediting agencies. In addition, the Coordinator should assume a major role in initiating and seeking support for research activities directly related to the efforts of the Center. Certain counseling and managerial functions related to the Center would be the responsibility of the Coordinator.

A Marketing and Design Center Council, composed of both academicians and professionals from industry is proposed to serve a function similar to the existing NTSU Teacher Education Council. Program review would continue to operate under the auspices of the NTSU Graduate Council for graduate programs or the NTSU University Curriculum Committee for the undergraduate programs.

CHAPTER IV

CONTINUING EDUCATION OBJECTIVES OF THE CENTER

Continuing education is an essential university function responding to the University's mission which includes a commitment to its constituencies extending through each individual's lifetime. Continuing education provides organized non-credit learning activities for the professional and personal development of adults whose primary role is usually something other than that of a full-time student. The continuing education mission serves to complement the traditional education mission of the University as it responds to the emerging needs of Texas' rapidly growing and dynamic society. At least three specific conditions and assumptions, in addition to those enumerated for the Center as a whole in Section 1, underlie the Center's continuing education programs:

1. That the continuing education needs for the marketing and design industries must be divided among different kinds and levels of institutions in order that each offers those programs which are compatible with its mission and its capabilities.
2. That the Office of Research and Publications will provide critical and timely continuing education topics for the various constituencies and levels of institutions offering continuing education programs.
3. That the continuing education function will provide demonstration and pilot training dimension for many externally funded applied research projects.

"North Texas State University is particularly mindful of its role as a public institution and its corresponding obligation to provide educational services to the general public."*

*NTSU Role and Scope Statement, Part III, p. 6, Jan. 1976.

For two generations, North Texas State University has been involved in serving the educational needs of students who cannot attend classes on campus. In the last ten years, the University has begun to serve the continuing and professional educational needs of the mature, adult student who finds it extremely difficult to work 40 or more hours and pursue a traditional college degree or postgraduate program.

The Industrial Training Laboratory (ITL), the Professional Development Institute, and the University Center for Community Services have been especially attentive to the mature learner, persons already in the "world of work." The ITL has focused on continuing education in the professional areas of fashion marketing, merchandising and design, advertising design, interior design, public relations, industrial photography, and television and film making. The Professional Development Institute, the external department of the College of Business Administration, has combined the energetic talents of professional school faculty and prominent industry specialists to provide a wide spectrum of continuing education activities to widely-dispersed business and professional communities. Seminars range from specialized areas of accounting, budgeting, CPA and CMA Reviews to time management for professionals and executive development. The University Center for Community Services, a division of the School of Community Service, has provided conference management support to university faculty from all departments and colleges to conduct their continuing

education activities. Experienced personnel involved with continuing education delivery handle the volume of details through these conference services.

Continuing education objectives of the Center for Marketing and Design will expand and build upon the present success of these non-credit post-secondary professional programs and services and the continued support of the various consumer groups which attest to the quality of these educational experiences.

Objectives

1. To develop professional level programs specifically for executives, supervisory level staff, professional level employees, university and technical/vocational teachers, and business and industry trainees.
2. To focus on constituencies from the following industries: apparel manufacturing, apparel wholesaling, apparel retailing, home furnishings manufacturing, home furnishings wholesaling, home furnishings retailing.
3. To utilize the array of equipment and hardware systems available from industrial and university sources to develop new multimedia instructional materials for the diverse constituencies and program levels.

Function

The function of the continuing education programs will vary, but essentially the programs are grouped into one of the following categories:

1. Professional development
 - a. New products, processes, technology.
 - b. Training and retraining in methods, processes and equipment.

- c. Related fields such as psychology, sociology, accounting, finance, personnel, computer based information systems, and general business.
2. Personal and cultural enrichment programs and courses.
3. Multimedia instructional materials for the professional and cultural development programs.

Organization

Continuing education programs and activities will necessarily be coordinated through the Center. The Center's delivery system will flow through the University's overall continuing education administrative unit which is responsible for continuing education support services and for implementation of University policy and Standard IX of the Southern Association of Schools and Colleges.

CHAPTER V

DESIGN RESOURCE LABORATORY

One of the unique features of the Center for Marketing and Design will be the Design Resource Laboratory. Initially this unit will center around the multi-million dollar fashion collection now identified as the Dallas Museum of Fashion which is owned by North Texas State University. The collection located in Denton, started many years ago by the renowned Carrie Marcus Neiman, was located in the Dallas Apparel Mart until 1972 at which time it was given to North Texas State University. The collection is supported by the University for instructional and research purposes with auxiliary support coming from the Dallas Fashion Group, Inc. and other sources. The collection consists of about 3,500 items, principally apparel of the 19th and 20th centuries representing trend-setting styles and the work of the world's leading designers. The collection also includes many items of accessories such as purses, gloves, hats, shoes, jewelry, etc. The collection will be expanded as space becomes available to include a broader range of items and a collection of fabrics used in apparel and in home furnishings.

Plans call for the collection to serve several purposes beyond the instructional and research uses. Part of the collection will be used for frequent exhibitions and shows. These items are irreplaceable, one-of-a-kind items of special

importance because of their design, the designer, trendsetting style, construction, fabric, etc. These items will be displayed from time to time under controlled conditions but will never be worn. They may be minutely examined under controlled conditions and will be maintained in dark storage for purposes of conservation. A second grouping will be available for "show" purposes. These will be used for public shows on live models for education and public service. These items will be style-setting garments of lesser quality, duplicates, copies, or otherwise replaceable items. A third grouping will be items that are duplicates, items of lesser importance that can be used in classroom instruction to illustrate style, construction, fabrics, trims, etc. These items may also be loaned to other institutions for instruction from time to time.

A major function of the Design Resource Laboratory will be conservation and restoration. Studios for the care and maintenance of the collection will be devoted to cleaning, sewing, repairing, or renovating items from the collection and for teaching these processes to students and museum specialists. As resources are available, the Design Resource Laboratory will begin a printed-materials collection of books and periodicals for research and study, a pattern library, textile collection, and various kinds of instructional media. Much of the present collection is located in several secure areas under controlled lighting, humidity, and temperature

conditions where it is used in a "hands-on" way by individuals who, by appointment, wish to study the collection. This portion of the collection is not open to the public for "browsing". Subsequently, study areas will be provided as part of the open collection area for students and professionals who use the collection. Fragile and smaller accessory items are stored in cabinet storage units made specially for this purpose. A small photographic studio is needed to make visual records of all items in the collection as they are accessioned.

Following the practices of similar resource laboratories, usage fees will be developed for industry professionals or for institutions using loan services. A considerable amount of the work of this laboratory will be done by students with volunteer help coming from the community, particularly in the restoration area. It is anticipated that financial assistance may be available from industry for this unit as its services are expanded.

CHAPTER VI

THE OFFICE OF RESEARCH AND PUBLICATIONS (ORP)

The research and publication arm of the Center will be known as the "Office of Research and Publications" (ORP). It is intended to be a hands-on laboratory for students and a support system for scholars interested in applied research of the apparel and home furnishings industries. The feature which makes the ORP unique, however, is the self-sufficient "Subscriber Program".

The Subscriber Program is an effort to provide a heretofore unavailable communication of university research results to a large number of firms in the fashion industry. This program would be fully supported by relatively small annual subscription fees and will establish a direct link between the research and community service activities of the University and the fashion industry. It is the potential strength of this relationship and the ease of access to the program which promises to make the ORP a valuable asset.

OTHER RELEVANT ORP PROGRAM FEATURES

In addition to the Subscriber Program, there are other ORP activities which will enhance the total program. For example, the ORP will seek to stimulate the interest of researchers and scholars in order to direct their efforts toward problems of the fashion industry. As an agency

actively pursuing research funds from many sources, the ORP can attract qualified researchers and scholars from across the nation, as well as other countries, to participate in these projects and provide them with valuable staff support.

As an integral part of the Center, the ORP will help attract qualified faculty and students to the academic program. The products of research and graduates of the Center's degree programs will be extremely valuable contributions to the industry.

CHAPTER VII

SUMMARY

In summary, a Center for Marketing and Design is proposed to be established to serve the education and training needs of students interested in the apparel and home furnishings industries or their support businesses. These industries and support groups represent one of the most promising and rapidly growing areas in the Texas economy and are an integral part of the dynamic business climate of the Southwest region. The location of the Center in the Metroplex area, has obvious advantages for the extensive utilization of professional and management personnel and facilities in the various programs. The existing courses, programs, and staff at NTSU can be applied promptly with substantial benefits for all constituencies served. Furthermore, rapid adaptation to new requirements and new technology will be all achievable, resulting in an educational center which, for its program, can become one of the best in the nation.

APPENDIX F

New York Trips

You are expected to meet all scheduled appointments. This, in addition to the design problem will determine your grade in this course.

Course: Interior in N.Y. - ART 498\ sec. 082

Class time: June 3-17, 12:30-2:00, MTWThF

ITINERARY:

Wednesday, May 20

Check into the hotel, get organized, etc. We will meet in the lobby of the hotel at 2:00 p.m.

