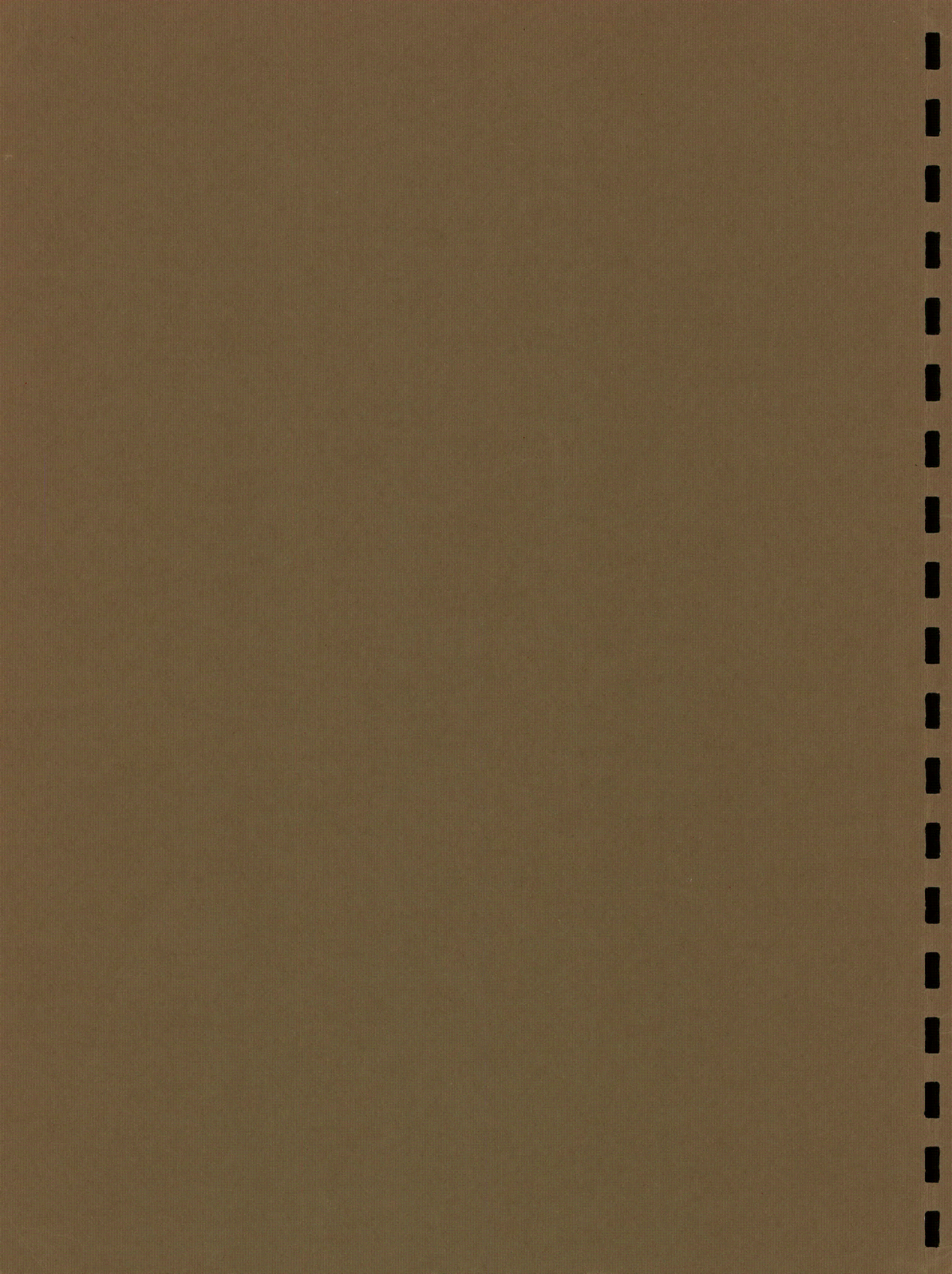


NORTH TEXAS STATE UNIVERSITY

• 1976-77  
INTERIOR  
design  
EVALUATION  
REPORT

Submitted to the Committee on Accreditation  
Foundation for Interior Design Education Research



NORTH TEXAS STATE UNIVERSITY  
INTERIOR DESIGN EVALUATION REPORT  
1976 - 1977

Submitted to the Committee on Accreditation of  
The Foundation for Interior Design Education Research

Prepared by:

Ray Gough, Professor  
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Denton, Texas  
December, 1976

FOUNDATION FOR INTERIOR DESIGN EDUCATION RESEARCH

COMMITTEE ON ACCREDITATION

SCHOOL EVALUATION REPORT

For the Academic Year 1976-1977

NAME & TYPE OF INSTITUTION: North Texas State University  
(State Supported Multi-purpose  
University)  
Denton, Texas 76203

HEAD OF INSTITUTION: President C. C. Nolen  
Office of the President  
North Texas State University  
Denton, Texas 76203

*Head of Academic Affairs*

Telephone: 817/788-2477

*V.P. for Academic Affairs*

TITLE OF COLLEGE:

College of Arts and Sciences  
Dean Jim Berry Pearson  
College of Arts and Sciences  
North Texas State University  
Denton, Texas 76203

Telephone: 817/788-2497

TITLE OF DIVISION:

Humanities

TITLE OF DEPARTMENT:

Department of Art  
Dr. Jack Davis, Chairman  
NTSU Box 5098  
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HEAD OF PROGRAM:

Professor Ray Gough  
Department of Art  
NTSU Box 5098  
Denton, Texas 76203

Telephone: 817/788-2398(Office)

1813 Willowwood  
Denton, Texas 76201

Telephone: 817/382-4616 (Home)

## SEC 1: PROGRAMS

### A : ACADEMIC PROGRAMS:

#### Introduction: A Brief History of the School

North Texas State University is a multi-purpose university of more than 17,000 students located in the city of Denton which is situated in the Dallas/Fort Worth Metropolitan Area. The interior design program is offered in the Department of Art, one of the largest in the state with 1100 majors.

The institution had its beginnings in the spring of 1898 and four years after the first classes were offered a drawing instructor joined the staff. Art continued to be a part of the total program when the North Texas State Normal College became state owned and supported in 1901. By 1914 six courses in drawing were listed in the new Department of Drawing; by 1917 eighteen courses were offered. In 1922 the North Texas Normal College achieved the status of a senior four-year college. Reflecting changing and expanding goals, the title of the department changed in 1929 from the Department of Drawing to the Department of Art. By 1931 there were three art instructors. A number of small changes in the organization and additions of new courses took place during the next ten years. The first master's degree in art was awarded in 1937, and a B.A. degree was added to the B.S. degree in 1940.

In 1946 there was a major reorganization in the department with programs restructured so that art students might choose to specialize in any of six major programs: Drawing and Painting, Advertising Design, Interior Design, Costume Design, Crafts, and Teaching of Art. The first interior design instructor, Ray Gough, developed the program from this beginning to its present state. At that time (1946) the program for Interior Design students required 48 hours of art which included: Art Appreciation, Design, Perspective Drawing, Weaving, Plastics and Metal; Painting, Interior Design, Art History, and Special Problems, plus a year of advanced art electives. The course description of the senior level Interior Design course then was as follows:

Study of line, color, and texture in relation to the problems of interior design.

The Special Problems course, very loosely organized, was open to advanced undergraduate and graduate students who were capable of developing a problem independently, and included in the possible choices of areas of study: Advanced Interior Design and History of Furniture.

In 1948 two new courses were added to the Interior Design curriculum to replace the Special Problems course. These were Research in History of Furniture and Furniture Design. In 1952

a suggested curriculum for Pre-Architecture students was listed in the College Catalog. These students, who would transfer in their junior year, were counseled by the interior design instructor. Course descriptions were continually reviewed and re-evaluated. As an example the description for the advanced Interior Design course by this time read:

403. Architectural elements of interiors--wall, floor, and ceiling planes and their treatments; study of space as related to interiors--open and closed structures.

404. Study of furniture arrangement for open-type and closed-type houses, using furniture or outstanding contemporary designers; plan and perspective drawings.

During all of this period of time, senior students were required to prepare an exhibition of their work before receiving their degree. In 1956 the exhibition requirement was identified as a one-hour course.

In 1957 a sophomore level course entitled Fabrics for Interiors was added to the Interior Design curriculum. At the same time, the earlier senior-level Interior Design course was changed to junior level and a senior-level course in Professional Practice in Interior Design was added. In 1958 a course entitled Design Workshop was initiated in which students combined a study of theory with the execution of projects in the laboratories of the various craft media.

In 1962 a two-semester course in Research in History of Furniture was added to the curriculum as well as Professional Internship, offered by extension to a few superior students who worked with designers in the Metroplex area.

In 1970 the Bachelor of Fine Arts degree was offered with a major in Interior Design, as well as other art areas. The new degree required a total of 138 semester hours, 72 of which were to be in art. At this time a new course in drawing and a watercolor course were added to the requirements for Interior Design majors.

In 1975 the current program resulted when requirements for the B.F.A. degree were modified so as to allow students more flexibility in constructing their own programs. The number of hours of required art was reduced to 63, and the number of hours of electives was increased to 29.

Most recently (Fall, 1976) a course, Art 244-Interior Design: Presentation Techniques- was approved. It will appear in the 1977-78 catalog.

## SEC 1: A: 1: Objectives of the School

One of the stated purposes of North Texas State University is to provide instructional and degree programs in those learned vocations and professions which fall within its scope. The University recognizes that in ever increasing fashion higher education is being called upon to provide appropriate training for developing competence in these areas. The University will be cognizant of the trends of these professions and the needs of individuals who plan a career in them and will provide leadership in anticipating and defining future needs and new directions. Its instructional programs will ensure that each graduate has achieved competence at the highest level to encourage future leaders in these career fields to develop their fullest potential.<sup>1</sup>

It is within the context of this purpose that the Department of Art developed the objectives of its professional curricula. Objectives need to be considered in terms of the general and the specific; in terms of the long-range and the short-term. For convenience of discussion, the objectives of the interior design program are categorized as follows:

Mission--general, long-range purposes

Goals--broadly based, continuing aims to be accomplished over a period of years

Objectives-- specific aims to be accomplished in the immediate future.

### Mission

The interior design program as a part of an institution of learning is committed to the discovery, acquisition, development, preservation, and dissemination of knowledge. It is part of a community of scholars comprised of a faculty devoted to a life of creative endeavor, research, and instruction and a student body in search of intellectual, cultural, and professional appreciation. Within the context of these broad purposes, the interior design program addresses itself to preparing students for practice as:

- (1) Interior designers
- (2) Product designers
- (3) Interior design educators
- (4) Researchers.

### Goals

Some of the goals of the program are long-standing ones;

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See the Appendix for a more complete and detailed statement of the purpose of the University.

others are more recent additions. These goals propose to:

- (1) Help professionalize and shape the practice of interior design.
- (2) Anticipate future needs and directions of the profession.
- (3) Develop designers who are able to identify, research, and carry out creative design solutions relevant to the needs of society and the environment.
- (4) Provide opportunity for interaction with other disciplines concerned with solutions of social problems.
- (5) Emphasize basic principles as well as specific skills so as to enable the graduate to adjust to the changing conditions of society.

### Objectives

The program continues to develop as additional faculty and funds become available. Specific efforts currently underway or soon to be undertaken are:

- (1) The refurbishing of newly acquired additional physical facilities in the form of a practicing studio.
- (2) The addition of a sophomore course in interior design to serve as an introductory professional course.
- (3) The further development of the visiting-designers program, plus the possible implementation of an Artist/Scholar-in-Residence program.
- (4) Strengthening and enlarging the existing internship program.
- (5) Improving placement services for graduates.
- (6) Seeking out available research funding for the interior design faculty.
- (7) Seeking development-leaves for the interior design faculty.
- (8) Continue developing holdings of the professional library.
- (9) Enlarging the scope of interiors-oriented exhibitions.
- (10) Continuing additions to the slide library.



## SEC 1: A: 2: Curricula concentrations

## Bachelor of Art

Major in Art

Concentration in Art History

## Bachelor of Fine Arts

Concentration in advertising art

Concentration in art education

Concentration in art history

Concentration in fashion design

Concentration in photography

Concentration in general crafts: ceramics; metalwork and jewelry; weaving and fabric design

Concentration in interior design

Concentration in painting and drawing

Concentration in printmaking

Concentration in sculpture

## Master of Arts

Concentration in art education

Concentration in art history

## Master of Fine Arts

Major in advertising art

Major in art education

Major in art history

Major in ceramics

Major in costume design

Major in drawing and painting

Major in interior design

Major in metalwork and jewelry

Major in printmaking

Major in sculpture

Major in weaving and fabric design

## Doctor of Philosophy

Major in art and the child

Major in advanced art teaching at the university and college level

## Doctor of Fine Arts

(authorized, but not yet implemented)

## SEC 1: A: 3: Distinctive instructional procedures

An interior design student does not move through the program as a member of a discrete class. Considerable flexibility in constructing a student's schedule is possible. Courses may be offered more frequently or multiple sections of a course may be offered if the enrollment warrants. The resultant flexibility thus allows a student to enter the program as a transfer from another school, to work part-time, to carry varied academic loads, or to make his own program which meshes with interdisciplinary offerings. While such a system militates against the

availability of space in the main building for the exclusive use of the individual, the advantages of this intensive use of space seem to outweigh the disadvantages. However, it is anticipated that assigned spaces will be available for qualified students in the Highland Street Studio, upon completion of remodeling work on that facility (refer to Sec. 2E for additional information about use of work spaces and facilities).

Advanced or upper-level studies are centered around actual professional problem solving situations. But these advanced studies are not undertaken until the student has achieved a level of competency within the core of basic art and industrial arts courses (e.g., basic design, freehand drawing, drafting, rendering techniques, materials, and survey courses in art appreciation and history).

Senior students may develop additional competencies in special areas by enrolling in Interior Design Studio (Art 488I) --a course which may be repeated for credit. In most cases projects undertaken in this course are commissioned by clients who need work done and who are willing to work with students. In effect, the course becomes an interior design practicum. Some of the projects undertaken as group projects during the last few years are: a halfway house, a children's foster home, parts of a general hospital, offices, university facilities, and a number of residences. In addition, individual students have acquired their own commissions which they have brought to the classroom. As a logical outgrowth of this type of experience, students are currently developing physical facilities patterned after those used by practicing designers. They have acquired a run-down house from the university which they are remodeling into a practicing studio, currently called the Highland Street Studio. It is hoped that students, whether registered for credit or not, will gain working experience in this studio, and perhaps even earn some money. This type of working experience is distinct from that gained in the apprenticeship program. In the Professional Internship course (Art 445) the student works off campus as an employee of a practicing designer.

Another avenue available to the student desirous of developing a program with certain distinctive features is through the use of special problems courses (Art 490 and 491). Under certain circumstances, the student may schedule these courses in order to undertake independent study under the guidance of a faculty member. The instruction is individualized and by arranged conference.