Walking tour of Manhattan.

The Mill at Burlington

1345 Avenue of the Americas

Thursday, May 21

Meet in the lobby at 9:30 a.m.

10:30 Trisha Wilson

39E/67th Street, 4th floor

Coffee

Friday, May 22

Meet in the lobby at 8:30 a.m.

We will take the 8th Ave. subway uptown to Central Park

Walk to Metropolitan Museum of Art

11:00 - meet in American Wing with the president of the Metropolitan

Metropolitan Museum of Art

Fifth Ave. at 82nd St.

(European Period Rooms, New American Wing)

Cooper-Hewitt Museum of Design and Decorative Arts, Smithsonian Institution.

Fifth Ave. at 91st St.

Guggenheim Museum

1071 Fifth Ave. (near 88th Street)

Frick Collection

1 East 70th Street (Fifth Ave.)

Saturday, May 23

Coffee, 11:30 a.m.-1:00p.m. at Peter Goldfarb's
117 Prince Street

Walking tour of Soho to follow...see map

Sunday, May 24

Free day, take advantage of the city. Matinee performances in the theatre.

The Cloisters, Fort Tryon Park

(The Madison Avenue no. 4 bus marked "Fort Tryon Park - the Cloisters)

or

(Eighth Ave. "IND A" train to 190th Street (Overlook Terrace) which then connects with the no. 4 bus.

(Sundays, 1:00/4:45)

Monday, May 25

Meet in the lobby at 8:30 a.m.

Walk to Pier 83 (foot of West 43rd St.) for a 3-hour sightseeing cruise around Manhattan Island. Group rate for the "cruise" is \$6.50 per person. Snacks and sandwiches including beer and soft drinks are available on board.

Free afternoon.

Tuesday, May 26

Meet in the lobby at 9:30 a.m.

10:30 a.m. appointment at Scalamandrè Showroom
950 Third Ave.

The Museum of Modern Art
11 West 53rd St.

2:00 p.m. appointment at Weisberg, Castro Assoc., Architects-Designers

875 Avenue of the Americas

Walking tour of job installations -

Mark Cross Inc. 645 Fifth Ave. (@ 51st & 52nd St.)

Fortunoff 681 Fifth Ave. (@53rd & 54th St.)

Gucci Shops, Inc. 689 Fifth Ave (@ 54th St.)

and

675 Fifth Ave.

Bucherer 730 Fifth Ave. (@ 56th St.)

Mario Valentino 5 East 57th St. (off 5th Ave.)

Luruena Inc. 609 Madison Ave. (@58th St.)

Doubleday 724 Fifth Ave. (@56th St.)

The "Dairy" in Central Park

Wednesday, May 27

10:00 a.m. - 11:00 a.m. - All baggage will be deposited in a designated room (to be announced). Make sure you have not packed anything you'll be needing this day!

Free day

6:30 p.m. Meet in hotel lobby

7:00 p.m. Depart for La Guardia

INTERIOR DESIGN - NEW YORK - FIELD TRIP

May 19	WED.	12:00 PM	
May 20	THUR.	10:30 AM 12:00 PM	METROPOLITAN MUSEUM of ART TOUR of AMERICAN WING
May 21	FRI.	10:00 AM 12:00 PM	TRISHA WILSON / ASSOCIATES INC 39 EAST 67 th STREET Fourth Floor 212-734-7943
May 22	SAT.	10:00 AM 12:00 PM	PETER GOLDFLUB, Soho 117 PRINCE ST.
May 23	SUN.	12:00 PM	FREE DAY
May 24	MON	10:00 AM 12:00 PM 1:30 PM	KUOLL DESIGN CENTER, Soho 105 WOOSTER ST. RAE SUN 212-334-1524 LINCOLN CENTER for the PERFORMING ARTS. TOUR
May 25	TUES.	10:00 AM 12:00 PM	COOPER-HEWITT MUSEUM of DESIGN GUGGENHEIM MUSEUM FRICK COLLECTION
May 26	WED	12:00 PM	FREE DAY

APPENDIX G
Summer Institutes



Industrial Training Laboratory North Texas State University Box 13336 Denton, Texas 76203 (817) 788-2354 or metro 434-2832

SPECIAL EVENT FOR STUDENTS IN INTERIOR DESIGN

ARCHITECTURAL UPHOLSTERY

PRESENTED BY: *Mr. Victor Polakoff and staff of the Mega Group of Companies of Dallas*

DATE: *Wednesday, September 24, 1980, 10 a.m. - 12 noon*

LOCATION: *Golden Eagle A, NTSU Union, Denton, Texas*

RESERVATIONS: *Industrial Training Laboratory, (817) 788-2354 or Metro 434-2832, NO FEE*

Victor Polakoff and members of the staff of the Mega Group of Companies of Dallas will discuss and demonstrate various options in architectural upholstery available to Interior Designers:

- *Upholstering a "mock" wall
- *Selection of textile patterns for successful surfaces
- *Application of textiles to various surfaces
- *Feasibility decisions on substrate surfaces
- *Positioning of patterns
- *Computing yardage requirements

Mr. Polakoff is director and owner of the Mega Group of Companies in Dallas. A former free-lance designer with university preparation in Journalism and Graphic Arts, Mr. Polakoff "fell into the design field when doing Ad and PR work for the San Francisco Decorative Center Complex called the Icehouse." Mr. Polakoff started the company in 1973 to design and manufacture custom contemporary furniture.

A need for an installation service for other products and services led to the development of the Mega Group. Mega's services now include design, manufacturing and upholstery of contemporary furniture, wall and ceiling upholstery, general installation work, a receiving service for designers, and consultant services.

September 1, 1980

On September 24, 1980 the Industrial Training Laboratory and the Department of Art with Faculty Coordinator, Ira Shuemaker, Associate Professor of Art, are sponsoring a free SPECIAL EVENT demonstrating various options in architectural upholstery available to Interior Designers. Mr. Victor Polakoff and staff of the Mega Group of Companies of Dallas will present ARCHITECTURAL UPHOLSTERY.

We cordially invite you and your students to attend. We would appreciate your making advance reservations by contacting ITL at (817)788-2354 or metro 434-2832 so that we may accommodate all those wishing to attend.

Sincerely,

Jere Harper

Jere Harper, Liaison Specialist
Industrial Training Laboratory

Enclosure

1
WEEK

June 2

3:00 p.m.
WednesdayIntroduction
Hand out course schedule
Art Building
Room 219

June 3

3:00 p.m.
ThursdayMercier Bros.
1500H Dragon St.
Dallas

June 4

3:00 p.m.
FridayBob Waldrow
Art Building
Room 219

June 5

12:00
SaturdayRobert Hogue
4230 Hall St.
Dallas**2**
WEEK

June 9

3:00
WednesdayCollectible Interiors, Inc.
1400 Dragon St.
Dallas

June 10

3:00
ThursdayImported Rugs and Carpets
300 World Trade Center
Dallas

June 11

3:00
4:00
FridayVivian Watson Assoc.
590 Oak Lawn Plaza
Dallas
10 students to each group

June 12

1:00
2:15
SaturdayGregor's Studios
3315 McKinney Ave.
Dallas
10 students to each group**3**
WEEK

June 16

3:00
WednesdayMilly McGehee
Art Building
Room 219

June 17

3:00
ThursdayMilly McGehee
2918 Sale Street
Dallas

June 18

Friday

Betty Heemon
2714 Routh Street
Dallas

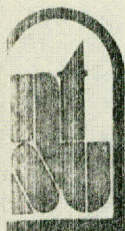
June 19

Saturday

Jack Davis
Art Building
Room 219

APPENDIX H

Graduate Assistant



North Texas
State
University
Denton, Texas
76203

memo

To: Jack Davis

From: Interior Design

RE: Duties of Interior Design Teaching Assistant

The duties of the Interior Design Teaching Assistant are as follows:

- 1) Date and catalog all materials which come in during the semester including: a) new samples of fabric, carpet, wallpaper, tile, wood, etc.; b) catalogs and brochures from furniture manufacturers; c) tear sheets of furniture, decorative items and related supplies; d) magazines.
- 2) Go through all materials once a semester discarding out-of-date materials and replacing them with new items.
- 3) Keep address file current and write letters to manufacturers requesting material (price lists, new furniture lines, etc.) to keep the catalogs current.
- 4) Order any supplies needed, e.g., file pockets or folders, labels, etc.
- 5) Investigate and evaluate possible choices when new equipment is needed such as the microfiche reader.
- 6) Carry out garbage, sweep the floor and dust the tables and shelves.
- 7) Assist students in their search for information and/or samples of fabric, carpet, etc.
- 8) File microfiche cards as they come in each month; when the students begin to use the microfiche the TA will be responsible for refileing the cards in proper order.

Students from all Interior Design classes use the fabric sample room throughout each semester. They research the kinds of furniture available and the cost, using our catalogs. They use various upholstery, carpet or other samples for their boards. They use the magazines to get ideas for furniture arrangements, color schemes, and to see what is new on the market. Keeping the room organized and up-to-date is an asset to the interior design department and an aid to the students.

APPENDIX I
Student Awards

I. Awards

Charles A. Foster, a senior student in interior design, won an award of merit in the annual ASID Student Design Competition.

The Furniture Design Class under the supervision of John C. Olvera, Associate Professor, won a special award for designs which were shown at The International Woodworking Machinery and Furniture Supply Fair in Louisville, Kentucky, in September.

In the Art Department, the Cora E. Stafford Scholarship Award is given to the outstanding male and female in the Art Department. The nominees for this award must be of junior standing or seniors with one remaining semester before graduating.

Individuals must be nominated by faculty in "recognition of outstanding achievement of worth."

This year, the Cora E. Stafford Award was awarded to a student in the Interior Design program: Tammy Lynn Ledford.

Chicago's Harrington Institute, a regular contest winner, stresses basic skills and marketability

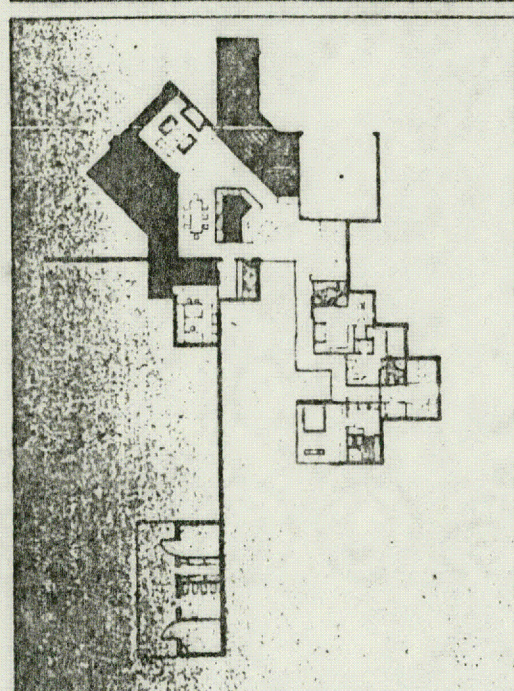
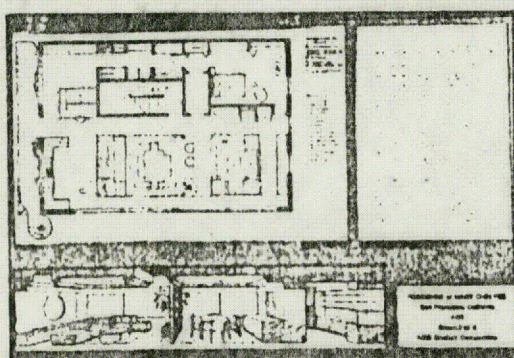
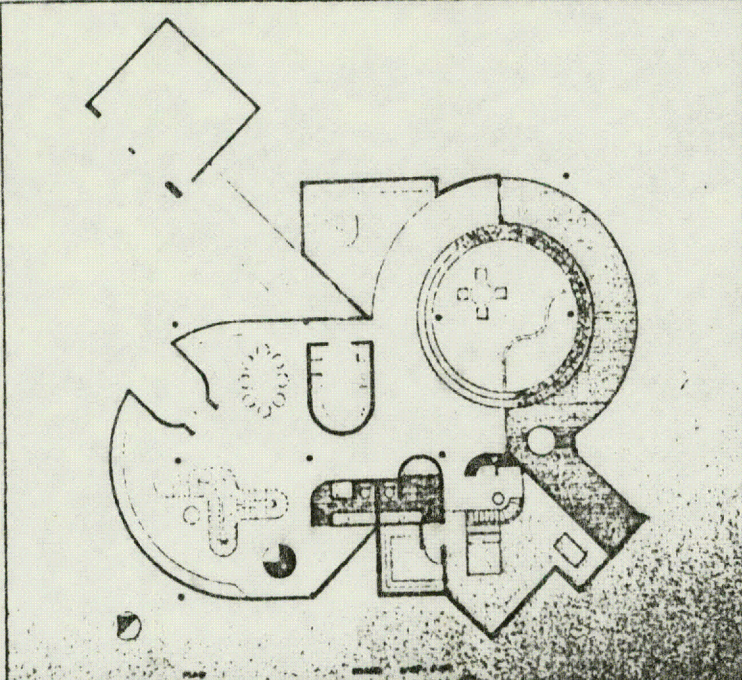
REL • McMILLAN

the fourth year in a row, students of the Harrington Institute of Interior Design, Chicago, are ASID national student design competition winners. Proud of these victories, the school of 460 pupils nevertheless pursues success in another way. More than 95 percent of its graduates find interior design jobs, year after year. They go to work for design firms, architects, space planners and retail stores, largely in the Chicago area, but as far away as New York and Japan.

Such rewards can be credited to a program that trains students to function as professionals, according to Harrington Dean Robert C. Marks. Key to the program is a close-faculty composed entirely of working professionals that continually fine-tunes its curriculum. The course of study is without option in that students take no electives, make no choices about what courses they study or even the time to take them. Each course at every level relates to all the other courses a student takes. Through coordinated faculty effort, concepts are introduced gradually and repeated in extended form as the student progresses through six semesters of work. Graduation leads to an Associate of Arts degree in interior design. Part-time students are not accepted.

The program is rigid, yes, but also flexible. Adjustments in the curriculum are made continually, according to Director of Education Nancy C. Sander, whose job it is to see that courses are inter-related as well as specifically geared to the market for designers. A dozen years ago, Harrington taught only the decorative arts, but prodded by then director of education William N. Manhoff, it changed its curriculum to reflect the importance of space planning. "We progressed slowly," says Paul Kondor, the faculty's first architect, a Hungarian trained in art and architecture in Italy. Kondor was schooled in the European concept of interior architecture that was beginning to gain strength a dozen years ago. Harrington adjusted methodically. "We changed the curriculum step by step, beginning with first semester work," Kondor says.

Today, almost half of the 27-member faculty is trained in architecture. The Harrington curriculum



Carol Huber, a student at the Harrington Institute in Chicago, devised a plan, above, for a residence as her solution to architect John Hedjuk's nine square design problem. Receiving an award of merit in ASID's annual student design competition is Alexandra McBurney's plan (middle) for a San Francisco penthouse apartment. A second nine square design solution is shown below in Carol Sander's plan for a residence.

instructs in space planning, detailing, delineation, construction, and heating, cooling, and lighting systems. Emphasis is placed on performing architect John Hedjuk's nine square structural design problem as outlined in his book *Education of an Architect* (Cooper Union).

Development has taken other directions, as well. During the 1970's, Harrington improved its library, built a model workshop, and most recently added a photo lab it claims rivals any of its size in the city. It began to stress rendering as a salable skill.

Because the students are frequently hired by the firms their teachers work for, the school has a built-in self evaluation standard. Interior Design instructor Lenore Taubert, a member of the design staff of Interiors, Inc., puts it this way: "We know we are teaching effectively when our own students can function in our firms."

ASID names student design winners

Competing to convert and enlarge a four-story brick apartment building at the base of San Francisco's Telegraph Hill into a commercial structure with an additional fifth floor penthouse, design students from across the country entered the American Society of Interior Designer's annual student competition.

When the awards are presented in New York during the society's national conference August 20-24, they will go to:

- Jack Bullo, first place, Lawrence Institute of Technology;
- David M. Horschig, outstanding merit award, Lawrence Institute of Technology;
- David Ahlborn, award of merit, Harrington Institute of Interior Design;
- Janelle Cox, award of merit, El Centro College;
- Robert A. Formisano, award of merit, Lawrence Institute of Technology;
- Charles A. Foster, award of merit, North Texas State University; and
- Alexandra H. McBurney, award of merit, Harrington Institute of Interior Design.

Furniture design class wins award for exhibit

The International Woodworking Machinery and Furniture Supply Fair has presented furniture design students of John Olvera at North Texas State University with a special award.

The 16 students received the award for the furniture they designed and showed at the September fair in Louisville, Ky. The biennial fair, which drew almost 30,000 visitors, is sponsored by the National Association of Furniture Manufacturers and the Woodworking Machinery Manufacturers Association.

Olvera's advanced furniture design class at the NTSU art department submitted both full-size furniture and 1/4 scale models for a competition at the fair. The students' furniture was judged on design marketability, manufacturing and workmanship.

The plaque noting the NTSU students' award in the Student Furniture Design Competition recognizes NTSU "for support and encouragement of furniture design students in developing excellence in furniture design, creative use of materials and innovative ideas."

NTSU STUDENT FURNITURE DESIGNERS PRESENTED AWARD FROM NATIONAL ORGANIZATION

The International Woodworking Machinery and Furniture Supply Fair has presented furniture design students of JOHN OLVERA at NTSU with a special award.