#### SEC 1: A: 4: Design Sequence (interior design and other courses)

The pages following this one indicate the recommended sequences of courses and their descriptions which make up the interior design curriculum. Certain courses outside the major

B.F.A. PROGRAM FOR INTERIOR DESIGN MAJORS  
North Texas State University

<u>Freshman Year</u>			
<u>Fall</u>	<u>Sem. Hrs.</u>	<u>Spring</u>	<u>Sem. Hrs.</u>
Art 120 Art Appreciation	3	Art 134 Draw. for Int.Des.	3
Art 144 Design I	3	Art 145 Design II	3
Art 150 Drawing I	3	Ind. Arts 228 Tech. Drafting	3
Ind. Arts 128 Eng. Drawing	3	English 132	3
English 131	3	Gen.Ed. Elective	3
Physical Education	1	Physical Education	1
	<u>16</u>		<u>16</u>

<u>Sophomore Year</u>			
Art 215 Watercolor	3	Art 224 Fabrics II	3
Art 223 Fabrics I	3	Art 236 Art Hist. Survey II	3
Art 235 Art Hist. Survey I	3	Ind. Arts 244 Gen. Benchwork	3
Ind. Arts 230 Arch. Drawing	3	English 222, 232, or 236	3
English 221, 231, or 235	3	Gen. Ed. Elective	3
Physical Education	1	Physical Education	1
	<u>16</u>		<u>16</u>

<u>Summer Session</u>			
<u>First Session</u>		<u>Second Session</u>	
Ind. Arts 335 Adv. Arch. Dwg.	3	Gen. Ed. Elective	3
History 261	3	History 262	3
	<u>6</u>		<u>6</u>

<u>Junior Year</u>			
Art 331 Space Planning I	3	Art 332 Space Planning II	3
Free Elective	3	Free Elective	3
Gen. Ed. Elective	3	Ind. Art 416 Upholstering	3
Political Science 204	3	Political Science 205	3
Free Elective	3	Free Elective	3
	<u>15</u>		<u>15</u>

<u>Senior Year</u>			
Art 295, 296, or 396 Weaving	3	Art 442 Prof. Prac. in I.D.	3
Art 451 Research in History of Furniture	3	Art 452 Historical Styles	3
Art 496 Furniture Design	3	Art History (advanced)	3
Art Elective	3	Art 445 Prof. Internship or Art 488I Int. Design Studio	3
Art Elective	3	Free Elective	3
Free Elective	2		<u>15</u>
	<u>17</u>		

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

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

Minor - Industrial Arts

\*General Education electives may not be taken in the area of the major or minor

Art	63
General Education	58
Minor (6 hrs. adv.)	18
Electives (G.E.)*	12
English	12
History	6
Political Science	6
Physical Education	4
Free Electives	
(Art and/or Gen.Ed.)	<u>17</u>
<b>TOTAL</b>	<b>138</b>

Concentration in fashion design. Art 120, 144, 150, 151, 210, 215, 224, 235, 236, 295 or 296, 310, 314, 315, 341, 343, 444, 480, 482; 15 hours art electives, 6 hours of which must be advanced. Home economics is the minor.

Concentration in photography. Art 120, 144, 145, 150, 151, 210, 230, 235, 236, 310, 321 or 345, 355, 356, 390, 395, 488F (6 hours), 490, 491; 6 hours advanced art history; 9 hours electives, 3 of which must be advanced.

Concentration in general crafts: ceramics; metalwork and jewelry; weaving and fabric design. Art 120, 144, 145, 150, 151, 210, 230, 235, 236, 321, 488, 490 or 491; 9 hours in major craft; 9 hours in other crafts; 6 hours advanced art history; 12 hours advanced art electives.

Concentration in interior design. Art 120, 134, 144, 145, 150, 215, 223, 224, 235, 236, 295 or 296, 331, 332, 442, 451, 452, 496; 3 hours advanced art history; 18 hours art electives, 9 hours of which must be advanced. Industrial arts is the minor.

Concentration in painting and drawing. Art 120, 144, 145, 150, 151, 210, 230, 235, 236, 240, 300, 305, 310, 321 or 345, 355, 390, 415, 416, 417, 437; 3 hours art history; 9 hours art studio electives.

Concentration in printmaking. Art 120, 144, 145, 150, 151, 210, 215, 230, 235, 236, 240, 310, 355, 390, 395, 419, 436, 437, 488E, 490, 491; 9 hours art studio electives, 3 hours of which must be advanced.

Concentration in sculpture. Art 120, 144, 145, 150, 151, 210, 125, 230, 235, 236, 270, 280, 290, 310, 321, 355, 423, 488A, 490, 491; 6 hours advanced art history; 6 hours of art electives, 3 hours of which must be advanced. Industrial arts is the suggested minor.

## Bachelor of Arts

Major in art. Art 120, 144, 145, 150, 151, 235, 236; 3 hours advanced art history; 12 hours advanced art electives; 14 hours of one foreign language.

Concentration in art history. Art 120, 144, 145, 510, 210, 235, 236, 355, 413, 414, 415, 418, 419, 434, 435, 436, 437, 471, 490. French or German is the minor.

Transfer students' transcript evaluations are tentative, based on successful completion of a semester's work in art at NTSU. Transfer students must complete a minimum of 18 art credits at NTSU to receive the Bachelor of Arts degree.

## Graduate Degrees

The Department offers Master of Arts, Master of Fine Arts, Doctor of Philosophy and Doctor of Fine Arts degree programs. The doctoral programs are offered through the Federation of North Texas Area Universities, with NTSU the degree-granting institution. For information on graduate study, consult the Graduate Catalog.

## Courses of Instruction

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.

130. Art Appreciation. 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.

135. Foundations of Art I. 3 hours. Art education theory, practices based on children's creative development. Visual, aesthetic 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 150.

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.

150. Drawing I. 3 hours. (2;4) Drawing skills, techniques based on art elements, principles.

151. Drawing II. 3 hours. (2;4) Further development of drawing skills. Prerequisite: Art 150.

210. Figure Drawing I. 3 hours. (2;4) Visual observation of the figure, recording through various graphic techniques. Prerequisite: 150-51. Lab fee \$6.00.

215. Water-Color Painting. 3 hours. (2;4) Water-color methods used on wet and dry papers. Prerequisite: Art 144-145.

223. Interior Design: Fabrics I. 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.

224. Interior Design: Fabrics II. 3 hours. (2;4) Design in printed fabrics for window and wall coverings and upholstery; coordinated patterns; silkscreen processes; pattern calculation. Prerequisite: Art 144-145. Lab fee: \$6.00.

230. Painting I. 3 hours. (2;4) Pictorial composition through structural relationships of points, lines and shapes; color and texture. Prerequisite: Art 144, 151.

235. Art History Survey I. 3 hours. Art of Europe from prehistoric times through 13th century, including ancient Mediterranean cultures.

236. Art History Survey II. 3 hours. Art from 14th century in Europe and America.

237. African and Afro-American Art. 3 hours. Contribution of African and Afro-American art to contemporary culture.

240. Painting II. 3 hours. (2;4) Pictorial composition, structural relationships, color and texture problems. Prerequisite: Art 230.

250. Advertising Art I. 3 hours. (2;4) Well-designed alphabets; construction of alphabets with pencil, lettering pens, brushes; layout and production of signs, posters and labels in various media. Prerequisite: Art 144-145, 150-151.

251. Graphic Design for Art Education Majors at the Secondary Level. 3 hours. (2;4) Construction of alphabets with pencil, lettering pens and brushes; layout and posters using various media and techniques. Visual communication in two and three-dimensional graphic design in art program.

260. Advertising Art II. 3 hours (2;4) Layout, using chiefly type and letter forms as design elements. Prerequisite: Art 250.

270. Ceramics I. 3 hours. (2;4) Use of potter's wheel; firing and glazing. Prerequisite: Art 144-145; Lab fee: \$6.00.
280. Ceramics II. 3 hours. (2;4) Hand-built pottery forms, firing and glazing. Prerequisite: Art 270. Lab fee: \$6.00.
290. Jewelry I. 3 hours. (2;4) Design, construction. Prerequisite: Art 144-145; Lab fee: \$6.00.
291. Jewelry II. 3 hours. (2;4) Fabrication and casting processes; stone setting and enameling. Prerequisite: Art 290. Lab fee: \$6.00.
294. Creating With Fibers I. 3 hours. (2;4) Various processes using fibers.
295. Weaving I. 3 hours. (2;4) Making warps and threading looms; weaving on several types of simple hand looms, with various textile fibers; analyzing and originating patterns, design in color and texture. Prerequisite: Art 144-145.
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) Different forms of picture surface organization based on human figure in environmental setting. Prerequisites: Art 210, 240.
305. Painting IV. 3 hours. (2;4) Various painting media, pictorial organization, presentation. Prerequisite: Art 300.
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.
310. Figure Drawing II. 3 hours. (2;4) Human figure in compositions using drawing and painting media. Prerequisite: Art 210. Lab fee: \$6.00.
314. History of Costume I. 3 hours. From prehistoric times through 14th century.
315. History of Costume II. 3 hours. Since 15th century. Prerequisite: Art 314.
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. Lab fee: \$6.00.
331. Interior Design: Space Planning and Furnishing I. 3 hours. (2;4) Architectural elements of interiors—wall, floor, ceiling planes and treatments; space; finishing interior spaces. Prerequisite: Industrial Art 230; Art 134, 144, 145, 150.
332. Interior Design: Space Planning and Furnishing II. 3 hours. Design of public and non-residential spaces; ergonomics. Preparation of design boards and working drawings. Prerequisite: Industrial Arts 230; Art 134, 144, 145, 150.
341. Costume Design I. 3 hours. (2;4) Experiments in various media uses; the fashion figure; art elements and principles in costume design. Prerequisite: Art 144, 145, 210, 215, 314.
343. Costume Design II. 3 hours. (2;4) Effect of outstanding artists' work on fashion; original designs for garment 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.
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.
355. Creative Photography for the Artist. 3 hours. (2;4) Photography as art form, basic principles and techniques of photography. Prerequisites: Art 144-145, art major with junior standing or consent of instructor.
356. Darkroom Techniques. 3 hours. (2;4) Photography as an art form; creative darkroom techniques. Prerequisite: Art 144-145.
370. Ceramics II. 3 hours. (2;4) Calculation of ceramic formulas, experiments with clay bodies, engobes and glazes. Kiln building and firing. Prerequisite: Art 270, 280. Lab fee: \$6.00.
390. Printmaking I. 3 hours. (2;4) Relief processes: woodcut; Intaglio processes: dry point, etching. Prerequisite: Art 144, 150, junior standing and consent of instructor. Lab fee: \$6.00.
391. Jewelry III. Advanced Design in Metals. 3 hours. (2;4) Complex metal working processes; proficiency development in specific processes. Prerequisite: Art 291. Lab fee: \$6.00.
393. Advertising Art IV. Exhibition Techniques. 3 hours. (2;4) Construction, arrangement of window display; preparation, installation of exhibitions; package designs. Prerequisite: Art 260.
394. Processes With 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, 150, junior standing or consent of instructor.
396. Weaving III. 3 hours. (2;4) Woven textiles of contemporary designers; 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.
409. Advertising Art VI. 3 hours. (2;4) Presentations for magazine and newspaper advertisements, brochures, annual reports. Prerequisite: Art 306.
413. Renaissance Art in Italy. 3 hours. Art in Italy from 13th through 16th centuries. Prerequisite: Art 235, 236 or consent of instructor.
414. Greek and Roman Art. 3 hours. Art between 3000 B.C. and 500 A.D. Prerequisite: Art 235 or consent of instructor.
415. Advanced Figure Drawing. 3 hours. (2;4) Drawing and painting. Prerequisite: Art 310. Lab fee: \$6.00.
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. 17th-Century Art. 3 hours. Art in western Europe. Prerequisite: Art 235-236 or consent of instructor.
419. History of Prints. 3 hours. Graphic arts since the Renaissance, techniques and characteristics of etchings, engravings, woodcuts, lithography, serigraphs. Prerequisite: Art 236 or consent of instructor.
423. Advanced Sculpture. 3 hours. (2;4) All aspects of three-dimensional form. Prerequisite: Art 321. Lab fee: \$6.00.
425. Design Workshop. 3 hours. (2;4) Design theory and project execution in laboratory. Prerequisite:

site: 6 semester hours of advanced art credit.

433. Northern Renaissance Art. 3 hours. Art in Europe north of Italy, 14th through 16th centuries. Prerequisite: Art 235-236, or consent of instructor.
434. History of American Art. 3 hours. Art since colonial times. Art 235, 236 or consent of instructor.
435. Museum and Private Art Collections. 3 hours. European and American art museums: educational facilities, publications, exhibitions. Visits to Dallas and Fort Worth museums. Prerequisites: Art 235, 236, or consent of instructor.
436. 19th-Century Art. 3 hours. Art in Europe and America. Prerequisite: Art 235, 236 or consent of instructor.
437. 20th-Century Art. 3 hours. Modern art since post-impressionism, especially recent developments. Prerequisite: Art 235, 236 or consent of instructor.
438. 18th-Century Art. 3 hours. Art in Western Europe. Prerequisite: Art 235-236 or consent of instructor.
442. Professional Practice in Interior Design. 3 hours. Business and office practices; fees, commissions; preparing estimates; contracts; ethics; job opportunities. Prerequisite: senior standing.
444. Professional Practice in Costume Design. 3 hours. Fashion world in America and Europe; mass production of ready-to-wear fashion; buying, promoting and selling fashion merchandise. Prerequisite: senior standing.
445. Professional Internship. 3 or 6 hours. In-training program offered in cooperation with approved business and professional houses in advertising art, costume design, interior design; limited number of superior students. Students wishing credit must have department chairman approve plan. Term reports required from students and employers.
446. Professional Practice in Advertising Art. 3 hours. Agency, department store, free-lance procedures; job opportunities, procurement. Prerequisite: senior standing.
451. Interior Design: Research in History of Furniture. 3 hours. Basic furniture units in Western World. Period interiors.
452. Interior Design: Historical Styles. 3 hours. Planning and presentation of interiors designed in historic styles. Prerequisite: Industrial Arts 128, 228; Art 215, 223, 224.
471. Medieval Art. 3 hours. Art from fall of the Roman Empire to late Gothic "International Style." Prerequisite: Art 235, 236 or consent of instructor.
475. Elementary Art Curriculum Development and Implementation. 3 hours. Curriculum materials and procedures; planning; Prerequisite: Art 135, 251. For art education majors only.
480. Intermediate Costume Design. 3 hours. (2;4) Individual styles and presentations of original costume designs. Prerequisite: Art 341, 343.
482. Advanced Costume Design. 3 hours. (2;4) Original costume design; construction of garments; organization of a portfolio. Prerequisite: Art 480.
- 485E. Art Education at the Elementary Level. 3 hours. Literature, 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. Lab fee \$6.00.
- 488B. Painting Studio.
- 488C. Ceramics Studio. Lab fee \$6.00.
- 488D. Drawing Studio.
- 488E. Printmaking Studio. Lab fee \$6.00.
- 488F. Photography Studio. Lab fee \$5.00.
- 488G. Graphic Design Studio.
- 488H. Costume Design Studio.
- 488I. Interior Design Studio.
- 488J. Jewelry Studio. Lab fee \$6.00.
- 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. Prerequisites: Art 135, 251, 475 and 485H.
- 490-491 Special Problems. 3 hours.
496. Interior Design: Furniture Design. 3 hours. (2;4) Design of storage, seating and table units for contemporary living. Prerequisite: Industrial Arts 128, 228; Art 223, 224.

### Graduate Courses

500. Color. 3 hours.
501. Visual Media and Materials. 3 hours.
510. Art of Primitive Peoples. 3 hours.
512. Seminar in Mannerist Art. 3 hours.
513. Seminar in Renaissance Art. 3 hours.
518. Seminar in 17th- and 18th-Century Art. 3 hours.
520. Contemporary Architecture. 3 hours.
530. Structural Analysis of Masterpieces. 3 hours.
534. Seminar in American Art. 3 hours.
535. Research in Art. 3 hours.
536. Seminar in 19th-Century Art. 3 hours.
537. Seminar in 20th-Century Art. 3 hours.
539. Seminar in Art Museum. 3 hours.
570. Seminar in University Art Teaching. 3 hours.
583. History and Theory 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.
- 588B. Painting Studio.
- 588C. Ceramics Studio.
- 588D. Drawing Studio.
- 588E. Printmaking Studio.
- 588F. Photography Studio.
- 588G. Graphic Design Studio.
- 588H. Costume Design Studio.
- 588I. Interior Design Studio.
- 588J. Jewelry Studio.
- 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. 3 hours.
635. Contemporary Problems in Art Institutions. 3 hours.
- 690-691. Special Problems. 1-3 hours.
695. Dissertation. 12 hours.

and some of the electives inside the major follow no prescribed sequence; thus, they may be flexibly scheduled. The major courses and minor courses follow a prescribed sequence, as illustrated in the diagram on the following page, which summarizes the sequential courses by categories.