The 16 students received the award for the furniture they designed and showed at the September fair in Louisville, Ky. The biennial fair, which drew almost 30,000 visitors, is sponsored by the National Association of Furniture Manufacturers and the Woodworking Machinery Manufacturers Association.

Olvera's advanced furniture design class in the art department submitted both full-size furniture and 1/4 scale models for a competition at the fair. The students' furniture was judged on design marketability, manufacturing and workmanship.

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N.T.S.U. UPDATE, December 1, 1980.

the international fair directors
and
the student furniture design competition
RECOGNIZE

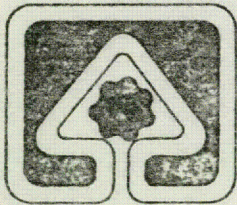
North Texas State University

for support and encouragement of furniture design students in developing

excellence in furniture design
creative use of materials
innovative ideas

presented by the
international woodworking machinery
& furniture supply fair — usa

september 13-17, 1980



natl. assoc. of furniture mfrs.

Co-Sponsor

woodworking machinery mfrs. assoc.

Co-Sponsor

APPENDIX J

Proposal for Additional Studio Space

November 2, 1981



North Texas
State
University
P.O. Box 20203
Ft. Worth, Texas
76220

To: Dr. Glen Taylor, Associate Vice President for
Academic Affairs
From: D. Jack Davis
RE: Request for Space in the Journalism Building,
Second Floor

To follow up on our earlier discussions, I would like to formally request space on the second floor of the Journalism Building for use by our surface design (fabric printing) program. As I have indicated to you earlier, our present space for this activity is woefully inadequate in light of the fact that we require courses in this area of all interior design and fashion design students as well as majors in weaving and fabric design. Two sections per term (the maximum which we can presently accommodate) in the allocated space simply does not keep up with the student demand for the classes.

Specifically, I am requesting Rooms 202, 203, 204, and 205 of the second floor of the Journalism Building for this purpose. Room 202, the old photography laboratory for Journalism, would adapt ideally for a space for preparation of silk screens since most of our screens are done by a photographic method. The small cubicle-type rooms adjacent to this room would be ideal for activities related to the preparation of the screens as well as the clean up of the screens. Since the area is well-plumbed, little would have to be done in the way of plumbing. Mainly, we would simply have to connect our equipment such as washer and dryer. We would need to remove one of the sinks in Room 202 and replace it with our screen preparation and cleaning arrangement which is in Room 240 of the Art Building. I believe that it could be connected up to existing water supplies and drains. We would also need to remove some of the built-in cabinetry which is presently in Room 202. If possible, this could be relocated in Rooms 203 and 205 of the Journalism Building.

Room 203 would be used as a space for the printing tables. To make this room functional for this purpose would require the removal of some temporary-type partitions which do not connect to the ceiling of the room. It would also require some minor electrical work which would provide outlet drops from the ceiling to the printing tables.

Room 204, an office-type space, would be utilized for storage and Room 205 would be utilized as a design/lecture space. No specific modifications would be necessary to these two spaces.

All of the rooms would need painting. Also the floors are in rather bad shape in that a number of the tiles are gone. While we could live with the floors as they are, it would be ideal if the remainder of the tiles were removed and the floors left as just raw concrete. This would be much more functional for the type of activity which we will be conducting and should facilitate maintenance.

One item which would have to be dealt with in all rooms is ventilation. In discussion with Larry Luce, it appears that the easiest and best solution to this problem would be to install a wall exhaust in each of the rooms which would vent to the outside. Such an arrangement would provide easy access for maintenance of the vents. This is essential for these rooms in order to provide safe working conditions for our faculty and students. Highly toxic substances are used in preparation of the screens for printing as well as in the actual printing and clean-up processes.

While I have not obtained actual bids on the necessary modifications of this space, I would estimate that the work could be easily completed for under \$10,000, probably much less. The addition of this space for our fabric printing classes will allow us to adequately take care of the student needs in this area. The space in the Art Building which is currently being used by the fabric printing classes would be reassigned to the interior design program which is losing space currently used due to the demolition of the 1719 Highland Street House. The only thing which will have to be done to this space to make it functional for the interior design program is clean-up and painting.

In relation to this request, I would also like to request Room 208 as an office for the faculty members working in this area. As you know, office space in the Art Building has reached the crisis stage, and this would at least be a beginning toward alleviation of the problem.

Related to this request is a general concern for isolation of components of the visual arts programs on the campus. At present, we occupy six different buildings:

Art Building; Quad II; Language Building, Room 310; Highland Hall, Rooms 207 and 208; 1719 Highland Street House and Avenue A House. There is a great deal to be said for interaction among students, especially in activity oriented programs. With this in mind and with a desire to develop a center of art activity with the classes which must be offered outside the Art Building, I would like to propose some exchange of space which we currently have for additional space on the second floor of the Journalism Building. Presently, we hold two rooms (207 and 208) in Highland Hall. One of these rooms is used for basic drawing courses and one is used for basic design courses. While the rooms have served us adequately, the flow of traffic and the mess created by the art students, has, I believe, caused problems for the other occupants of the building from time to time. Also, they are very isolated from all other instructional activities in art. In addition to the lack of interaction with other art students, this isolation has also created numerous problems in terms of the use and storage of audio-visual equipment which is essential to quality instruction in the visual arts. Therefore, I am requesting that we exchange the two rooms in Highland Hall for Rooms 206 and 207 on the second floor of the Journalism Building. Room 206 would be used as a drawing studio and Room 207 would be used as a design studio. The only modifications which would have to be made to adapt these rooms to these uses would be the addition of a sink and water to each room. This should not be a major problem since there is water on both floors at the present time. If this exchange is approved, part of the space in Room 208 (requested above) could also be used for office space for teaching fellows who presently have no office spaces at all, not even a desk. This would further alleviate our crises situation on the offices.

I would also like to propose that we exchange the room in the Language Building (310) which is currently being used for drafting, for Room 201 on the second floor of the Journalism Building. Again, this request is made in the interest of dealing with the isolation problem and consolidating the space where art classes are offered outside the Art Building. While this room could be used as is, it would make it much more flexible in terms of scheduling if a sink and water were added to this space. We are also proposing to work with the Department of Geography in sharing this room with them for their cartography course. I have talked with Terry Jordan and his faculty involved in this area, and it appears that the furniture which we currently use in our drafting room would be suitable to their needs. Since the cartography course is offered only once a year, I believe that we

could arrange our schedule to provide them one time slot for such a course. If this exchange is approved, I would then like to request that the portion of the fashion collection which is currently housed (inadequately) in the Art Building, Rooms 225 and 221, be moved to the Language Building, Room 310. This would centralize the collection to one location as it presently occupies Room 314 in the Language Building. Room 310 in the Language Building has much less light than the two rooms in the Art Building and could be more easily darkened which is essential for the preservation of the collection. We would have to have some budgetary help with the moving expenses involved.

Since we are losing the Avenue A House which we have been using for overflow graduate studio space, I would like to request Room 209 of the second floor of the Journalism Building as replacement space. This room could be easily used as studio space for graduate students in two dimensional areas. Again, such a move would help us to centralize our offerings outside the Art Building and provide the basis for creating a center of art activity outside the Art Building. This would then give us three buildings with which to deal (Art Building, Quad II and second floor of the Journalism Building) as opposed to the present six buildings.

By way of summary, I am requesting the following:

Journalism Building 202, 203, 204, and 205-- to accommodate surface design program presently housed in Art 240.

Art 240 will be devoted to the Interior Design program in lieu of the space which they have been using in the 1719 Highland Street House which is to be demolished.

Highland Hall 207 and 208 be exchanged for Journalism Building 206 and 207.

Language Building 310 be exchanged for Journalism Building 201.

Language Building³¹⁰/be allocated to the fashion collection in exchange for Art 225 and 221, reclaiming these spaces as seminar rooms--the purpose for which they were originally designed.

Avenue A House which is planned for demolition be exchanged for Journalism 209.

Journalism 208 as a first step toward resolving our office crisis.

Your careful consideration of these requests will be appreciated.

If you have any questions regarding these requests, please let me know. If you would like for me to proceed to get firm estimates on the necessary modifications, I will be pleased to do so. We will need some budgetary help with the expenses involved in making the proposed moves. I don't believe that this will be significant except in the case of the fashion collection.