SEC 1: A: 5: Extent of the integration of construction, crafts, delineation, art history, etc.

Interior design majors are required to take Art Appreciation (Art 120), Art History Survey (Art 235-236), and an advanced art history, plus Research in the History of Furniture (Art 451). In addition, the student may choose to apply some of the elective courses to the art history area.

The Art Department provides a rich offering in the crafts, with major concentrations. Textile courses (Fabrics for Interiors, Weaving and/or Creating with Fibers) are a required part of the Interior Design Program. In addition, students are free to structure their curriculum to include ceramics, jewelry, and metalworking, and additional courses in weaving and fibers. Other offerings of the Art Department which are available to the interior design student on an elective basis are courses in photography, painting, drawing, graphics, printmaking, sculpture, advertising, and fashion design. The department's shop is open to students involved in construction projects, especially in furniture design.

The Industrial Arts Department provides both required and elective courses for the interior design student. The interior design student is required to minor in Industrial Arts. Required are two shop courses: General Bench Work (I.A. 244) and Upholstering and Wood Finishing (I.A. 416). Other shop courses, covering a wide variety of technical subjects, are available on an elective basis. See the following pages for descriptions of courses in this department. The required courses are indicated by asterisks(\*).

SEC 1: A: 6: Cooperation or integration with allied fields

Industrial Arts (or Architecture/Environmental Design in the case of some transfer students) is the required minor of the interior design student. Rather than duplicate offerings already existing on campus, formulators of the interior design program in 1946 decided to draw upon the resources of the Industrial Arts Department. Thus, drafting and architecture courses are incorporated in the interior design program and are prerequisite to advanced design classes in the major.

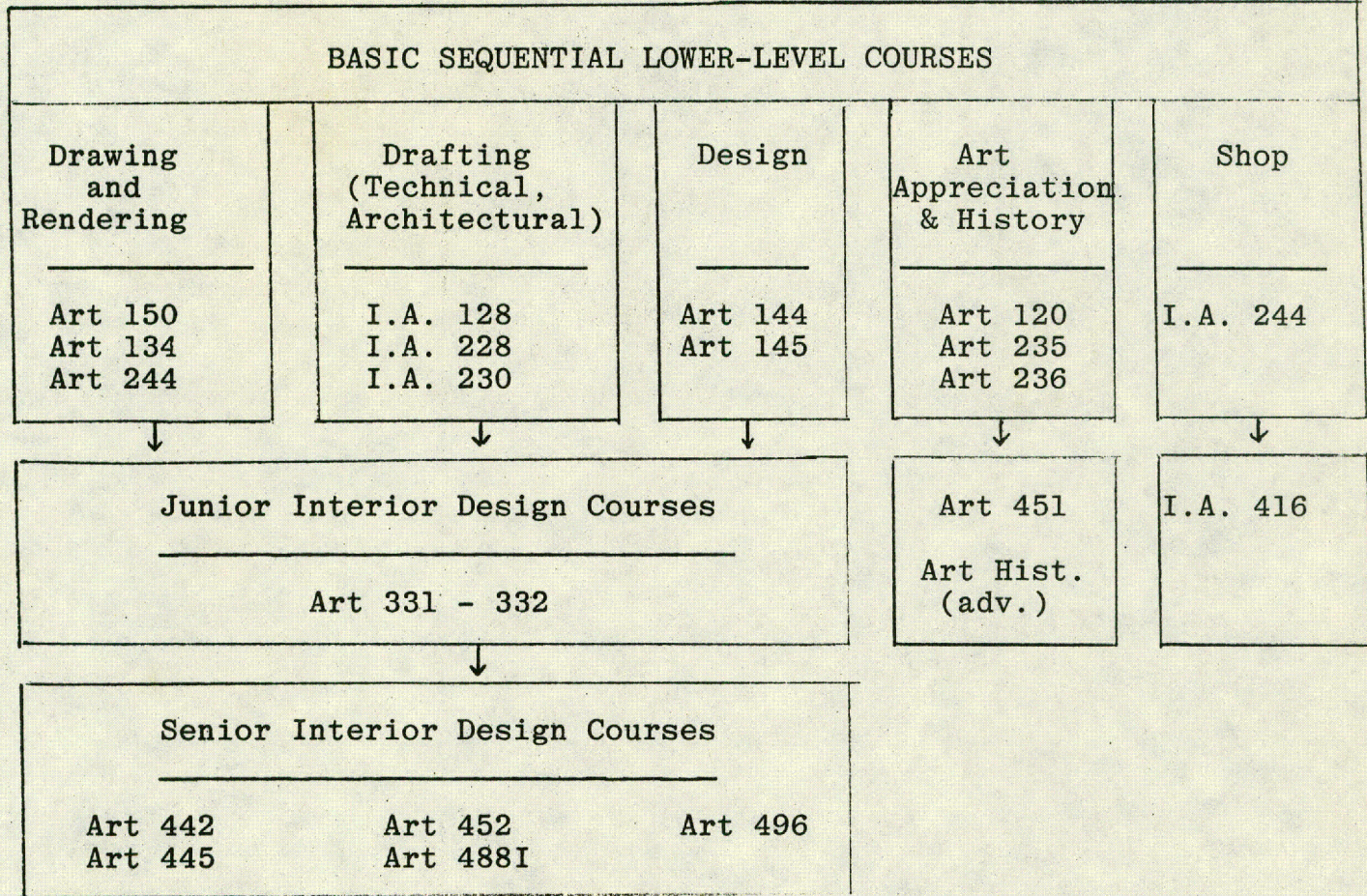


Fig. 1--Course Sequence.

47  
-12  
64



### Industrial Arts (INDU)

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, 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.
200. **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.
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 or consent of instructor. 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, letterpress 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 and consent of instructor. 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 and 128. 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, 128 and 246 or consent of instructor. 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 and 228. 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 non-destructive testing. Prerequisite: Industrial Arts 236. Lab fee \$5.00.
414. Electricity and Applied Electronics. 3 hours. (2;4) Generation, distribution of 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 Finishing. 3 hours. (2;4) Industrial finishing materials; processes, basic principles of upholstering. Prerequisite: Industrial Arts 121 and 244 or 246, or consent of instructor. 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 or junior standing and consent of instructor. Lab fee \$5.00.
- 490-491. Special Problems. 1-3 hours each.

## Graduate Courses

500. Wood Technology. 3 hours.
510. Welding Metallurgy. 3 hours.
520. Principles and Application 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.

The department has been involved in various multi-media programs which have been cross-disciplinary in nature. These have proved exciting and promise to be areas of potential growth and expansion. Experimentation with this concept is not new, but increasingly, physics, art, music, and drama are participating in joint ventures and producing technological aesthetics. Environmental media, woven sculpture, paintings created with lights, ceramic prints, etc. are no longer avant-garde. As the divisions between various art forms have been closed, so the traditional chasms between the various disciplines will be bridged. The interior design division will continue to participate in this ongoing activity and will expect assistance and services from the other departments and they, quite naturally, will expect the same in return.

SEC 1: A: 7: Use of university programs and courses

The greatest use of university programs and courses occurs in the area of general education. The interior design student must take a minimum of 58 hours in general education. The prescribed courses are: 12 hours of English, 6 hours of History, 6 hours of Political Science, 18 hours of Industrial Arts and 4 hours Physical Education. In addition to these required courses, 12 hours in general education are elective and may be applied by the student as he wishes outside the major and minor. The interior design student may construct an interdisciplinary program by allocating additionally 17 hours of free electives to disciplines outside interior design, to make a total of 29 semester hours.

SEC 1: A: 8: Methods of evaluation of programs, courses, instruction and student performance.

Evaluation of student performance

In addition to the more conventional method of evaluation embodied in the grading system, a system of portfolio review is followed. The first review occurs after the student has completed 18 hours of basic studio courses in art; the final review is that of the senior's professional portfolio. While the senior portfolio requirement (instituted after an earlier requirement of a senior exhibition was discontinued) is one of long-standing, the lower-level review was instituted at a later date (1973) on a tentative basis. The review is conducted by committees made up of art faculty, both in the major and outside, and graduate teaching assistants. So far, the early review has served mainly as a counselling device, rather than as a "barrier" designed to screen or select the superior student for a continuation in the program. Considerable investigation has been and is continuing to be made into the feasibility of enlarging the scope of this particular portfolio review. At present the facilities of the institution are being used to capacity by large numbers of students. If the trend of in-

creasing enrollments continues, then some form of selective evaluation will probably be necessary in order to assure that the best students get the available spaces. The faculty is not in agreement as to how this should be done, or, indeed, if it should be done. Historically, the institution has accepted all qualified applicants and transfers. More detailed information as to the conduct of this review is to be found in the appendix.

The senior's portfolio is reviewed by his counsellor shortly before graduation. The purposes are several: (1) to see that the contents meet a minimum standard, (2) to help the student assess his own work, and (3) to help the student rework earlier, immature work.

#### Program and course evaluation.

Some aspects of course evaluation are included in student evaluations of faculty. Such questions as statement of goals, realization of goals, appropriateness of assignments, reasonableness of requirements, testing procedures, and text book use are a part of the student evaluations.

Results of a self-study of methods of teaching and evaluation conducted by the department during 1971-72, while not of the latest date, probably still reflect current practice in the conduct of courses. A questionnaire was filled out by faculty members for each course taught during the fall and spring semester, 1971-72. Classes were grouped according to three types: Studio, Lecture, and Lecture-Discussion-Studio. Tabulations for these three categories are included in the appendix.

Most respondents to the questionnaire seemed to feel they employ methods of teaching and evaluation which are not known to be unique or unusual but do seem to accomplish their immediate goals.

Most respondents are concerned with the individual student, and much faculty motivation is directly or indirectly related to the self-motivation of the student. Most respondents felt it desirable for the student to develop a strong self-confidence and self-image. The most frequently used methods of accomplishing this end seem to have to do with the following:

#### Studio Courses:

1. One-to-one teaching relationship
2. Attempt to establish open creative classroom climate
3. Student evaluation of own work through critiques and analysis.
4. Student evaluation of course structure

5. Student evaluation of peers' work
6. Professional and faculty evaluation
7. Insistence upon quality of process as well as end product
8. Progress as an important step in learning
9. Problem solving situations
10. Entrance into competitions or professional environments
11. Adequate information and technical service

#### Lecture Courses:

Lecture courses, with a few exceptions, seem to be taught in a traditional informational manner. However, methods used in these courses calculated to develop self-motivation and self confidence on the part of the student are:

1. Adequate information
2. Research techniques
3. Analyses
4. Student evaluation of course structure and evaluative methods
5. Group project and group controlled discussions, debates, etc.
6. Role play and presentations by individuals
7. Students evaluation of self
8. Emphasis on meaning and form

The most interesting and perhaps most encouraging fact to come forth in this study is that few, if any, faculty members seem to feel that any one method of teaching and evaluation is adequate. They, instead, appear to be reforming their methods constantly through critical analysis by both teacher and the student.

#### Evaluation of faculty performance

Faculty performance is evaluated by (1) students, (2) faculty, and (3) administrators.

Student evaluations of faculty performance are conducted each semester, and during the past few years a variety of instruments have been used. Following this page is a copy of the testing instrument in current use. An evaluation is made in every class taught and is conducted by one of the faculty member's peers while he is absent from the room. The evaluation answer sheets are tabulated by machine. The results are forwarded to the evaluated individuals and to the departmental Personnel Committee who incorporates the results in the dossiers of the faculty. This information carries some weight in the Personnel Committee's evaluation of their peers.

CATEGORY

HIGHEST SCORE (1)

(5) LOWEST SCORE

HIGHEST

ABOVE AVERAGE

AVERAGE

BELOW AVERAGE

LOWEST

1

2

3

4

5

1	Presentation of subject matter	Clear						Never clear
2	Stimulates thinking	Teacher creates desire for further investigation of subject						Teacher destroys interest subject
3	Interest in subject	Teacher is full of interest in subject						Teacher never seems interested
4	Progressive attitude	Teacher welcomes differences of opinion						Teacher is intolerant
5	Attitude toward students	Teacher is courteous and considerate						Teacher is inconsiderate
6	Fairness in grading	Teacher uses the same standards for all students						Teacher is never fair
7	Confidence	Teacher is always confident						Teacher is timid and uncertain
8	Personal traits	Teacher is reasonably free of irritating mannerisms						Teacher's mannerisms are irritating
9	Studio classes	Teacher is always available during scheduled studio time						Teacher is seldom available during scheduled studio time
10	Class goals	Goals of class were clearly stated						Goals were never mentioned
11	Class objectives	Goals of class were always met						Goals were never met
12	Class assignments	Assignments were always appropriate						Assignments were never appropriate
13	Course requirements	Requirements were reasonable						Requirements were unreasonable
14	Critiques	Critiques were extremely helpful as a learning device						Critiques were of no use as a learning device
15	Tests	Tests were helpful for measuring course information						Tests did not measure course information
16	Tests	Tests were graded promptly and students informed promptly						Tests were always late
17	Tests/Quizzes	Tests/quizzes were given in appropriate intervals						Tests/quizzes were given in inappropriate intervals
18	Text(s)	Text(s) helpful in understanding course						Text(s) never helpful in understanding course
19	Use of text	Text was necessary to understand course						Class never used text although it was required
20	Class size	Class size was appropriate for its type						Class size was inappropriate for its type
21	Learning	Course gave maximum learning experience						Course gave minimum learning experience

Just prior to graduation students are asked to judge the value of their educational experiences by completing the "Student Outcomes Questionnaire for Program Completers." This questionnaire is supplied by the National Center for Higher Education Management Systems and is designed to elicit information about the student's educational and occupational goals and plans. This information then is available to the University for use in planning future educational programs of the institution. A copy of the questionnaire is included in the appendix (A.8.g.).

Evaluation of instruction is part and parcel of the review process conducted annually for purposes of implementing decisions relating to tenure, promotion, and salary of faculty. Peer evaluations of the faculty are made by an elected committee of the tenured faculty of the department. The evaluations are based on three principal criteria: teaching effectiveness; scholarly, creative, and professional activities; and service. Of these criteria that of teaching effectiveness is given the greatest weight.

Faculty are also evaluated by the chairman of the Department of Art and these evaluations are reviewed by the Dean of the College of Arts and Sciences and the Vice President for Academic Affairs, who then forwards his recommendations to the President for transmittal to the Board of Regents for final approval.

A more detailed description of these procedures appears in Section 3 and related appendix material.

SEC 1: PROGRAMS

## B: RESEARCH AND PUBLIC SERVICE PROGRAMS:

## 9:1 Research

The university formally recognizes research as an integral part of its many institutional activities. The general policy statement on research includes the following:

The university fully endorses the principle that one of its main functions is the search for new truths and the expansion of the boundaries of human knowledge. This task can be accomplished only by the research activities carried out by the faculty and the students.

Research in the University is of two types: (1) sponsored research, which is funded through grants and contracts from governmental agencies and private sources, and (2) organized research, which is funded from state appropriations to the University. Organized research funds are allocated at the University as faculty research grants and account for 90% of the total.

Organized research funds are administered by the director of the Office of Research and Academic Grants according to guidelines provided by the Faculty Research Committee. This committee is composed of the dean of the Graduate School, the associate vice-president for academic affairs, the director of research and academic grants, and eight faculty members appointed by the Committee on Committees of the Faculty Senate. The committee recognizes the broad range of academic objectives in a university and the diversity of what may be termed research. Because of the latitude allowed by these objectives, the faculty of the art department has been able to take full advantage of research funding.