DJD:sb

APPENDIX K

Resume of New Associate Professor

BIOGRAPHICAL DATA

NAME: Mary Buie Harwood

DATE: October 1, 1980

DEPARTMENT: Home Economics, University of Texas at Austin

RANK AND TITLE: Associate Professor

DATE OF BIRTH: December 19, 1943

AGE: 36

MARITAL STATUS: Single

CHILDREN: None

ACADEMIC BACKGROUND:

High SchoolPunahou High School
Honolulu, HawaiiDate of Graduation

June 1961

College or UniversityRandolph-Macon Woman's College
Lynchburg, Virginia
Major: ArtDates Attended

Sept. 1961 - June 1963

Degree/DateCorcoran Art School (G.W.U.)
Washington, D.C.
Subject: Painting

Summer 1962

Ray-Vogue Schools
Chicago, Illinois
Major: Interior Design

Sept. 1963 - Aug. 1965

Professional
Design Diploma,
Aug. 1965University College (Tulane)
New Orleans, Louisiana
Subject: Louisiana Architec-
ture (Night Class)

Jan. 1968 - June 1968

Louisiana State University
at New Orleans
New Orleans, Louisiana
Subject: Drama
(Night Class)

Jan. 1968 - June 1968

ACADEMIC BACKGROUND (continued)

<u>College or University</u>	<u>Dates Attended</u>	<u>Degree/Date</u>
Louisiana Tech University Ruston, Louisiana Major: Interior Design	Sept. 1970 - Mar. 1972	B.F.A., Mar. 1972
Louisiana Tech University Ruston, Louisiana Master of Fine Arts Work in Interior Design Minor: Watercolor and Crafts	Mar. 1972 - Aug. 1973	M.F.A., Aug. 1973
Thesis Title: "Cultural Expressions in Architecture and Interiors: Pathways of Development".		

PROFESSIONAL EXPERIENCE:

<u>Employer's Name and Place</u>	<u>Dates From, To</u>	<u>Position Held</u>
U.S. Naval Ordnance Plant Forest Park, Illinois	Summer 1963	Clerk-Typist
Ann Wozniak Forest Park, Illinois	Sept. 1963 - June 1964	Tutor
Loren Miller, Jr. & Co. Interiors Chicago, Illinois	June 1965	Renderer
Long's Home Interiors Goulds, Florida	April 1966 - May 1966 (temporary employment)	Designer Assistant
The Richard Plumer Co. Miami, Florida	May 1966 - June 1967	Associate Designer
Turner Duncan & Assoc. New Orleans, Louisiana	Feb. 1968 - June 1969	Designer
D. H. Holmes Co. New Orleans, Louisiana	June 1969 - Sept. 1970	Designer (contract)
Louisiana Tech University Ruston, Louisiana	Feb. 1971 - June 1971 Sept. 1971 - June 1972 Sept. 1972 - Aug. 1973 Summer 1971, 1972	Graduate Student Asst. to Interior Design Dept. Head and the Head of the College of Art and Architec- ture

PROFESSIONAL EXPERIENCE (continued)

<u>Employer's Name and Place</u>	<u>Date From, To</u>	<u>Position Held</u>
The University of Texas at Austin Austin, Texas	Sept. 1973 - Present	Instructor in Interior Design; Promoted to Asst. Professor, Fall 1974; Promoted to As- sociate Professor, Fall 1979.
Professional Interior Design Consultant	Sept. 1974 - Present	Space planning, interior design, historical con- sultation and documenta- tion, visual presentation and rendering, graphic design, and 19th century painting restoration work.
Free-lance artist	Sept. 1969 - Present	

Other Work:

Educational study in Europe	Summer 1974 and 1979
Free-lance Watercolor/Rendering class for Junior Interior Design students - techniques in render- ing and presentation - my home - 6 sessions. Austin, Texas	Jan. 1974 - May 1974

Professional Interior Design Work:

From April 1966 - August 1970 I was employed as a professional Interior Designer in Miami and New Orleans. While in Miami, I was accepted as a member of the American Institute of Interior Designers, in 1966, and have been associated with this professional organization, now known as the American Society of Interior Designers, for 14 and a half years, having passed the exam for corporate membership in 1970. During the five years that I practiced professionally, I was involved in working on interior design solutions for a wide variety of clients -- encompassing residential and contract/commerical work. Residential work involved working on the design solutions for houses, apartments, etc. Contract interior design involved working on the design of convention centers, country clubs, offices and office complexes, schools, night clubs, embassies, and yachts. Initial work on a job began with a meeting with the client, followed by preliminary presentation to the client. The total work might involve any one or all of the following: space planning; electrical and lighting design; color coordination; custom furniture, cabinetwork, etc.; furniture selection and

1966 - 1970

Professional Interior Design Work: (continued)

furniture specification with itemized prices and other specifics; carpet and drapery selections and specifications; other accessory selection and specification; and the necessary ~~schedules~~, working drawings and technical information used by sub-contractors or workmen; various technical information pertaining to pricing, figuring, ordering, and receiving suggested furnishings; general presentation work needed to acquaint the client with the particular design solution; and any other specifics that might be required of an interior designer in order to satisfy the client and to function in a successful manner.

PROFESSIONAL AND LEARNED SOCIETIES:

Memberships:

Interior Design Educators Council (IDEC)
 American Society of Interior Designers (ASID), Education Affiliate
 Society of Architectural Historians (SAH)
 National Trust for Historic Preservation
 Victorian Society of America
 Association for Preservation Technology (APT)

Offices Held:

Interior Design Educators Council (IDEC):	
Assistant National Membership Chairman	April 1975 - April 1977
Regional Chairman, Southwest/National Board Member	April 1976 - April 1978
Re-elected Regional Chairman, Southwest/National Board Member	April 1978 - April 1979
Organized/Coordinated five state regional meetings for three years	
Corresponding Secretary/National Board Member	April 1979 - April 1981
Foundation for Interior Design Education Research (FIDER):	
Guidance Committee, Member	Aug. 1977 - Dec. 1978
Chairman	Jan. 1979 - Present
American Institute of Interior Designers (AID):	
Assistant Secretary, Austin Association	April 1974 - May 1974
American Society of Interior Designers (ASID):	
Treasurer, Austin Association	April 1974 - April 1975
Co-Chairman Education Committee, Austin Association	May 1974 - April 1975
Vice Chairman, Austin Association	April 1975 - April 1976
National Council for Interior Design Qualifications (NCIDQ):	
Examination Judge	Nov. 1972, 1973, 1976, 1977; May 1974, 1976; Dec. 1974

HONORS, AWARDS, AND RECOGNITION:

Honorary recognition and display for Louisiana district student competition work, on exhibit at the American Institute of Interior Designers, Louisiana District Chapter Meeting, Monroe, Louisiana, May 1972.

COURSES TAUGHT:

The University of Texas at Austin:

H.E. 446LA and H.E. 646LA Interior Design II, junior lab studio	Fall 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980
H.E. 446LB and H.E. 646LB Interior Design III, junior lab studio	Spring 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981
H.E. 446A History of Interiors	Fall 1974, 1975, 1976, 1977, 1978
H.E. 446B History of Interiors/Fall 1978: course content revised to technical information	Spring 1975, 1976, 1977, 1978
H.E. 646A Interior Design II, junior lecture	Fall 1979, 1980
H.E. 646B Interior Design III, History of Interiors, junior lecture	Spring 1979, 1980, 1981
H.E. 313 Art Appreciation - Furniture (History of Furniture)	Summer 1974, 1975
H.E. 103L Family Housing Discussion	Fall 1973, 1974; Spring 1974
H.E. 355 Presentation Techniques for the Interior Designer	Fall 1974, 1975
H.E. 168L Business Procedures and Practices in Interior Design	Spring 1974, 1975, 1976, 1977, 1978; Fall 1979
H.E. 352, 252, 152 Field Experience II: Interior Design	Fall 1975, 1976, 1977, 1978, 1979, 1980; Spring 1977, 1978, 1979, 1980, 1981; Summer 1977, 1978, 1979, 1980
H.E. 359H Supervised Honors Reading Students (Historic Research Studies)	Fall 1976, 1977; Spring 1977, 1978
H.E. 475LA Advanced Interior Design Lab, senior	Fall 1976
Consultant on tutorial basis for interior design students. Winedale Institute in Historic Preservation, Historic American Buildings Survey documentation, Round Top, Texas. (See Significant Activities in Student Affairs.)	Summer 1977, 1978, 1979, 1980

The University of Texas at Austin: (continued)

Consultant on tutorial basis for two interior design students in ARC 380 Preservation Technology, in their documentation of decorative painting in Texas.

January 1980 - May 1980

The University of Kentucky, Lexington:

Invited guest faculty, Interior Design, College of Human Environment: Design and Textiles; two week intensive mini-course on "Presentative Techniques for the Interior Designer".

May 1980

RESEARCH GRANTS:

None at present

CURRENT RESEARCH:

Identification of techniques, design sources, and area location and the documentation of decorative painting in domestic and commercial buildings in Texas, 1850's - 1930's. Submission of articles for publication, lecture presentation and grant request.

Continuing professional interior design consultant for the renovation of several Yarings Department stores in Austin, Texas.

Invited historic interiors consultant on decorative painting for the Texas Historical Commission on a National Register of Historic Places nomination on 19th and early 20th century decorative painted churches in Texas.

One of ten invited state advisory committee members (representing decorative arts), to the Texas Historical Commission on the development, planning, and organization of the Texana Conferences, Historic Preservation Symposiums (a series of three conferences to be held in 1980, 1981, and 1982). The conferences focus on architecture, interiors, landscape architecture, archeology, and history preservation subjects for the scholar and the general public.