The functions and purposes of the Office of Research and Academic Grants are explicitly aligned with the graduate academic program of the University. The rationale or philosophical base for assignment of the research office to the graduate division of the University rests largely on the belief that research in a university should involve graduate students in an apprenticeship under the supervision of an active graduate research faculty, and that graduate students should be the prime beneficiaries of the research effort.

A more detailed description of those University policies and procedures which relate to state appropriated research funds may be found in the publication Faculty Research Manual prepared by the Faculty Research Committee (see Appendix B.9.a).



In the context of a comprehensive art department where interests range from history to studio production to learning theory and curriculum development, the interior design area is part and parcel of research interests which are necessarily broad and varied. The studio artist's (or designer's) research is generally geared toward experimentation with media and the production of creative products, while the art historian's research is most generally of a descriptive or historical nature. The educator's research may include experimentation, production, and historical research but has more usually included either empirical or developmental research.

Table I shows faculty research grant applications and budgeted awards for the Art Department for the period 1972-76.

In addition to funded projects, individual faculty have carried on independent research in a variety of areas. These investigations have resulted in numerous publications, reports, and papers presented at professional meetings which are detailed in the personnel files of the faculty in the office of the chairman and the office of the vice president.

Aside from the actual research investigations conducted by faculty, several members of the faculty have served on research committees of professional organizations at both the state and national level. Two faculty have served as field readers for the U.S.O.E. Bureau of Research and several faculty have participated in nationally sponsored research institutes.

The department has succeeded in equating creative production and exhibitions with scholarly research and publication in the university as a whole. Thus, exhibition records reflect the research activity of the studio artist and designer in much the same way that scholarly publications and books are reflections of traditional academic research activity. The faculty has an extensive record of creative production and exhibition. This is recorded in personnel records.

The following pages, reproduced from the publication, Selected Scholarly and Creative Activities of the Faculty, 1972-1974, indicate the activities of the art faculty during a two-year period. Activities more recent than 1974, as well as work done by new members of the faculty, are to be found in the individual teacher's records in the Appendix.

Special mention should be made of a study made by Jean Andrews, a doctoral student, and Edward L. Mattil in 1976 which has direct bearing on interior design curriculum matters. The study was jointly sponsored by the N.T.S.U. Department of Art and the Dallas Fashion Group, Inc. and is entitled, "The Texas Fashion Industry: A Needs Survey of Fashion Designers, Fashion Merchandisers, and Interior Designers." Fashion, as used here, is a generic term which covers the manufacture, design, and marketing of home furnishings and apparel. The

TABLE I  
 Faculty Research Grant Applications and Budgeted Awards  
 for The Department of Art  
 Five-Year Summary

Fiscal Year	Number Submitted	Number Funded	Dollar Support
1972	9	5	\$13,097
1973	10	10	24,473
1974	11	8	17,316
1975	8	6	13,350
1976	14	9	19,897

Berger, Lorraine E.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

RGB Gallery: Seattle, 1974.

Williamson Gallery: Dallas, 1974.

Betti, Claudia W.

Papers Read at Professional Meetings (State, Regional, and National)

"Performance Based Teaching of Contemporary Art History," National Art Education Association, San Diego, 1973.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual Invitational Delta Painting Show, Arkansas Art Center: Little Rock, 1972.

Cunningham, Michael E.

Papers Read at Professional Meetings (State, Regional, and National)

"Acrylic Casting," National Art Education Association Conference, Chicago, 1974.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual State Exhibition, Oklahoma Art Center: Oklahoma City, 1972.

Baylor University: Waco, Texas, 1973.

Valley House Galleries: Dallas, 1973.

Valley House Galleries: Dallas, 1974.

Davis, D. Jack

Books, Monographs, and Published Reports

(with P. K. Thuernau, A. Hudgens, and B. W. Hall), The Arts in General Education Project Evaluation Component, six volumes, St. Ann, Missouri: CEMEREL, Incorporated, 1974.

Articles and Chapters in Books

"The Aesthetic Experience - A Classroom Myth," FACETS, 4 (Spring, 1973): 14-18.

"Characteristics of the Creative Product," In Needed Research on Creativity: A Special Report of the USOE - Sponsored Grant Study: Critical Appraisal of Research in the Personality - Emotions - Motivation Domain, edited by S. B. Sells, Fort Worth, Texas: Institute of Behavioral Research, Texas Christian University, 1973.

"Human Behavior: Its Implications for Curriculum Development Education: Rationale, Development and Evaluation," In Curricular Considerations for Visual Arts Education: Rationale, Development and Evaluation, edited by George W. Hardiman and Theodore Zernich, Champaign, Illinois: Stepes Publishing Company, 1974.

Papers Read at Professional Meetings (State, Regional, and National)

"Evaluating the Outcomes of Art Education," National Art Education Association, Chicago, 1974.

"Providing Quality Education in the Visual Arts for Every Child," Oklahoma Art Education Association, Tulsa, Oklahoma, 1974.

"Shaping the Curriculum Through Process Evaluation," Seminar on Instructional Materials and Evaluation for Project Search, State Education Department, New York, 1972. Note: Published in Proceedings.

"The Visual Experience: A Classroom Myth," Texas Art Education Association, Corpus Christi, Texas, 1972.

Davis, Richard

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual Delta Exhibition, Art Center: Little Rock, 1974.

Austin College: Austin, 1974.

Davis, R: Cont.

Lufkin Annual Invitational Exhibition, Lufkin Art Museum: Lufkin, Texas, 1974.

Southwest Texas State University: San Marcos, Texas, 1974.

Texas A&I University: Kingsville, Texas, 1974.

University of Florida: Gainesville, Florida, 1974.

Francis, Lorna

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual State Exhibition, Oklahoma Art Center: Oklahoma City, 1973.

Laguna Gloria Art Museum: Austin, 1974.

Longview Art Museum: Longview, Texas, 1974.

Texas Watercolor Society Exhibition, McNay-Koogler Museum: San Antonio, Texas, 1973.

Gleeson, Larry A.

Books, Monographs, and Published Reports

The Followers of William Blake, San Marino, California: Henry E. Huntington Art Gallery, 1972.

Articles and Chapters in Books

"Texas: New Center of Art Museum Activity," Journal of the Fine Arts Society of Texas, 4 (Spring, 1973): 6-13.

Papers Read at Professional Meetings (State, Regional, and National)

"The Classical and Christian Traditions in Western Art," "Factors that Caused the Shape of Modern Art," "Trends in Twentieth-Century Art," Intercollegiate Studies Institute Conference, Malibu, California, 1974.

Gough, Georgia

Articles and Chapters in Books

"Texas Designer/Craftsmen," Facets, 5 (Spring, 1974): 3-5.

Gough, C. Ray

Articles and Chapters in Books

"The Designers' Showcase House," Woman's Day Decorating Guide, 20 (1974): 80-96.

Havis, Charles Ken

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

American Crafts Council Southwest Regional Exhibition, Denver Art Museum: Denver, 1973.

Annual Print, Drawing, Photography, and Crafts Exhibition, Arkansas Art Center: Little Rock, 1974.

Del Mar College National Small Sculpture and Drawing Exhibition: Corpus Christi, Texas, 1974.

Levi's Denim Art Traveling Exhibition, Museum of Contemporary Crafts, New York City: De Young Museum, San Francisco, California: Municipal Art Gallery (Barnsdall Park), Los Angeles, California: Art Center, Madison, Wisconsin, 1974.

North Texas Painting and Sculpture Exhibition, Dallas Museum of Fine Arts: Dallas, 1973.

Pan American University: Edinburg, Texas, 1973.

Higgins, Wilfred

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

North Texas Painting and Sculpture, Dallas Museum of Fine Arts: Dallas, 1973.

Giggins, W.: Cont.

Southwest Arts Biennial, Museum of New Mexico: Santa Fe, New Mexico, 1972.

Texas Painting & Sculpture: 20th Century, Witte Memorial Museum: San Antonio;  
University Museum: Austin; Amon Carter Museum: Fort Worth, and others,  
1972.

Johnson, James J.

Papers Read at Professional Meetings (State, Regional, and National)

(with K. Spearman and T. Couch), "The Current Job Market for Art Education  
Graduates," Texas Art Education Association Conference, Abilene, Texas, 1974.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Texas Fine Arts Association Citation Show-Circuit Award-Laguna Gloria, Austin,  
and other Texas cities, 1972.

Jones, Lois Swan

Articles and Chapters in Books

"Let Your Fingers Do the Walking," Museum News, 52 (May, 1974): 36-38.

Marzan, Alberta

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual Oklahoma Eight-State Exhibition of Painting and Sculpture, Oklahoma City Art  
Center: Oklahoma City, 1974.

Annual Tarrant County Exhibition, Fort Worth Art Center: Fort Worth, 1973.

Scaggs, Don J.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

1974. Annual Prints, Drawings and Crafts Exhibition, Arkansas Art Center: Little Rock, 1974.

1973. Annual Tarrant County Exhibition, Fort Worth Art Center: Fort Worth, 1973.

Mid-West Graphics Annual, City-County Library: Tulsa, Oklahoma, 1974.

Flor 2719 Gallery: Dallas, 1973.

2719 Gallery: Dallas, 1974.

Schilling, David K.

Art Exhibitions (One & Two Man Shows and Annual Exhibitions)

1974): Houston Designer Craftsman Show 1974, Sarah Campbell Blaffer Gallery: Houston, 1974.

Schol, Don Raymond

Articles and Chapters in Books

"A Photographic Historical Society Comes to Texas," Facets, 5 (Spring, 1974): 28-29.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Internationale Herrschinger Fotowoche, Townhall: Herrsching, West Germany, 1974.

National Photo Post Card Exhibition, Santa Ana College: Santa Ana, California, 1974.

Texas Fine Arts Association - UTA Acquisitions Show, University of Texas, Arlington: Arlington, Texas, 1973.

Taylor, Elmer

Articles and Chapters in Books

"An Apprenticeship in England," Ceramics Monthly, 21 (January, 1973): 28-29.



Taylor, E.: Cont.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Agnes Scott College: Decatur, Georgia, 1973.

Annual Crafts Invitational, Gallery of Contemporary Art: Winston-Salem, North Carolina, 1974.

Arizona Commission of the Arts, Traveling Show, Phoenix Art Museum: Phoenix, 1972.

Arizona Designer Craftsmen, University of Northern Arizona: Flagstaff, 1972.

Atlanta Arts Festival, Piedmont Park: Atlanta, 1973.

Clemson University: Clemson, South Carolina, 1974.

Georgia Designer Craftsman Traveling Exhibitions, Museum of Arts & Sciences: Macon, Georgia; Georgia Tech Art Gallery: Atlanta, 1973.

Georgia Potters, Georgia State University: Atlanta, 1974.

Georgia State University: Atlanta, 1974.

Huntsville Art League and Museum: Huntsville, Alabama, 1972.

Marietta College Crafts Regional, Marietta College: Marietta, Ohio, 1974.

Mercer University: Macon, Georgia, 1972.

Mercer University: Macon, Georgia, 1974.

Pan American University: Edinburg, Texas, 1974.

Piedmont Exhibition, Mint Museum of Art: Charlotte, North Carolina, 1973.

Southwest Texas Crafts Invitational, Southwest Texas State University: San Marcos, Texas, 1974.

Spar National Exhibition, Barnwell Art Center: Shreveport, Louisiana, 1974.

University of Georgia: Athens, Georgia, 1973.

Virginia Commonwealth University: Richmond, 1974.

Wesleyan College: Macon, Georgia, 1973.

Thomason, Roger

Articles and Chapters in Books

"Students Learn Creating with Fibers," The Shuttle, Spindle, and Dye Pot, 21 (Winter, 1974): 4 & 10.

Papers Read at Professional Meetings (State, Regional, and National)

"New Directions," Handweavers Guild of America National Convention, Detroit, 1972.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual National Drawing, Prints and Crafts Exhibition, Art Center: Little Rock, 1974.

Annual National Wichita Invitational, Wichita Art Association: Wichita, Kansas, 1972.

Annual Texas Crafts Exhibition, Museum of Fine Arts: Dallas, 1974.

Creative Collaboration, Sarah Blaffer Gallery: Houston, 1973.

Houston Designer/Craftsmen, Sarah Blaffer Gallery: Houston, 1974.

National Exhibition of Basketry as a Contemporary Art Form, Birmingham Art Association: Birmingham, Michigan, 1974.

Vaughan, Mack

Articles and Chapters in Books

(Cover Design), In Quality Control Monitor, Washington, D. C.: United State Agriculture Department, 1974.

Wade, Bob

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual Exhibition, Fort Worth Art Center Museum: Fort Worth, 1973.

1st Annual Motorcycle Exhibition, Phoenix Museum of Art: Phoenix, 1973.

Wade, B.: Cont.

Biennial Exhibition, Joslyn Museum: Omaha, 1972.

Biennial Exhibition, New Orleans Museum: New Orleans, 1973.

Biennial Invitational, Beaumont Museum of Art: Beaumont, Texas, 1974!

Bob Wade Exhibitions, Baylor University: Waco, Texas; University of St. Thomas: Houston; University of California: San Diego, California, 1973; Kornblee Gallery: New York; University of Texas at El Paso: El Paso, Texas, 1974.

Cincinnati Museum of Contemporary Art: Cincinnati, Ohio, 1973.

Contemporary Arts Foundation: Oklahoma City, 1974.

Contemporary Arts Museum: Houston, 1974.

Decorative Art Center: New York, 1973.

Four Texas Artists, Dennis Hooper Works of Art: Taos, New Mexico, 1973.

Indianapolis Museum of Art: Indianapolis, Indiana, 1972.

Simone Stern Gallery: New Orleans, 1973.

Smither Gallery: Dallas, 1972.

Smither Gallery: Dallas, 1973.

Storm King Art Center: New York, 1973.

Temple University: Philadelphia, 1972.

Tyler Museum of Art: Tyler, Texas, 1973.

Whitney Museum Biennial, Whitney Museum: New York, 1973.

Whiddon, Henry L.

Art Exhibitions (One & Two Man Shows, and Annual Exhibitions)

Annual Delta Art Exhibition, Arkansas Art Center, Little Rock, 1972.

Annual Eight-State Exhibition of Painting and Sculpture, Oklahoma Art Center: Oklahoma City, 1974.

Whiddon, H.: Cont.

Annual Exhibition for Southwest Art, Oklahoma Art Center: Oklahoma City, 1972.

Annual Invitational Painting and Sculpture Exhibition, Longview Museum and Arts Center: Longview, Texas, 1972, 1973, 1974.

Annual Prints, Drawing, and Crafts Exhibition, Arkansas Arts Center: Little Rock, 1974.

Exhibition of Southwest Prints and Drawings, Dallas Museum of Fine Arts: Dallas, 1972.

needs survey deals with the identification of skills and behaviors that industry expects and needs from employees in each of the three separate areas. The results of this study should provide data upon which those who teach and those who plan programs can draw if they expect to fulfill industry's needs.

A more complete description of the project and a summary of the data relating to the interior design section of the study appears in the appendix (B.9.e.).

Another project of the University and the Department of Art which, if carried to fruition, promises to have considerable impact on the interior design program is the effort spearheaded by Dr. Mattil to have North Texas State University added as one of the contracting universities to the Natural Fibers and Food Protein Commission of Texas. The mandate of this state agency is to promote the sale of Texas-produced cotton, wool, mohair, oil seeds and their attendant proteins, through research and development. It is hoped that the Commission will sponsor, supervise, and/or fund research projects in textiles which would fall within the capability of the Interior and fashion design programs. A copy of the proposal appears in the appendix (B.9.f.).

#### SEC 1: B: 9:2 Public Service

##### Exhibitions and Collections

The department has excellent exhibition facilities and collections which are accessible to the public and the community as well as to students. The space for the gallery in the Art Building offers a handsomely designed exhibition area in which spaces and lighting may be arranged at will. In addition to these specialized spaces, the immediately surrounding halls and large light well are used for particularly large or complicated exhibitions. These spaces have served well in other capacities, such as providing a setting for: the annual professional designers' dinner, hosted by interior design students; happenings; beaux arts balls; alumni receptions; civic club meetings; community social organizations; and concerts. These facilities not only give these organizations a place to meet with pleasant surroundings, but helps promote a better understanding of art and environmental design.

With the closing of two streets adjacent to the Art Building and the Drama Building and the subsequent landscaping of the site, the departments housed in these buildings acquired major environmental settings which further their programs, both educational and public. Besides providing a pedestrian mall, the space has become a highly successful arena for such activities as sidewalk arts and crafts sales and theatrical presentations. But, perhaps most important, is the Sulpture Garden. Not only does the garden provide space for sculpture exhibitions, but for experimental environmental constructions undertaken by students. As with the gallery, this area is accessible to the public.

Exhibitions have been offered ranging from student work to the work of professionals of international reputation. The content and subject matter of the exhibitions have been varied and far-ranging, for example, architecture, design, crafts, painting, sculpture, photography, fashion, graphics, etc. Some of the exhibitions are invitational, some competitive, and some are important traveling shows.

The Art Department is actively developing permanent collections for purposes of study, scholarship, and exhibition. The most important ones in terms of comprehensiveness and value to both the University and to the industry is the Dallas Fashion Museum. In the collection is represented the creations of the most important designers of the last seventy years. This \$3,000,000.00 collection was developed by the Apparel Mart in Dallas. It was given to the University by the Group and is now housed in the Art Building. Additions continue to be made by donors. The collection is a unique resource in a metropolitan region which is rich in museum resources.

Each semester a few of the best examples of art work done in the department are selected to become part of the Student's Honors Collection. This collection is exhibited from time to time in the Art Department, but the primary purpose for assembling the collection is to represent the Art Department on campus, in the community and in the North Texas Area.

The general collection of the department includes other works: painting, graphics, sculpture, ceramics, fabrics, and primitive art. The University's Historical Museum, housed in another building, also contains articles of design significance. On campus, in addition to work from the Honors Collection, work by the art faculty is made available for various administrative offices. This service has been extended to legislative offices in Austin.

The faculty and students are also frequently called upon to provide art for exhibition outside the university. These have included national conventions and service clubs. The first museum show of good design in useful objects to appear in this region was assembled by the department for the museum of the Fort Worth Art Association. The installation was designed by one of the interior design faculty.

A student organization, the Studio Guild, maintained a floating exhibition that provided art work for business and public facilities.

#### Art History Lecture Series

During the Fall Semester of 1970, an Art History Lecture Series was begun. The lectures are open to the townspeople and university personnel as well as undergraduate and graduate art

students. The lecture series offers cultural and intellectual enrichment. In addition to the lectures, the receptions held afterwards encourage contact and exchange between students, faculty and townspeople.

#### Fine Arts Series

A Fine Arts Series, coordinated by a student-faculty committee, brings to campus music, drama, dance, and art programs by nationally prominent artists. These are open to the public.

#### Fine Arts Festival

In the past, but presently discontinued, annual fine arts festivals were held on campus. These week-long activities involved all the arts, including various disciplines in the environmental arts.

#### Visiting Artists/Designers, and Lecturers

While the program of visiting artists/designers lecturing, giving demonstrations and leading workshops is designed primarily to strengthen the undergraduate and graduate programs, the public, professional artists/craftsmen are encouraged to participate in many of these programs. Many of the participants from the community outside the university not only gain, but they, as practitioners of considerable talent and expertise, make their own contributions, which benefits the university community.

#### Conventions and Conferences

The university and the department make their facilities available to professional groups for their conferences. These facilities include meeting rooms, food service, and some on-campus housing.

#### Faculty as Consultants

The Art Department through its faculty provides expert consultants to various segments of the community. In addition to advising, members of the faculty are also available as guest lecturers on local, regional, and national levels. Examples of such activities are: consultant on developing an interior design curriculum for Skyline High School, Dallas; grading of N.C.I.D.Q. qualifying exams; museum lectures on the history of furniture.

#### Student Public Services

Students have been involved in numerous public service projects. Worthy of mention are the following projects:

- (1) Tour of historic Denton homes--students sponsored, organized, and publicized the tour and delivered

- carefully researched lectures to an overwhelming turnout of the public.
- (2) Designers Showhouse--every year students help professional designers install a redesigned tour house as a philanthropic fund-raising activity of the Kappa Alpha Theta Alumnae.
  - (3) Name-Dropper-Sale--students help ASID members in the conduct of a sale, the proceeds of which benefit the ASID scholarship fund.
  - (4) Half-way House--students designed and renovated the interior of an old Dallas house for use of former mental patients.
  - (5) Foster home for children--students designed interior spaces of the Boston Foster Home in Dallas built for homeless and handicapped children.
  - (6) Dallas County Heritage Society--students have performed research and assisted with the restoration village at Old City Park.

Students are currently setting up their own studio facility, requiring extensive renovation. This facility, hopefully, will enable them in the future to undertake more public service projects.

#### Continuing Education

The university offers a series of mini-courses covering a wide range of subject matter, some of it rather unorthodox. Topics change from year to year. These short-term courses are open to all for small fees. Many in the community outside the university take these popular courses. Art faculty and graduate students teach a sizeable number of these courses.

Mention might also be made of the Free-University, which offers instruction in an informally organized basis on many topics.

Off-campus instructional services for credit are offered through the Division of Extension and Correspondence. These courses are taught by regular members of the faculty who teach the same course or the same general area of study on campus. Decisions on courses to be offered by extension and correspondence are made at the departmental level. No interior design courses are offered by correspondence, because it is the feeling of the department that studio/laboratory courses are not amenable to teaching under this format. In interior design, extension credit has been most successfully applied in the professional internship, inasmuch as the course involves field experience off-campus.



### Special Activities

In recent years the university has taken a more aggressive initiative in broadening its relationship to the metropolitan area. Among these activities are a number of institutes and centers, many of which are strongly oriented toward community service. Some of these potentially offer rich sources of cooperative effort with the interior design program. In 1976 a member of the interior design faculty served on the Land Use Conference Advisory Committee of the Institute of Applied Sciences (formerly known as the Institute for Environmental Studies) to help develop an agenda for a conference titled "Land and a Sense of Belonging."

Other divisions within the School of Community Service which potentially may involve interior design students are: Center for Rehabilitation Studies, Center for Studies in Aging, Center for Behavioral Studies, University Center for Community Services, etc.

SEC 2: RESOURCES

C: FACULTY

SEC 2: C: 10: Teaching Roles and Activities

a. Present Faculty

Table II shows faculty data of those presently teaching interior design courses.

b. Previous and Present Faculty

Figure 2 lists the number of faculty, by rank, specifically assigned and budgeted to teach interior design courses.

RANK AND TITLE	74/75	75/76	1976 Present
Professor of I.D.	1	1	1
Associate Professor	0	1	0
Assistant Professor	2	1	2
Instructor	1	0	0
Lecturer	0	0	0
Special Appointment	1	1	2
Teaching Fellows	1	2	2

Fig. 2--Faculty Assigned to Teach Interior Design Courses.

c. Individual Teacher's Record

Records of each budgeted teacher and teachers of related professional subjects who serve the interior design program are included in the Appendix (C.10.c.).

d. Supporting Faculty

Figure 3 provides data about supporting faculty in Industrial Arts who teach courses required of Interior Design majors. An Individual Teacher's Record for each appears in Appendix C.10.d.

SEC 2: C: 11: Visiting Critics, Lecturers

Most lecturers are drawn from professionals, many of them NTSU graduates, practicing in the North Texas area. The largest number talk with students in the Professional

TABLE II

## TEACHING ROLES AND ACTIVITIES OF PRESENT INTERIOR DESIGN FACULTY

NAME	RANK	AGE	ADM.	TEACH	RES.	SP 76	1SS	2SS	F 76	SP. 77
Gough, R.	Prof.	56	0	100*		332 332 442 488I 588I		500 520	331 331	331 332 332 442
Shuemaker, I.	Asst. Prof.	37	0	100		134 331 452 496	134 488I 588I		134 134 215 452	134 215 215 452
Olvera, J.	Asst. Prof	30	0	100					215 332 496 488I 588I	134 496 496 488I 588I
(To be named)	assoc.									
Whiddon, S.	Spec. Appt.	43				224 224			224 224	224 224
<del>Swartz, H.</del> Silvernaile, C.	Spec. Appt.	47							223	223
<del>Blueson, F.</del> Rice, R.	Teach Fellow	39				215			451	
<del>Parsons, R.</del> Farias, A.	Teach Fellow	23				134			134	134

\*Fall, 1976 semester was 50% administrative on a temporary basis.

<u>Name, Rank, Title</u>	<u>Course No.</u>	<u>Title</u>	<u>Credits</u>
BLANTON, Earle B., Professor Industrial Arts	INDU 128	Engineering Drawing	3
	INDU 244	General Benchwork	3
DUNCAN, David W., Asst. Professor Industrial Arts	INDU 128	Engineering Drawing	3
INGRAHAM, Chester B., Instructor Industrial Arts	INDU 128	Engineering Drawing	3
KOONCE, Tommy R., Asst. Professor Industrial Arts	INDU 416	Upholstering and Wood Finishing	3
MAHONEY, James H., Professor Industrial Arts	INDU 128	Engineering Drawing	3
NELSON, A. Frank, Professor Industrial Arts	INDU 128	Engineering Drawing	3
	INDU 230	Architectural Drawing	3
	INDU 244	General Benchwork	3
	INDU 335	Advanced Architectural Drawing	3
RICHARDS, John V., Assoc. Professor Industrial Arts	INDU 228	Technical Drafting	3
	INDU 230	Architectural Drawing	3
	INDU 335	Advanced Architectural Drawing	3
THORNTON, R. W., Asst. Professor Industrial Arts	INDU 228	Technical Drafting	3
TRAPP, Roy G., Asst. Professor Industrial Arts	INDU 230	Architectural Drawing	3
	INDU 335	Advanced Architectural Drawing	3

Fig. 3 - Industrial Arts Faculty Who Teach Related Professional Courses Required of Interior Design Students

Practices course. Others talk with a cross-section of students, and still others critique classroom design projects. Table III lists the contributions of these resource lecturers/critics.

SEC 2: C: 12: Procedure for Determining Teaching and Administrative Duties

While the main responsibility for scheduling rests ultimately with the Art Department Chairman, the decisions are made with input from the faculty. The Executive Committee, elected each spring, has among its duties that of assisting the chairman "in matters regarding departmental schedule of courses and evaluations of teaching loads." The same committee also works with the chairman of the department in "designating the program coordinators necessary for the proper functioning of the department and establishing duties and responsibilities of the coordinators whose roles will be reviewed at three year intervals."

The university document entitled "Minimum Faculty Workload Standards" cites the contact hour as the unit of measure for determining faculty workload and states that the minimum teaching load shall be 12 contact hours. Contact-hour credit is given for classroom, and laboratory teaching, for instruction-related activities, for academic administrative assignments, and for other kinds of commitments. An art/interior design faculty member who teaches courses which consist of lectures is required to carry a normal load of twelve (12) contact hours per week. A full schedule of studio courses would require twenty-four (24) contact hours per week from the teacher. The chairman of the Art Department is relieved of three classes (9 hours) to meet his administrative responsibilities. The Graduate and Undergraduate Coordinators in the department are each relieved of one course (3 hours). The chairman of the art history curriculum is relieved of one course because of his supervision of the slide library. It is proposed that the sculpture professor have a reduced load in the spring so that he may supervise the department shop in which equipment and tools are available for the use of art students working on some class projects.

The method of conversion used to determine fulltime equivalent (FTE) enrollment is that of dividing the total semester credit hours (SCH) by 15. Thus, applying 1975-76 undergraduate enrollment data to the formula,  $\frac{SCH}{15} = FTE$ , the calculation provides the following result:

$$\frac{9934}{15} = 662 \text{ FTE enrollment in art}$$

TABLE III

Visiting Critics, Lecturers

<u>Name</u>	<u>Field</u>	<u>Date</u>	<u>Contribution</u>
Earl Herring	Interior Design	*Spring, 1974	Lecture: Design of Hospital Facilities
James Foy	Interior Design	Spring, 1974	Lecture: Client Relations
Robert Hogue	Interior Design	Feb. 5, 1974	Critique: Student Library Design Project
Keith Rawlins	Interior Design	Spring, 1974	Lecture: Design Trends
Andre Staffelbach	Interior Design	Spring, 1974	Lecture: Office Design
William Tucker	Interior Design	Spring, 1974	Lecture: Entrepreneurship
Jim Crowe	Contract Sales	Spring, 1974	Lecture: The Contract Designer
Mickey Ghormley	Contract Designer	Mar. 26, 1974	Lecture: Business Practices
Sandra Doerge	Store Designer	Spring, 1974	Lecture: Design of Retail Stores
Gretchen Goetzman	Public Relations	Spring, 1974	Lecture: Public Relations for the Interior Designer
Drucila Handy	Public Relations	Spring, 1974	Lecture: Requirements for the Publication of Work
Olaf Harris	Space Planner	Fall, 1974	Lecture: Office Planning
William Grimes	Interior Design	Fall, 1974	Lecture: Business Practices

\*In those cases where records of the specific dates of lectures have been lost, the approximate time is indicated by the semester in which the visitor made his contribution.

<u>Name</u>	<u>Field</u>	<u>Date</u>	<u>Contribution</u>
James Clutts	Architect	Fall, 1974	Lecture: Programming in Architecture
	Landscape Architect	Fall, 1974	Lecture: The Uses of Plants
Betty Clark	Interior Design	Spring, 1975	Lecture: Overseas Clients
Irma Cook	Interior Design	Spring, 1975	Lecture: The Beginning Designer
James Dyer	Interior Design	Spring, 1975	Lecture: The Department Store Designer
Arlis Ede	Interior Design	Spring, 1975	Lecture: Professional Portfolios
Jacqueline Forni	Interior Design	Spring, 1975	Lecture: The Assistant Designer
Cindy Griffin	Interior Design	Spring, 1975	Lecture: Contract Design Practices
Elizabeth Shea Heenan	Interior Design	Spring, 1975	Lecture: The Individual Business Form of Practice
Lucile Payne	Interior Design	Spring, 1975	Lecture: Business Forms and Practices
Phyllis Ransopher	Interior Design	Spring, 1975	Lecture: Space Planning and Contract Design
Elton Harwell	Interior Design	Spring, 1975	Lecture: The Dallas Market Center
Robert Jackson	Interior Design	Spring, 1975	Lecture: Health Facilities
James Foy	Interior Design	Fall, 1975	Lecture: Should the Client Have What He Wants?
Robert Hogue	Interior Design	Fall, 1975	Lecture: The Independent Design Practice

<u>Name</u>	<u>Field</u>	<u>Date</u>	<u>Contribution</u>
Andre Staffelbach	Interior Design	Fall, 1975	Lecture: The Business Designer
John Herron	Interior Design	Fall, 1975	Lecture: Interior Design in the Architect's Office Practice
Gary Johnson	Interior Design	Fall, 1975)	Seminar: Non-residential Design
Donna Vaughn	Interior Design	Fall, 1975)	
Olaf Harris	Interior Design	Fall, 1975)	
Betty Clark	Interior Design	Spring, 1976	Lecture: The Traveling Designer
James Dyer	Interior Design	Mar. 26, 1976	Lecture: The Department Store Designer
Arlis Ede	Interior Design	Spring, 1976	Lecture: Professional Portfolios
Jacqueline Forni	Interior Design	Spring, 1976	Lecture: Business Forms
Cindy Griffin	Interior Design	Mar. 22, 1976)	Seminar: The Large Office Supply Firm
Phyllis Ransopher	Interior Design	Mar. 22, 1976)	
Robert Hogue	Interior Design	Apr. 26, 1976	Lecture: Client Relations
Lucile Payne	Interior Design	Spring, 1976	Lecture: Business Procedures
Ben Sanford	Interior Design	Spring, 1976	Lecture: The Shop Designer
Don Tate	Interior Design	Spring, 1976	Lecture: The Furniture Studio
Jan Harness	Interior Design	Feb. 24, 1976	Lecture: Design Studio Practices
Ed Albin	Art History	Mar. 4, 1976	Illustrated Lecture: Creeping Ugliness



<u>Name</u>	<u>Field</u>	<u>Date</u>	<u>Contribution</u>
John Olvera	Visiting Professor	Apr. 26, 1976	Demonstration Class: Rendering Techniques
John Herron	Interior Design	Spring, 1976	Lecture: Club Design
Jeanine Bazer	Interior Design	Fall, 1976	Lecture: Professional Organizations
Jim Dyer	Interior Design	Nov. 4, 1976	Lecture: The Department Store Designer

The number of FTE faculty is calculated by dividing the number of sections of undergraduate art courses by 4. The answer is provided by the following calculation:

$$\frac{146}{4} = 36.5 \text{ FTE faculty}$$

The FTE ratio of students to teachers is derived by dividing the number of FTE students by FTE faculty, with the following result:

$$\frac{662 \text{ FTE enrollment}}{36.5 \text{ FTE faculty}} = 18 \text{ ratio}$$

## SEC 2: C: 13: Procedures Used to Train and Supervise Teachers

There has been a dramatic increase in the number of teaching fellows in the Department of Art during the last few years - in 1971 there were five, in 1976 thirty. Some of these fellows, especially the doctoral students, are experienced teachers, coming from other university teaching positions. However, others are relatively young and inexperienced. The replacement of senior faculty members from basic and lower-level courses with less experienced teachers has produced some problems as evidenced in uneven student performance (revealed through portfolio reviews and student comments). The department has undertaken a number of procedures to ameliorate the problem and is planning additional approaches to improve procedures which are judged as being yet imperfect.