Continuing questionnaire survey on "Grading Procedures/Evaluation Methods in Interior Design" for future publication in the Journal of Interior Design Education and Research.

Preparation of an article on "Presentation Techniques for the Interior Designer", based on guest faculty activity at The University of Kentucky; for future publication in the Journal of Interior Design Education and Research.

PUBLICATIONS, EXHIBITS, AND CREATIVE ACHIEVEMENTS:

Publications:

Rendering and Interior Design work, advertising brochure, Sheraton Motor Inn, Biloxi, Mississippi, Fall 1969 = Spring 1970.

Harwood, Buie. "The Aubin Rogue House, Natchitoches, Louisiana", article and painting. North Louisiana Historical Association Journal, Volume 4, Number 4 (Summer Edition 1973), p. 131-133.

Harwood, Buie. "Oakland Plantation, Cane River, Natchitoches", article and painting. North Louisiana Historical Association Journal, Volume 5, Number 2 (Winter Edition 1974), p. 56-57.

Harwood, Buie. "Rendering and Presentation Techniques for the Interior Designer" (slide set). Interior Design Educators Council (September 1975) - for national distribution to members on request.

Harwood, Buie and McKee, Betty. "Reproduction of Historic Decorative Ceilings and Wall Friezes in Texas". Journal of Interior Design Education and Research, Volume IV, Number 1 (Spring 1978), p. 34-51.

(With Anna Brightman, Professor in Interior Design), Harwood, Buie. Editing and coordination of information for the operations manual for committee members and program chair, Foundation for Interior Design Education Research (FIDER) Guidance Committee (January - Mary 1979).

Harwood, Buie and Treanor, Betty McKee. "Reproduction of Historic Decorative Ceilings and Wall Friezes in Texas". Perspective (a publication of the Society of Architectural Historians/Texas Chapter), Volume VIII, Numbers 3-4 (December 1979), p. 9-16.

Article on the President's Residence, The University of Texas at Austin, Austin Homes and Gardens, Volume 1, Number 7 (January 1980), p. 47-49.

Harwood, Buie. "A Force for the Future: Preservation Education, Case Study: Interior Design, Winedale Institute in Historic Preservation, The University of Texas at Austin", article and drawings. Journal of Interior Design Education and Research, double issue, Volume 5, Number 2/Volume 6, Number 1 (Fall 1979/Spring 1980), p. 23-32.

Harwood, Buie. Article, drawings, and interior photographs, accepted for publication, "Fancy the Ornament!: Decorative Painting in Texas, 1980-s - 1940's". Texas Architect, October or November 1980 issue.

Publications: (continued)

Harwood, Buie. Editing of the operations manual for officers, regional chairs, and committee chairs for the Interior Design Educators Council (IDEC), (August 1980 - Present).

Exhibits:

Interior Design student projects, Ray-Vogue Schools. Exhibited: Art and Interior Design Show, Merchandise Mart, Chicago, Winter and Spring Home Furnishing Market, Fall 1965, Spring 1964, 1965.

Interior Design student projects and artwork, Louisiana Tech University. Exhibited: Annual Art Show, Louisiana Tech University, Ruston, Louisiana, Spring 1971, 1972, 1973.

Weaving and crewel work. Exhibited: Louisiana Art Show, New Orleans, Louisiana, March 1973.

M.F.A. One-Man Show. Exhibited: Louisiana Tech University, Ruston, Louisiana, May 1973.

Interior Design M.F.A. student work, Louisiana Tech University. Exhibited: Student Chapter meeting, American Institute of Interior Designers National Meeting, New Orleans, Louisiana, September 1973.

Briar Root, 1973, watercolor painting 20" x 24" and Oriental Pot, 1973, slab built pot with glazed decoration, 10" W x 6" D x 20" H. Exhibited: American Home Economics Association (AHEA) National Meeting, New Orleans, Louisiana, June 1978. In place: Artist's Collection.

Invited exhibit "Student Interior Design Work at Winedale Institute in Historic Preservation, HABS Documentation." Exhibited: Annual Meeting, Interior Design Educators Council (IDEC), Baton Rouge, Louisiana, April 1979.

Creative Achievements:

Harwood, Buie and Kurtts, Bill. Painting reproduction of the historic decorative ceiling in the front parlor of the Walter Tips House, 1870's (now Franklin Savings Association), Austin, December 1975 - January 1976. Historical research was done by Buie Harwood as basis for painting.

The painting work was included in articles, brochures, and television advertisements in Austin and in "The Texas Home Economist Journal" (May 1976) and the Journal of Interior Design Education and Research (Spring 1978). Artist was invited to discuss work on "The Carolyn Jackson Show", KTBC Austin. The interior designer, Hadley Sleight, won a national Historic Preservation award sponsored by Scalandre Fabrics and the American Society of Interior Designers.

Harwood, Buie and McKee, Betty. Painting reproduction of the historic ceiling "wallpaper" in the front parlor of the House of the Seasons,

Creative Achievements: (continued)

1880's, Jefferson, Texas, for Mr. and Mrs. Richard Collins, May - November 1976. Design consultation and preliminary research was done by Buie Harwood.

The painting work has been included in articles, publications, and lectures on the house, "Texas Homes" magazine and the Journal of Interior Design Education and Research (Spring 1978). House is now open for historic pilgrimage tour biannually. A piece of the original paper and a piece of the reproduced ceiling paper was submitted and accepted for the archives of the Cooper-Hewitt Museum of Decorative Arts in New York City (August 1977).

Harwood, Buie and McKee, Betty. March, May, July 1977, May 1978. Painting/design of the historic decorative wall frieze in the Living Room, Parlor, and Dining Room and painting/design of the ceiling medallion in the Entry of the Weinert/Lovett House, 1895, Seguin, Texas. Design consultation and preliminary research was done by Buie Harwood.

The painting work has been included in lectures and in an article in the Journal of Interior Design Education and Research (Spring 1978).

Brochure design, National Council of Administrators in Home Economics (NCAHE), National Meeting, Chicago, November 1977.

Invited Set Designer (John Meek), The Marionettes, by O'Henry. Sets in Austin and San Antonio. Department of Radio, Television, and Film, School of Communications, The University of Texas, Austin, December, 1977 - January 1978. Credits listed on film.

Brochure design and text, Interior Design Educators Council (IDEC), national and international distribution to student, educator, and professional interior design organizations, May 1978.

Invited interior design professional consultant for the new office spaces at Southwest Towers, Austin, for Educational Testing Service; April 1978 - July 1978.

Coordination and design of the new information brochure for the Department of Home Economics, The University of Texas at Austin; May 1978 - August 1978.

Professional interior design consultant for the historic interiors and architecture of an early 20th century Louisiana plantation house, Frithland Plantation, Inc., Bunkie, Louisiana; July 1978 - August 1980.

Invited color consultant, Paggi House (19th century), Austin for Pleuger and Pokinghorn architects; Spring 1979 - Fall 1979.

Invited historic interiors consultant, Davison House (late 19th century), Texas City, for the Texas City Heritage Association; Spring 1979.

Invited historic interiors consultant/visual documentation and cataloging of 19th and 20th century wallpapers and interior materials selection, Hirshfeld House (late 19th century), Austin, for Bell, Klein, and Hoffman architects.

Creative Achievements: (continued)

Custom brochure design, Texas Home Economics Association (THEA), annual meeting; Dallas, February 1979 and Houston, February 1980.

Professional interior design consultant for the renovation of Yarings Department Stores in Austin: 1) Yarings/Guadalupe Street Store, 2) Yarings/Highland Mall Store, 3) Lady Yarings/north, and 4) Yarings/Westgate; April 1979 - present.

Professional interior design consultant for the interiors of the residence of Mr. and Mrs. Nelson Felder, Burton, Texas; June 1979.

Professional interior design consultant and wallpaper painted restoration for the President's Residence, The University of Texas at Austin, for Dr. and Mrs. Peter Flawn; June 1979 - October 1979.

Other Works of Art Purchased for Private Collections:

Still Life. 1962, painting. Mr. and Mrs. H. F. Hunter, St. Petersburg, Florida.

Still Life. 1962, painting. Mr. and Mrs. H. F. Flake, Bunkie, Louisiana.

Girl. 1964, painting. Terry Goldstein Uhle, New York City, New York.

Chambered Nautilus. 1972, painting. Jimmy Tait, Ruston, Louisiana.

Higgenbotham House. 1972, painting. Mary and Bud Higgenbotham, Ruston, Louisiana.

Garden District. 1972, drawing. Jack and Ann Cates, New Orleans, Louisiana.

Houmas House. 1972, drawing. Mr. and Mrs. R. H. Harwood, Bunkie, Louisiana.

Graphic Thoughts. 1972, silk screen. Mrs. Jeanne Schiff, St. Louis, Missouri.

Louisiana Cabin. 1973, painting. Mr. and Mrs. W. R. Liebke, Vernon, Connecticut.

False River. 1973, painting. Mr. R. H. Frith Harwood, Bunkie, Louisiana.