The initial training technique tried involved an intensive workshop conducted for the teaching fellows by senior faculty members during the registration period. The teaching fellow was also required to register for Art 570 - Seminar in University Art Teaching - course devoted to professional practices in art teaching. Beginning with the fall semester in 1976 the workshop was replaced by a more extended series of "mini-sessions" offered throughout the semester. The calendar of these sessions for Fall, 1976, is included in the Appendix (C.13.a.). While teaching fellows are not supplied with class syllabi which they are required to follow, they are given examples to be used as teaching aids.

It is expected that these procedures will be further revised for 1977 in order to solve the problem of absenteeism that results from scheduling conflicts. It is proposed that the teaching fellow, as a condition of retaining his fellowship, be required to attend one meeting per week. These meetings will be incorporated into the teacher's schedule without conflict with other activities. Senior faculty members who specialize in the subject matter of the core courses, e.g., design and drawing, will be assigned to teach and to coordinate core programs with the fellows.

## D: STUDENTS AND ALUMNI

## SEC 2: D: 14: Requirements for Admission

The university accepts all applicants who meet certain specified admission requirements. The requirements for admission to the undergraduate program are summarized in Table IV. At the present time the department has no voice in selection of new incoming and/or transfer students as long as they meet the general requirements of the university. However, the department is beginning to explore avenues of selective admission of students to the professional programs. At this point in time preliminary ideas are too tenuous to amount to a proposal. A more concrete policy may be in the works within a few months.

More selective admission requirements are exercised in the graduate program. In addition to meeting the general requirements for admission to the Graduate School (see Graduate Catalog for specifics), the department requires a portfolio review of all applicants for the MFA degree who have completed their undergraduate degrees at other institutions. The portfolio should consist of no less than 15 properly labelled slides or photographs of recent art works, 10 of which should be in the field of interior design. In addition to a portfolio review, applicants to doctoral programs are required to supply the names of three professional references, a statement of professional objectives and a copy of an undergraduate or graduate research or term paper. The graduate applications are passed on by the Graduate Committee.

## SEC 2: D: 15: Student Recruitment and Advising

Recruitment. The personnel used in the recruitment program of prospective students includes the dean of admissions and records, the director of admissions, the assistant director of admissions, two half-time admissions counselors, and occasionally the registrar and the associate registrar.

Prospective students receive a personal letter from the director of admissions typed on an automatic typewriter, an application for admission, a physical examination form, a general information bulletin for prospective students, and either the general catalog or the graduate catalog.

Admissions representatives attend college-night programs at area high schools and return with cards filled out by students giving names, addresses, educational status, and intended areas of collegiate study. Each of these students receives a personal letter from the dean of admissions and records. A carbon copy of the letter is sent to the chairman of the department in which the student plans to major. A cover letter from the dean of admissions and

## Admission Requirements

	Prerequisites	Admission Application*	Health Form <sup>1</sup>	Transcripts	Entrance Exam <sup>6</sup>	Other
<b>Beginning Freshmen</b> (student who has never attended college or junior college)	Minimum 16 acceptable secondary school credits from an accredited high school.	yes	yes	yes, (7-semester transcript acceptable before graduation; complete transcript should be sent after graduation.)	Students in top 25% of high school class submit SAT/ACT scores for research and counseling, no minimum required; in second 25%, 700 SAT/18 ACT required; in third 25%, 750 SAT/19 ACT required; in lowest 25%, 800 SAT/20 ACT required.	
<b>Transfer Students</b> (fewer than 30 college hours)	Minimum 16 acceptable credits from accredited high school. Minimum 2.0 GPA (4.0 system) and be eligible to return to institutions attended.	yes	yes	yes, High school transcript and transcript from each college or university attended.	Students in top 25% of high school class submit SAT/ACT scores for research and counseling, no minimum required; in second 25%, 700 SAT/18 ACT required; in third 25%, 750 SAT/19 ACT required; in lowest 25%, 800 SAT/20 ACT required.	
<b>Transfer Students</b> (more than 30 college hours)	Minimum 2.0 GPA (4.0 system). Must be eligible to return to all colleges and universities attended.	yes	yes	yes, From each college or university attended.	no	
<b>Transient Students<sup>4</sup></b>	Must be eligible to return to institutions previously attended.	yes	no	no	no	
<b>Graduate Students<sup>2</sup></b>	Minimum 2.5 GPA (4.0 system) on undergraduate work, (If GPA is lower, permission of graduate dean is required.) Satisfactory score on GRE.	yes And two graduate application blanks.*	no, But must submit proof of current immunizations.	yes, From each college or university attended.	A satisfactory score on the GRE or ATGSB for studies in Business Administration.	

<b>International Students<sup>3</sup></b> (from secondary schools)	Above average grades on work; at least 16 high school credits. 550 minimum on Test of English as a Foreign Language or completion of intensive course in English from accredited U.S.A. college or university.	yes Submitted six months before desired enrollment date.	yes	yes, With official English translation.	no	Proof of financial resources available. Supplementary information sheet six months before desired enrollment.
<b>International Students<sup>3</sup></b> (from foreign universities)	Minimum 2.0 GPA (4.0 system). 550 minimum on Test of English as a Foreign Language or completion of intensive course in English from accredited U.S.A. or university.	yes, Submitted six months before desired enrollment date.	yes	yes, From each college or university attended, with official English translation.	no	Proof of financial resources available. Supplementary information sheet six months before desired enrollment.
<b>International Students<sup>3</sup></b> (from U.S.A. universities)	Minimum 2.0 GPA (4.0 system). 30 transferable hours from U.S. college or university with 6 semester hours of English.	yes, Submitted six months before desired enrollment date.	yes	yes, From each college or university attended, with official English translation.	no	Proof of financial resources available. Supplementary information sheet six months before desired enrollment.
<b>Former Students<sup>5</sup></b>	If not in good academic standing when you left NTSU, you must have earned a higher GPA at all schools subsequently attended.	yes	yes If you haven't attended NTSU in the last five years.	yes, From all colleges attended since leaving NTSU; must be eligible to return to all institutions.	no	
<b>Early Admission Students</b>	Approximate rank of top quarter high school class. Solid B average.	yes	yes	yes, Through the end of junior year.	SAT minimum combined 1000 or ACT composite of 24	Letters from school counselor or principal recommending action, and from parents concurring with student's intention. Individual interview in Admissions Office.

\*Footnotes and explanatory information relating to the Admissions Chart are carried on the next page.

records requests the department chairman to contact the student, sending him departmental brochures and other pertinent information. In addition to this effort, various departments recruit students by brochure mailings, personal visitations to high schools, and through other contacts. The Alumni Office is also involved in recruitment by soliciting names of prospective students from NTSU alumni. Such prospective students are contacted directly by the Alumni Office, at which time a referral is made to the Admissions Office.

The school has a well-defined advising system. In order to give entering students individual attention and assistance with class scheduling, the university conducts orientation sessions for all entering freshmen during July and August. Conferences include orientation activities, academic counseling, early registration for classes and completion of the tuition and fee payment process. Representatives of the department help with the initial advising during these sessions.

Credits of transfer students are evaluated by a counselor selected from the interior design faculty who may also examine portfolios and advise the students on scheduling and programming questions. The counselor retains a copy of the student's curriculum sheet for his files.

Soon after enrollment each student is assigned a counselor who will advise him for the duration of his academic career unless counselor reassignments are made at the request of the student. Students apply for official degree plans through their counselors. This is usually done at the beginning of the junior year. Transfer students are advised to obtain a degree plan soon after beginning school.

All interior design majors are expected to have their course plans approved at the beginning of each semester. The adviser is available to the student upon request, as are the department coordinators and university administrative officers.

The University's Counseling and Testing Center provides confidential professional psychological services for the university community, including personal, social, and emotional counseling; marital and pre-marital counseling; vocational counseling for help with selection of a major field of study or career plan; and educational counseling for help with reading, study skill, and learning difficulties. The Center serves as a national testing center and provides testing services for administration and interpretation of aptitude, vocational interest, and personality tests.

## SEC 2: D: 16: Progress of Graduates

Records of graduates are kept in the Alumni Office of the University and in the office of the Coordinator of the Interior Design Program. The Alumni Office is mainly concerned with maintaining alumni relations through communications. It maintains addresses and, along with the Public Information Office, a newspaper clipping service of alumni activities. This office cooperates with the interior design faculty in developing contacts with former students.

More detailed information about the progress of graduates is kept in the office of the Coordinator of the Interior Design Program. Specific information, such as type and place of employment, and professional affiliation is included. Much of this information comes from professional contacts between faculty and former students in the conduct of their practices and businesses. Membership rosters and newsletters of professional societies also serve as a source of alumni information.

## SEC 2: D: 17: Enrollment Data

## a. Student Enrollment

While the university's computer print-out provides precise statistics relative to the enrollment of the Department of Art, there is no breakdown of how these students are apportioned to the various major concentrations. Approximate figures are obtained by internal departmental counseling records. These show that in the fall of 1976 interior design students represented the largest major concentration at 24.4% of the total of art students assigned counselors; they were followed closely by the advertising design students who represented 22.1% of the enrollment. Using these percentages to arrive at our enrollment figures, it is shown that 265 of the 1094 art majors are interior design majors. The present dominant position of the program has existed for many years.

While there are records as to state and country of origin of students of the university as a whole, there is no breakdown by majors. From personal observations of the faculty it is apparent that, at most, there are only a handful of foreign students in the interior design program. The number of out-of-state students probably parallels the figures for the university as a whole - 5.5% for 1975.

Figure 4 summarizes available enrollment data. Figures are for the fall semester of each academic year indicated. Records of geographic origin of students are not maintained.

Academic Year	Male	Female	Total
1976-77	35	230	265
1975-76	34	229	263
1974-75	30	198	228
1973-74	31	205	236
1972-73	28	182	210

Fig. 4--Student Enrollment Data

b. Degrees Awarded

Table V shows the undergraduate degrees awarded in interior design from 1971 to the present. The figures for 1976-77 are an estimate.

TABLE V  
Accredited Degree (BFA)\*

Academic Year	Male	Female	Total
1976-77**	7	33	40
1975-76	6	33	39
1974-75	8	33	41
1973-74	8	26	34
1972-73	9	20	29
1971-72	5	11	16

\*BFA not offered before 1971, therefore during the transition period some students were graduated with a BA degree.

\*\*Estimate



The number of graduate degrees awarded in interior design from 1971 to the present is shown in Table VI. The figure shown for 1976-77 is an estimate.

TABLE VI

## Accredited Degrees (MA and MFA)

<u>Academic Year</u>	<u>MA Degree</u>			<u>MFA Degree</u>		
	<u>Male</u>	<u>Female</u>	<u>Total</u>	<u>Male</u>	<u>Female</u>	<u>Total</u>
1976-77				1	1	2
1975-76					1	1
1974-45		1	1			
1973-74						
1972-73						
1971-72	2	1	3			

## SEC 2: D: 18: a. Occupation of Graduates

Information for Table VII comes from two sources: one a formal questionnaire sent to former interior design students and the other an informal file of information gained through personal contact and correspondence. While the questionnaires were very helpful, and in some instances the only contact with students since their graduation, most of the information came from the card file. These records are not kept by years of graduation. A copy of the questionnaire is included in the Appendix (D.18.a).

## b. Graduate Work

Based on available information, 24 graduates continued their studies beyond the baccalaureate degree. Table VIII indicates the institutions where these studies were pursued.

TABLE VII  
OCCUPATION OF GRADUATES

<u>Present Occupation</u>	Males		Females		Total	
	<u>No.</u>	<u>%*</u>	<u>No.</u>	<u>%*</u>	<u>No.</u>	<u>%*</u>
Advanced Study	5	2.3	6	2.7	11	5.1**
Research	1	.4	2	.9	3	1.3
Teaching	7	3.2	7	3.2	14	6.5
Practice--Private	32	14.8	56	26.0	88	40.9
Residential	22	10.2	42	19.5	64	29.8
Contract	25	11.6	34	15.8	59	27.4
Architecture	7	3.2	3	1.3	10	4.6
Urban Studies						
Self-Employed	27	12.5	26	12.0	53	24.6
Employed	35	16.3	51	23.7	86	40.0
Practice--Public	7	3.2	2	.9	9	4.2
Industry--Sales	10	4.6	7	3.2	17	7.9
Industry--Design	10	4.6	5	2.3	15	7.0
Unknown	7	3.2	33	15.3	40	18.6
Deceased	1	.4			1	.4
Other	5	2.3	12	5.6	17	7.9

\*All percentages are based on a total of 215 known graduates (85 males, and 130 females).

\*\*Because more than one category constitutes the practice of some graduates, the total percentages are more than 100.

TABLE VIII

North Texas State University	15
University of Oklahoma	1
Southwestern Baptist Theological Seminary	1
University of Wisconsin	1
University of Georgia	1
University of Texas at Dallas	1
Pratt Institute	1
University of Texas at Arlington	2
University of Miami	1

#### E. FACILITIES AND EQUIPMENT

##### SEC 2: E: 19: Description of Facilities

In 1962 the Department of Art was moved into a remodeled older structure, where it was possible to bring together under one roof all the facilities which previously had been scattered. Subsequently, this three-story facility also proved inadequate to the needs of the department as it continued to expand so that, again, additional space in other structures was required.

In 1972 the Department of Art moved into a new and modern building having an area of 88,613 square feet. The program of activities for this building is very complex, ranging from student classroom and studio work in multi-media to exhibition and gallery space for both student and visiting shows.

Specifically, spaces and facilities provide for Art Education, Freshman Drawing, Freshman Two-Dimensional Design, Freshman and Advanced Three-Dimensional Design, Advertising Design, Painting, Life Drawing, Interior Design, Costume Design, Lecture Theater, Teaching Galleries, Exhibitions, Shipping and Receiving, Shop and Tool Storage, Storage Vault, Art Appreciation, Art History, Audio-Visual Storage, Slide Library and Office, Seminar, Art Reading, Printmaking, Weaving, Textile Printing, Ceramics, Sculpture, Metalwork, Jewelry, Photography, Film Making, Faculty Teaching Studios, Offices, and Faculty Lounge.

These facilities are housed in a handsome building designed in response to the guidance of the campus master planners, the program planned by the Department of Art and the desire of the faculty to be housed in a building which honestly expresses the function which it performs and which is a work of art in itself. Outdoor laboratory facilities, exhibition spaces, and landscaping are also a part of the total planned environment. Care has been taken to shield and enclose the service area so that the building is attractive from all four directions.

The building was planned for a university student enrollment of 20,000; however, horizontal expansion to the east is provided for in the design and may be easily accomplished should future expansion require it.

In the summer of 1976 the interior design curriculum was granted the use of an old university owned house. Since September, 1976, students enrolled in Art 488I have been making the house suitable to the needs of an interior design studio.

The design labs provide general storage facilities, sinks, and teaching aids, and efficient drafting and work stations. Students do not have permanently assigned work stations. Adequate lighting and acoustic control has been designed into the design labs, making it possible for students to work at night.

Exhibition space for student work is provided by several showcase windows, tackboards in each studio, hangers in most corridors, and for special showings in the teaching gallery. See the Appendix for information regarding use of exhibition spaces.

Personal storage spaces for students are rented: \$3.00 for a large locker and \$2.00 for a small locker. Students must supply their own lock for either size locker. The small lockers (12"w x 24"h x 21½") are adequate for storage of equipment necessary for design students. The large lockers (12"w x 36"h x 42") will store large presentation boards.

Staff facilities are adequate with good storage and work units. All full-time faculty offices are assigned for single occupancy which provides privacy for student counseling.

The interior design studios, reference files, sample library, and the Art Department slide library are well maintained and well organized. Both are open to students during normally scheduled building hours. After 10:00 p.m. Monday-Thursday, 5 p.m. Friday-Saturday, or on Sundays, the facilities are accessible to students who have secured written authorization of a faculty member with whom they

are working. Faculty have been advised to be very prudent in providing such authorization. Graduate students who are teaching fellows have access to the building without obtaining authorization needed by undergraduate students and those graduate students who are not teaching fellows. Special authorization is required for all students who wish to work in the building during break periods or during holidays longer than two days. Department policies regarding the use and care of the building are included in the Appendix.

The department shop is operated on a scheduled basis. Shop cards are required of each student who wishes to utilize the shop and its equipment. Shop cards are obtained by each student at the business office for a \$5.00 fee. See the Appendix for policies regarding use of the shop.

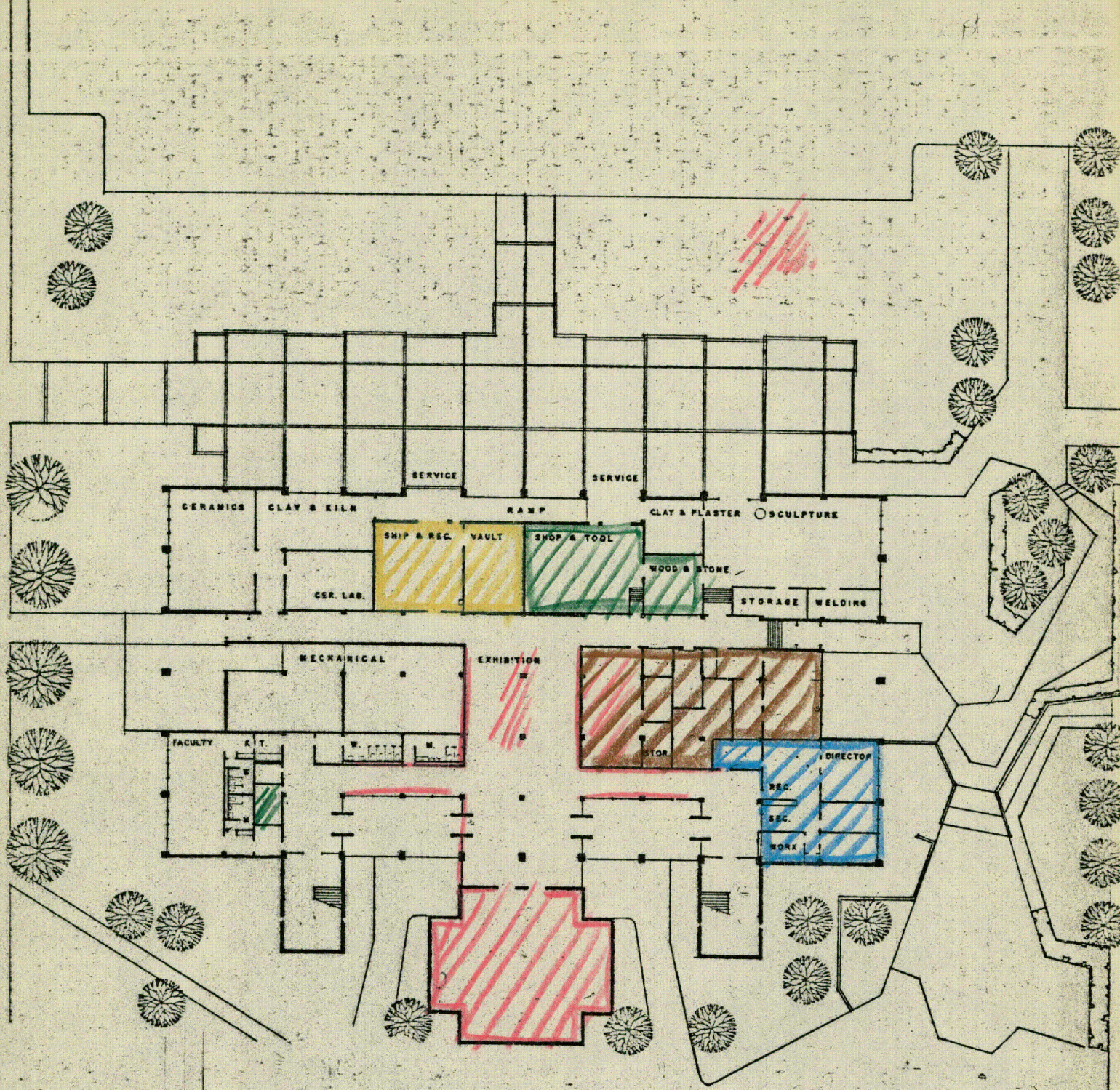
Figure 5 shows a plan of the first floor of the Art Building; Figure 6, the second floor; and Figure 7, the third floor. Spaces assigned to the interior design program and shared spaces are shown. Figure 8 shows the plan of a house at 1219 Highland Street which has been assigned to interior design students for use as a practicing design studio.

Additional studio spaces are provided graduate students in campus buildings other than the Art Building. Currently available are: 17 rooms in the Psychology Guilding and 5 rooms at 713 Avenue A. Nine additional rooms will be made available Spring, 1977, in the Quadrangle Dormitories. Individual room assignments are made to students whose work requires secure, exclusive space usage. The studios are available to all majors, although the greatest usage is by painting majors. A laboratory fee of \$2.00 per month is charged for the space.

Not included in this report are the spaces in the Industrial Arts Building where interior design students are required to take courses in the Industrial Arts minor. This building houses drafting rooms and shop facilities used by the students.

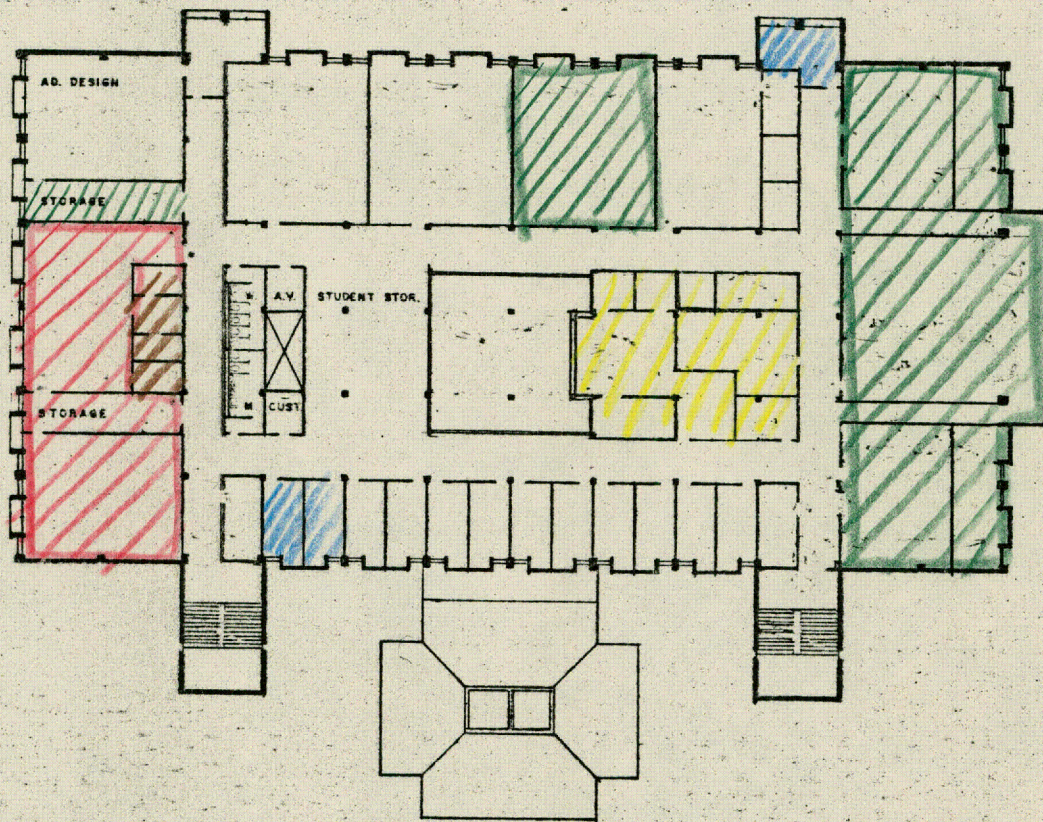
#### SEC E: 20: Special Equipment and Teaching Aids

Table X lists items of equipment and teaching aids found in the Art Building. These are itemized by room number. Interior design students have access to much of the equipment housed in areas other than those designated for interior design. For example, the graphics and reproductive equipment in the advertising design area and the woodworking equipment of the shop are available.



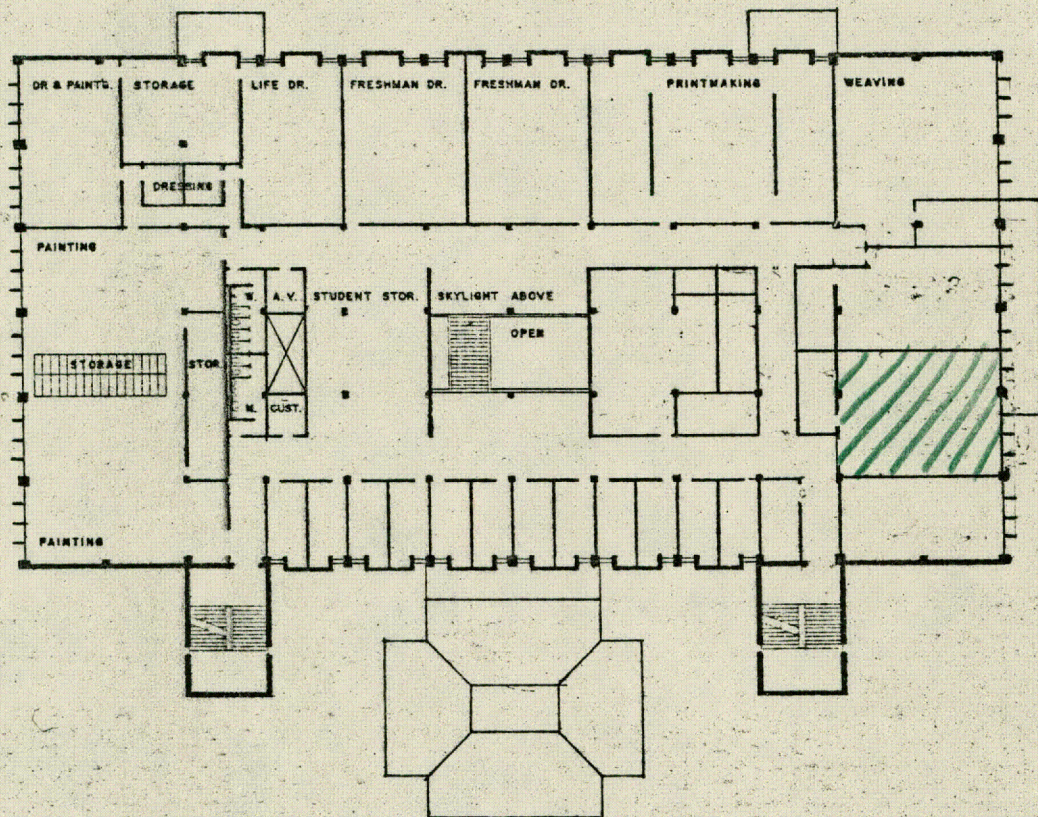
- LECTURE AND SEMINAR
- DESIGN STUDIOS
- OFFICE: ADMINISTRATIVE
- FACULTY
- PHOTO PRINT
- STORAGE
- JURY ROOM
- EXHIBIT ROOM OR AREAS
- SLIDE LIBRARY AND MEDIA CENTER
- SPECIFICALLY ASSIGNED
- SPACE AVAILABLE (SHARED)

c Fig. 5 - FIRST FLOOR PLAN, ART BUILDING



- LECTURE AND SEMINAR
- DESIGN STUDIOS
- OFFICE: ADMINISTRATIVE FACULTY
- PHOTO PRINT STORAGE
- JURY ROOM
- EXHIBIT ROOM OR AREAS
- SLIDE LIBRARY AND MEDIA CENTER
- SPECIFICALLY ASSIGNED
- SPACE AVAILABLE (SHARED)