Gate. 1973, painting. Mr. Cercy Frey, Houston, Texas.

Lafite's Shop. 1973, painting. Mr. Mark Harris, Ruston, Louisiana.

Sky & Waves and Butterfly. 1973, paintings. Janice Walker, Ruston, Louisiana.

Roots. 1973, painting. Mrs. Jeanette Kimball, Shreveport, Louisiana.

The Dodson House. 1973, painting. Dr. and Mrs. Barry Johnson, Ruston, Louisiana.

The Rogue House. 1973, painting. Mr. Morgan Peoples, Ruston, Louisiana.

PH.D. DISSERTATIONS SUPERVISED:

None. There is no Ph.D. offered in Home Economics.

MASTER'S THESES SUPERVISED:

None. There is no master's degree offered in interior design.

PH.D. AND MASTER'S COMMITTEE SERVICE: None

UNIVERSITY AND DEPARTMENTAL COMMITTEES:

Member, Public Relations Committee, Department of Home Economics Chairman (2 years)	Sept. 1973 - 1979
Coordination and design of the new information brochure	Sept. 1977 - Sept. 1978
Preparation of Interior Design program information for the Foundation for Interior Design Education Research (FIDER) accreditation visit to The University of Texas at Austin	Fall and Spring 1974, 1976
Member, Sub-Committee on Programs, Ad Hoc Committee for the Department of Home Economics on Accreditation by the American Home Economics Association (AHEA)	January - May 1975
Member, Advising Committee, Department of Home Economics	Sept. 1978 - Aug. 1979
Member, Honors Committee	Sept. 1979 - May 1980
Member, Placement/Careers Committee	Sept. 1979 - May 1980

PARTICIPATION IN STUDENT COURSE EVALUATIONS:

Measurement and Evaluation, The University of Texas, Austin.	Fall 1974, 1975, 1976, 1977, 1978, 1979; Spring 1974, 1976, 1977, 1978, 1979, 1980
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Personal teacher-course evaluations were conducted informally in courses surveyed and in other courses not included in Measurement and Evaluation Survey.

INVITED LECTURES:

National Meetings:

Interior Design Educators Council (IDEC), Lexington, Kentucky, April 1975.

"Presentation Techniques for the Interior Design Student/Instructional Procedure and Development".

Interior Design Educators Council (IDEC), Philadelphia, Pennsylvania, April 1976.

"Field Experience/Interior Design Internship at The University of Texas at Austin".

National Meetings: (continued)

Interior Design Educators Council (IDEC), Gatlinburg, Tennessee, April 1977.

"Reproduction (research and process) of the historic decorative ceiling paper for the House of the Seasons, Jefferson, Texas", (with Betty McKee).

Interior Design Educators Council (IDEC), Banff, Alberta, Canada, April 1978.

"Grading Procedures/Evaluation Methods Used in Interior Design", (with Betty McKee). Original research report of a questionnaire submitted to Interior Design educators in the United States and Canada.

State Meetings:

Southwest Regional Student Conference of the American Society of Interior Designers, Dallas, March 1974.

"Prerequisites for Teaching Interior Design - Professional Experience and Education".

Texas Home Economics Association state meeting, Austin, February 1978.

"Painting Reproduction of Historic Decorative Ceilings and Wall Friezes in Texas, 19th Century".

Presentation (with Joe Opperman, Texas Historical Commission, as preservation consultant), November 1978.

"Decorative Painting/Reproduction Painting Work in Texas", to the Church Review Board, First Presbyterian Church, Galveston, Texas.

Presentation (with Killis Almond, architect from San Antonio), November 1978.

"Decorative Painting in Texas", to the Church Review Committee, Our Lady of Grace Church, Lacoste, Texas.

March 1980. Invited guest speaker: "Charlie Meister, Decorative Painter in Texas", and tour organizer/coordinator of Winedale Institute in Historic Preservation, Round Top, and of historic houses in Brenham for the Texas Gulf Coast Chapter, American Society of Interior Designers.

Invited guest speaker on the interior design and renovation of the President's Residence, The University of Texas at Austin, for the Texas Home Economics Association, Texas-Exes. March 1980.

May 1980. Invited guest speaker: "Decorative Painting in 19th Century Texas", Historic Preservation Symposium, Texana I: The Frontier, Round Top, Texas. Also served as one of six state conference advisors; tour organizer and coordinator of historic sites in the Winedale/Brenham area; and organizer and coordinator of the exhibit of student work from Winedale Institute in Historic Preservation.

Local Meetings

Professional Interior Design work, Student Chapter of the American Institute of Interior Designers; Louisiana Tech University, Ruston, Louisiana, October 1970.

Interior Design senior class, Louisiana Tech University, Ruston, Louisiana, February 1973.
"Drapery Measurements".

Interior Design junior class, The University of Texas, Austin, March 1973.
"French Acadian and French Empire Architecture and Interiors in Louisiana".

Interior Design class, Kansas State University, Manhattan, Kansas, March 1973.
"French Acadian and French Empire Architecture and Interiors in Louisiana".

Speaker and design critic, Louisiana State University, Baton Rouge, Louisiana, November 1975.

- a. Lecture topic: "Preservation/Restoration: What is it?"
- b. Watercolor workshop on Rendering Techniques.
- c. Design critic on junior and senior Interior Design projects.

(With Betty McKee), Field Experience students and invited guests, Austin, October 1976.
"Reproductions of the historic decorative ceiling paper for the House of the Seasons, Jefferson, Texas".

(With Betty McKee), Austin Association of American Society of Interior Designers, November 1976.
"Reproduction (research and process) of the historic decorative ceiling paper for the House of the Seasons, Jefferson, Texas".

Docent series, Colonial Dames of America, Neill-Cockran House, Austin, Texas, January 1978, February 1979, February 1980.
"Historic Furniture and Interiors".

Omicron Nu Home Economics honor society, The University of Texas, Austin, Texas, January 1978.
"Painting Reproduction of Decorative Ceilings and Wall Friezes in Texas, 19th Century".

Austin Chapter of the Society of Architectural Historians, Austin, Texas, May 1978.
"Painting Reproduction of Historic Decorative Ceilings and Wall Friezes in Texas, 19th Century".

(With Betty McKee), Fine Arts Symposium on Historic Preservation in Texas, The University of Texas, Austin, Texas, October 1978.
"Painting Reproduction of Historic Decorative Ceilings and Wall Friezes in Texas, 19th Century".

Local Meetings: (continued)

Senior interior design lecture, H.E. 275A, Interior Design IV, The University of Texas, Austin, Texas, October 1978.
"The Oriental Style".

Invited guest speaker, AMC 389 Architectural Preservation, The University of Texas, Austin, Texas, March 1979.
"Historic Interiors/Research and Documentation of Interiors in Texas".

Invited guest speaker, Georgetown Heritage Society, Georgetown, Texas, March 1979.
"Interiors and Decorative Accessories: Overview, Texas, Research Methods".

Invited guest speaker, Preservation Technology Symposium sponsored by the Division of Continuing Education, The University of Texas, Austin, Texas, March 1979.
"Methods of Research in the Decorative Arts".

Invited guest speaker, Seguin Heritage Association, Seguin, Texas, April 1979.
"Reproduction Painting Work on the Decorative Frieze in the Weinert/Lovett House in Seguin".

Invited guest speaker, AMS 310 Material Culture class, The University of Texas, Austin, Texas, September 1979.
"The Decorative Arts in America".

Invited guest speaker, H.E. 394 Decorative Arts in America class, The University of Texas, Austin, Texas, November 1979.
"Decorative Painting in Texas in the 19th Century".

Invited guest speaker to Interior Design class, Austin Community College, Austin, Texas, December 1979 and March 1980.
"Interior Design and Education".

Invited guest speaker, ARC 355 Interiors course for architects, The University of Texas, Austin, Texas, April 1980.
"Presentation Techniques".

SIGNIFICANT ACTIVITIES IN STUDENT AFFAIRS:

Annually advise 60-70 students majoring in Home Economics, Option VI: Interior Design.

Sept. 1973 - Present

Development of a new course H.E. 355, Presentation Techniques for the Interior Designer.

Fall 1974, 1975

SIGNIFICANT ACTIVITIES IN STUDENT AFFAIRS: (continued)

- Coordinator for H.E. 446L and H.E. 646L, Interior Design Laboratory, four or five sections, three or four faculty members. Fall 1974 - Present
- Development (with Anna Brightman) of H.E. 352, 252, Field Experience II: Interior Design student internship in Interior Design. Fall 1975
- Coordinator of Field Experience program. Fall 1975, 1976, 1977, 1978, 1979, 1980; Spring 1977, 1978, 1979, 1980, 1981; Summer 1977, 1978, 1979, 1980.
- Initiated contracts and developed internship in Austin, San Antonio, Dallas, Houston, Shreveport, and New Orleans.
- Faculty sponsor of the Student Chapter of the American Society of Interior Designers (ASID), The University of Texas at Austin. Aug. 1974 - Aug. 1979; Aug. 1980 - Summer 1981
- Organized/coordinated "Student Exhibits - Slides and Board Presentation" at the Southwest Regional Student Conference, 15 schools from five states. April 1976, 1977, 1978
- Supervision of brochure publication by student organization, on Interior Design program, The University of Texas, Austin, Texas 1975, 1977
- Organized/coordinated tours for students to Winedale Historical Center, Houston, and Dallas. Fall 1974, 1975; Spring 1975
- Coordinated design critique session for Interior Design majors, sponsored by the Student Chapter of ASID. May 1976
- Organized/coordinated tour for H.E. 446A and 446B, later H.E. 646B, History of Interiors, to sites in Houston: Bayou Bend Museum, Houston Decorative Center, Sam Houston Park, Interior Design studios, and Interior Design installations; to similar sites and historic buildings in San Antonio; to Round Top, Texas: Winedale Historical Center and Henckel Square (period interiors). Fall 1976 - Spring 1978; Spring 1979, 1980
- Presentation (with Hadley Sleight, Interior Designer) to students in H.E. 352, 252 Field Experience II: Interior Design, on the restoration of the Walter Tips House in Austin - the ceiling reproduction and design. Feb. 1976
- Developed interdisciplinary project/coordinated (with Wayne Bell), student design project between Interior Design students in H.E 446LB, Interior Design Lab and Architecture students in ARC 563, Architectural Preservation. Spring 1976, 1977, 1978

SIGNIFICANT ACTIVITIES IN STUDENT AFFAIRS; (continued)

Consultant on tutorial basis of senior and graduate Interior Design students in documenting historic interiors for the Historic American Buildings Survey at the Winedale Institute in Historic Preservation, at Winedale Historical Center, Round Top, Texas. Architecture coordinator; Wayne Bell. Invited guest lecturers. Approximately 15-22 students total from Architecture, Interior Design, and History; graduate and undergraduate students.	Summer 1977, 1978, 1979, 1980
Organized/coordinated tour of the "Treasurers of Tutan-kamun" exhibit in New Orleans and a tour of historic homes along the River Road in Louisiana; also a speaker on "Louisiana Furniture" and a tour of Madam John's Legacy - 100 students and faculty from Home Economics participated.	Sept, 1977
Coordinated/developed H.E. 446A (Fall) a two credit hour course, later H.E. 646A (Fall) a three credit hour course/ with Betty McKee Treanor, a new course at the junior level in interior design emphasizing the technical, practical, and presentation aspects of the profession as well as the design terminology.	Fall 1978, 1979, 1980
Organized and coordinated various critique/jury sessions for junior interior design majors in H.E. 646LA and H.E. 646LB (four or five sections with three or four faculty members).	Fall 1978 - Fall 1980
Participated in student field trips with H.E. 268K/168L Business Procedures and Practices class to Dallas to visit the Decorative Center, Oaklawn Plaza, the World Trade Center, and interior design studios and design installations.	Spring 1974 - Fall 1979
Invited adjunct faculty member for ARC 380 Preservation Technology, coordinating the research work of two interior design majors in documenting decorative painting in Texas (one in Brenham area and one in San Antonio). Tutorial consultation and site visitation with students on projects.	Jan, 1980 - May 1980
Invited guest critic for architecture student projects, ARC 563 Architectural Interiors, and ARC 563 Architectural Design Studio, The University of Texas, Austin, Texas.	Aug. 1978 - May 1979

PUBLIC SERVICE:

Lectures:

D.A.R. members, Austin, Texas, November 1973, "The Development of American Needlework".

D.A.R. members, Austin, Texas, April 1974. "Needlework - Past and Present".

Lectures: (continued)

Wives Club of Graduate Business Students, Austin, Texas, February 1977.

"Furnishing Your New Home".

Opening lecture series of the Austin Home Fair, Austin, February 1978.

"Trends in Home Furnishings".

Meetings Attended:

Interior Design Educators Council (IDEC)	
Annual Meetings	1975, 1976, 1977, 1978, 1979, 1980
Southwest Regional Meetings	1975 - 1980
Board Meetings	1976 - 1980
American Society of Interior Designers (ASID)	
National Meetings	1967, 1971, 1973, 1976
Louisiana and Texas Chapter Meetings	Intermittently from 1968 - 1980
Local Austin Association Meetings	Intermittently from 1973 - 1980
Student Regional Meetings	1974, 1975, 1976, 1977, 1978
Society of Architectural Historians (SAH)	
Texas Chapter	Intermittently from 1977 - 1980
Local Meetings	Intermittently from 1977 - 1980
Victorian Society in America	
Texas Chapter	Nov. 1979
Participant in the General Electric Lighting Workshop for Architects and Interior Designers, Cleveland, Ohio	Jan, 1978
Participant in the National Fire Prevention Workshop for Architects and Interior Designers, Houston, Texas	June 1978
American Institute of Architects (AIA)	
Interior Architecture (AIA/IA) Meeting	April 1980
Participant in a grant writing workshop spon- sored by the Texas Historical Commission and the Texas Heritage Council, San Antonio, Texas	Aug, 1980



THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN, TEXAS 78712

Department of Home Economics

January 21, 1981

Buie Harwood
UPDATE OF PROFESSIONAL ACTIVITY SINCE OCTOBER 1980

PROFESSIONAL AND LEARNED SOCIETIES:

National Council for Interior Design Qualifications (NCIDQ):
Examination Judge. November 1980.

Foundation for Interior Design Education Research (FIDER): Ob-
server on FIDER Accreditation Team Visit to Texas Woman's
University. November 1980.

PUBLICATIONS, EXHIBITS, AND CREATIVE ACHIEVEMENTS:

Publications

Harwood, Buie. "Fancy the Ornament, Decorative Painting in Texas,
1840s - 1940s". Texas Architect, Volume 30, Number 5, Sept./
Oct. 1980, pp. 38-41.

Proposal submitted for publication. Harwood, Buie. "Interior
Design Education: The Definition, The Professional Organiza-
tions, The Program". Texas Architect, March, April, or May
1981 issue.

Creative Achievements

Harwood, Buie. Painting restoration of a late 19th century man-
tel with decorative painting, residence of Karen and Bud
Walker, San Marcos, Texas; November 1980.

Harwood, Buie and Treanor, Betty McKee. Painting restoration
of the 1930's decorative painted ceiling in the old library,
Welch Hall (Chemistry Building), University of Texas, Austin;
December 1980. Design consultation, preliminary research,
and two-thirds of the painting restoration work was done by
Buie Harwood.

The painting restoration work has recently been included
in an article in "On Campus", The University of Texas
faculty newspaper, January 19, 1981 issue.

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Harwood, Buie and Treanor, Betty McKee. Painting restoration of the 1930's decorative painted ceiling in the old auditorium, Welch Hall (Chemistry Building), University of Texas, Austin; to be undertaken in May/June 1981.

Professional design consultant for the renovation of Yarings Home Furnishings Store, Austin; January 1981 - Summer 1981.

INVITED LECTURES:

Local Meetings

Austin Association of the American Institute of Architects, October 1980.

"Interiors: Definition, Education, Professional Organizations, Examination". (One of six panelists/topic area was Interior Design Education).

Invited guest speaker, H.E. 394 Decorative Arts in America class, The University of Texas, Austin, November 1980.

"19th Century Wall Treatments in Texas: Decorative Painting".

Invited guest speaker, Women's Art Guild, Laguna Gloria Art Museum, Austin, January 1981.

"Antiques: Details for Dollars".

SIGNIFICANT ACTIVITIES IN STUDENT AFFAIRS:

Organized/coordinated tour for H.E. 646A, junior level interior design students to sites in Houston: Houston Decorative Center, Interior Design installations, TMHI (architects/interiors firm), Arthur Gensler & Associates (architects/interiors/engineering firm), Mary Ann Bryan Interiors, Sam Houston Historical Park, and the Sunar Showroom. September 1980.

Coordinated two design critique sessions for Interior Design majors in H.E. 646LB, junior level, with 25 guest jurors. December 1980.

Invited guest critic for architecture student projects, ARC 563 Architectural Interiors/Design Studio, The University of Texas, Austin. December 1980.

Invited guest critic for design students in ARC 311Q, Basic Design, The University of Texas, Austin. December 1980.

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PUBLIC SERVICE:

Local

Member of the Decorations Committee for fund raising event in
February 1981, Committee to Save the Wild Basin, Austin.
August 1980 - Present.

Meetings Attended

Interior Design Educators Council (IDEC)

Southwest Regional Meeting of ASID/AIA/IDEC, Tulsa,
Oklahoma. September 1980.

National Board Meeting as Corresponding Secretary, Minnea-
polis, Minnesota. October 1980.

American Society of Interior Designers (ASID)

Texas Chapter Board Meeting, Austin. October 1980.

Texas Historical Commission/Texas Heritage Council

Preservation Conference: Main Streets Project, Austin.
October 1980.

Texas Society of Architects (TSA)

Annual state meeting, Dallas. November 1980.