Fig. 6 -- SECOND FLOOR PLAN, ART BUILDING














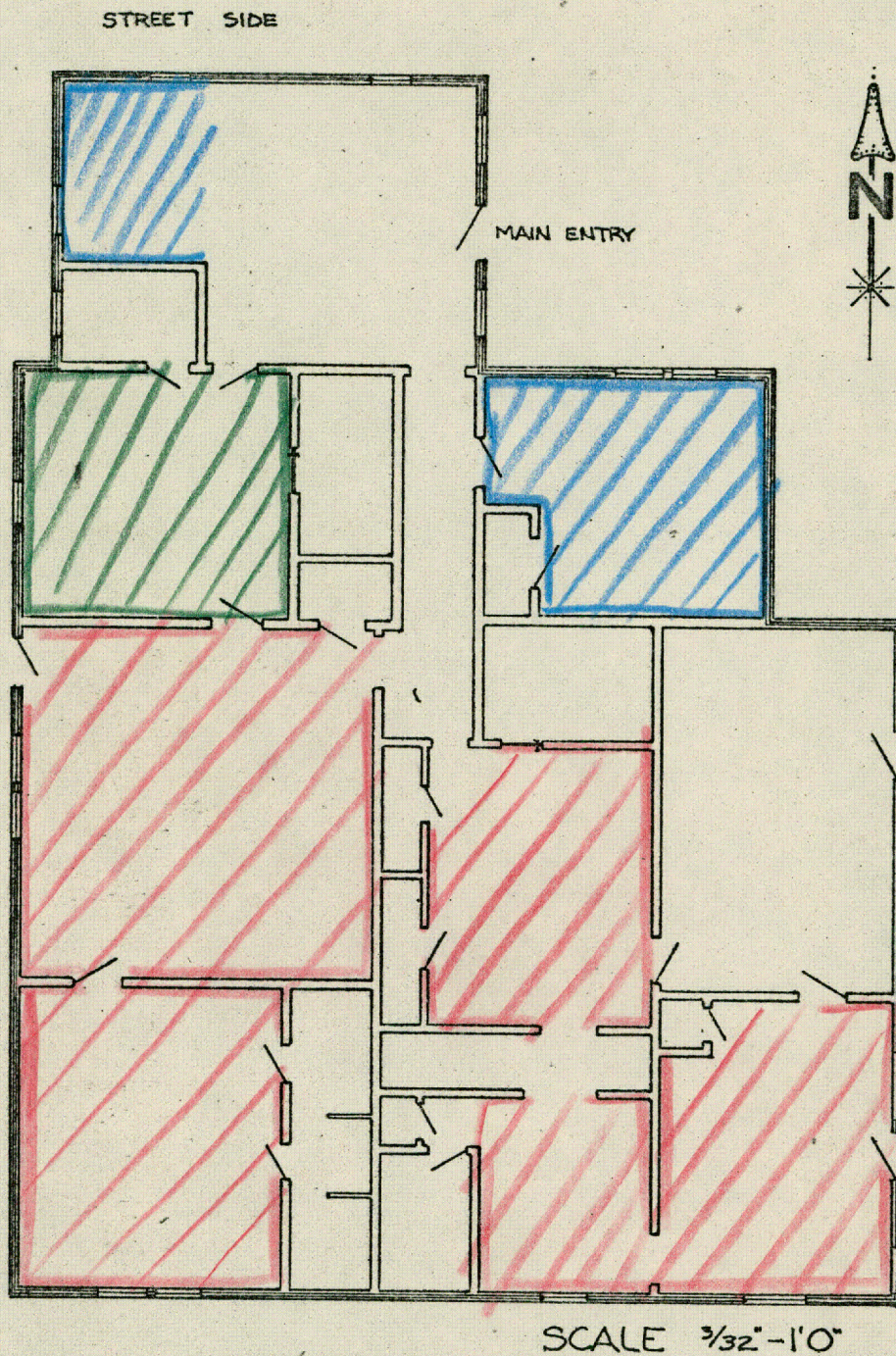
-  LECTURE AND SEMINAR
-  DESIGN STUDIOS
-  OFFICE: ADMINISTRATIVE
-  FACULTY
-  PHOTO PRINT
-  STORAGE
-  JURY ROOM
-  EXHIBIT ROOM OR AREAS
-  SLIDE LIBRARY AND MEDIA CENTER
-  SPECIFICALLY ASSIGNED
-  SPACE AVAILABLE (SHARED)

Fig. 7 -- THIRD FLOOR PLAN, ART BUILDING





NORTH TEXAS STATE UNIV.  
 INTERIOR DESIGN SERVICE  
 1219 HIGHLAND ST, DENTON TX.

Fig. 8--Floor Plan of House Assigned to Interior Design.

TABLE IX  
Instructional Spaces

<u>Space Type</u>	<u>Rm.No./ Bldg.</u>	<u>Sq.Ft.</u>	<u>Capacity</u>
Art Education	232	1470	24
Art Education	233	1470	24
Art Education	234	1470	24
Advertising Design	238	1400	20
Equipment Room	239	400	
Painting Suite			
Undergraduate		1070	20
Graduate		1800	20
Storage Room		750	
Dressing Room		100	
Life Drawing Studios	323	900	19
	324	970	18
Dressing Room	327	100	
Drawing & Painting Studio	328	970	16
Dressing Room		100	
Storage Room		400	
Interior Design Studio	242	1400	20
Catalogue	241	400	
Fabric for Interior Design	240	1400	20
Dark Rooms	240A	400	
Apparel Design Studio	231	1200	18
Dressing Room			
Storage Room			
Lecture	219	900	70
Lecture Hall	223 & 225	2000	141
Lecture	226	850	63
Teaching Gallery		2400	
Shipping and Receiving	113	850	
Storage Vault	113A	600	
Wood Shop and Tools	112	1200	
Storage	112A		
Still Life Storage	325	120	
Slide Library and Office	224	800	
Viewing and Reading Room	214	800	20

<u>Space Type</u>	<u>Rm.No./ Bldg.</u>	<u>Sq.Ft.</u>	<u>Capacity</u>	
Printmaking Studios	322	2220	16	
	319 & 319B	1200 & 250	20	
	318	1200	24	
Weaving Studios	321	1600	17	
	320	1200	12	
	Office	321A	400	1
Storage	320A	250		
Ceramics Studio	115	1200	15	
	Lab	115A	700	
	Clay Room	115B	800	
Sculpture	108	3000	20	
	Clay Room	108A	300	
	Plaster Room	108A	200	
	Storage	108B	300	
	Wood & Stone Carving	108C	250	4
	Foundry Prep	108D	600 (est. incl. outside)	
	Jewelry Studio	313 & 314	1500	24
Photography	(approx. 3200 total sq. ft.)			
Dark Room )	109C)	1600	( 8 color	
Processing)	109C)		( 10 B & W	
Work Room - B & W	111	1600	3 processing rooms	
Exhibit	110			
Office	109B	60		
Faculty Lounge	101	1000		
Seminar Room	102	70	10	
Student Storage	second floor	1200	324	
	third floor	1200	324	
Administrative Offices	107	1600		
Work Room	106	400		
Faculty Offices				
Scaggs	311			
Cunningham	310			
Butt	309			
Part-time & Grad. Fellow	308			
Erdle	307			
Wade	306			
Betti	305			
Whiddon	304			

<u>Space Type</u>	<u>Rm.No./</u> <u>Bldg.</u>	<u>Sq.Ft.</u>	<u>Capacity</u>
Faculty Offices, continued			
Higgins	303		
Graduate Fellow	317		
Youngblood	316		
Taylor	315		
Berger	312		
McCarter, M.)			
Whiddon, S. )	218	150	2
Havis	216	150	1
McCarter, B.	215	150	1
Gleeson	213	150	1
Sullivan	212	150	1
Jones	211	150	1
Marzan	210	150	1
Davis	209	150	1
Mattil	208	150	1
Johnson	207	150	1
Pendley	206	150	1
Shuemaker	205	150	1
Olvera	204	150	1
Graduate Fellows	201	150	6
Williams	229	150	1
Gough	228	200	1
Vaughan	237	200	1
Interior Design Drafting Studio	308 Language Building	1000	22
	<u>Highland</u> <u>House</u>		
Office Reception	101	325	
Conference/Seminar	104	200	4 - 15
Designers Office	103	180	1
Studio	105	400	6
Studio	106	250	4
Print Room	107	210	
Samples Room	108	210	
Lounge	109	100	5 - 10
Model Making	110	200	
Storage	111	250	

TABLE X

SPECIAL EQUIPMENT AND TEACHING AIDS  
ART BUILDING

Room 112 (Woodshop)

Baldor Grinder 3/4" Arbor 3/4 H.P. motor  
 Baldor Grinder and Buffer 3 H.P. Motor  
 Louis Allis Co - Jointer  
 Rockwell Delta - 13" x 6" planner  
 Rockwell Delta - Table saw - 10"  
 Rockwell Delta - Drill Press  
 Rockwell Delta - Radial Arm saw - 10"  
 Rockwell Delta - Bandsaw  
 Rockwell Delta - Belt Sander  
 Rockwell Delta - Disc Sander  
 Le Bland Regal - Lath (Industrial Machine Shop)  
 Delta - Wood Lath  
 Shop Vacuum  
 Crescent Band Saw (Industrial Machine Shop)  
 Work Bench - 6' x 6' with vise  
 Assorted Power Hand and Hand Tools

Room 108 (Sculpture)

2 Baldor Grinders, 1" arbor  
 Wilton Saw  
 Acetylene Welding Equipment  
 Miller 100 Amp Welder  
 Lincoln 180 Amp Welder  
 Peck, Stow and Wilcox - Sheet Metal Cutter  
 Peck, Stow and Wilcox - Sheet Metal Bender  
 Peck, Stow and Wilcos - Sheet Metal Folder  
 Crescent Bandsaw - 36"  
 Black and Decker Grinder, 1" arbor with buffing wheel  
 Clark Grinder  
 2 work tables - 6' x 6'  
 54 individual storage units  
 2 wet sink 24" x 42"  
 1 clay mixer 24" dia x 30" h drum type  
 Baldor Tool Sharpening Grinder - 1/2 h.p. air compressor  
 2 outdoor foundaries

Room 115 (Ceramics)

21 potters wheels  
 2 clay mixers (pug mill, dough mixer)  
 1 slab-making machine  
 8 kilns  
 Assorted ware carts, storage, work surfaces, etc.

Room 240 (Fabrics for Interior Design)

1 light table  
 3 printing tables 4' x 16' (2 with storage below)  
 2 double sinks  
 1 washing machine  
 1 clothes dryer  
 1 hotplate  
 1 Simmon Brothers Enlarger  
 1 washing wall 10' x 2'  
 1 washing wall 6' x 1'  
 1 washing sink 8' x 2'  
 1 vacuum/print and exposure table 4' x 7'

Room 239 (Advertising)

1 phototypesetter (Visual Graphics)  
 1 stat king (Visual Graphics)  
 1 print dryer (pako drum type)  
 1 permitizer  
 1 Lacey Lucy  
 1 Econostat (Visual Graphics)  
 1 Econostat Dryer

Room 238 (Advertising)

20 student stations  
 1 teachers desk  
 1 light table  
 2 paper cutters  
 1 Lucygraph

Room 234 (Basic Design Studio)

1 projection screen  
 1 crafts bench with vises 5' x 5'  
 6 work tables 4' x 4'  
 1 bandsaw (Champion)  
 2 sinks  
 2 Amaco Electric Kilns  
 storage - sufficient

Room 233 (Basic Design)

1 5'x 5' Craftbench with vises  
 6 4'x 4' work benches  
 2 sinks  
 1 projection screen  
 1 paper cutter  
 1 drill press (Champion)  
 1 Amaco Electric Kilns  
 storage - sufficient

Room 313 and 314 (Jewelry)

72 storage drawers  
 24 work stations  
 1 vented sink  
 4 gas stations  
 1 Amaco Electric Kiln  
 2 Hotplates  
 1 Drill press  
 2 anvils  
 1 Paragon Kiln (Vented)  
 1 Hydortherm Kiln (Vented)  
 1 Welding Booth (Vented)  
 1 Jelrus Casting Centrifuge  
 1 Kerr Casting Centrifuge  
 1 display case

Slide Library

Art-o-Graph  
 3 Filmstrip projectors  
 5 16 MM Movie Projectors  
 1 16 MM Auto-Load Movie Projector  
 3 8 MM Cartridge Projectors  
 1 Dual 8MM Movie Projector  
 2 Opaque Projectors  
 4 Overhead Projectors  
 3 Phonographs  
 24 Kodak Ectographic Slide Projectors  
 2 Reel to Reel Tape Records and one on order  
 3 Cartridge Tape Recorders  
 1 Sony Video Camera  
 1 Panasonic Video Tape Recorder  
 1 Panasonic PortaPak Video Unit  
 2 Sony 21" Video Monitors  
 2 Dissolve Units for Ectographs  
 5 Lighted Slide Cases  
 7 Light Tables

Room 242 (Interior Design Studio)

20 Drafting tables  
 20 Parallel Rules  
 1 Teacher (Locked)  
 1 Teachers Desk  
 1 2'x3' light table  
 1 sink

Room 241 (Interior Design Catalogue and Samples)

1 pegboard wall (samples)  
 72 plate storage drawers  
 1 blueline print machine  
 1 storage cabinet

Room 232 (Basic Design and Interior Design)

1 5' x 5' Crafts Bench with vises  
 6 4' x 4' work benches  
 2 sinks  
 1 projection screen  
 1 paper cutter  
 1 Rockwell Delta Bandsaw  
 1 Drill Press Craftsman

Room 231 (Apparel Design and Interior Design)

2 sinks  
 18 desks (Drawing tables)  
 18 plate storage drawers

Room 226 (Lecture: Art History and Interior Design)

63 student seating  
 1 lecturn

Room 219 (Lecture: Art History and Interior Design)

1 lecturn  
 20 student seating

Painting Suite

4 sinks  
 4 easels  
 1 spraying booth - vented  
 1 miter box  
 1 framing vise

Room 330 (Painting)

2 sinks  
 7 easels

Room 329 (Painting Dressing Room)

1 sewing machine  
 1 matte cutter

Room 328 (Dressing Room)Room 327 (Painting, Drawing)

1 projection screen  
 1 models platform with mirror  
 2 sinks  
 16 easels

Room 325 (Still Life Storage)



Room 324 (Drawing)

1 sewing machine  
 2 sinks  
 1 models platform  
 18 easels

Room 323 (Drawing and Painting)

1 models platform  
 2 sinks  
 19 easels

Room 322 (Printmaking)

1 sink  
 1 Dorris Speed Reducer press  
 1 emergency shower  
 1 30" x 48" press  
 1 washing basin  
 1 big joe fork lift  
 1 sheet steel cutter - di Arco 16 guage cap.  
 1 paper cutter  
 15 plate storage drawer  
 6 4' x 8' tables  
 24 seats  
 2 2'6" x 20' counters  
 1 projection screen  
 1 intaglio acid area (vented)  
 3 large stainless steel sinks  
 1 Charles Brand Etching Press  
 2 3x5 Glass Topped Tables  
 2 30" x 60" embossing presses  
 1 3' x 4' glass topped table

Room 321 (Weaving) - 321A - Office

17 Nilus Leclerc Looms  
 42 Individual Storage Spaces

Room 320 (Weaving) - 320A - Storage

6 Leclerc Looms  
 6 Pendleton Looms  
 2 sinks

Room 319 (Printmaking) 319B ID Shared

5 4' x 5' tables  
 20 chairs  
 2 sinks  
 1 Charles Brand Etching Press

Room 318 (Printmaking)

6 4' x 5' tables  
 24 chairs  
 2 sinks

Mention also should be made of the availability of sophisticated electronic equipment being acquired by the new Center for Instructional Services, not described in this report. Space has been allotted to the Art Department in the center to work with such things as "image alteration." There are also audio, graphics, and photographic services. A description of these services appears in Appendix E.20.a.

The University Copy Center provides copying facilities in addition to the Xerox machines found in the library.

No attempt is made in this study to itemize the equipment of the Industrial Arts Building since these items, although used by interior design students, are not a part of the primary physical facility housing the interior design program.

## SEC 2: E: 21: Library Facilities

### a. General Library Facilities of the Institution

The Libraries of North Texas State University are housed in the Main Library Building, the Information Sciences Building, and the Chemistry Reading Room. The Information Sciences Building contains the Science Library (except for part of the Chemistry Collection), the Juvenile Collection, and the Library Science Library. The Main Library houses the Humanities Collection; the Social Sciences, Education and Business Collections; the Music Collection and Audio Center; and the collection of U.S. Government Publications. In addition to these the Main Library also houses the Special Materials Collection that includes microfilm, motion pictures, speech tapes and recordings, slides, filmstrips, maps, etc. Thus, the Libraries of the University are divided roughly into large subject areas except for U.S. Government Publications and Special Materials. The focal point of information and assistance in locating and using materials is the Assistance Information Desk (AID), main floor, Main Library. Maps showing the shelving system are available at the AID.

The well-lighted, tastefully designed main library has a seating capacity for 1,766 people. Individual study carrels, located near the various subject areas, are available to graduate students. On four of the five floors of the building are photocopy machines, available at five cents per page. There are also rental typewriters in several of the areas. The library is open during the school term 86 hours per

week with the following schedule: 8:00 a.m. to 11:00 p.m., Monday through Thursday; 8:00 a.m. to 6:00 p.m. on Friday; 9:00 a.m. to 5:00 p.m. on Saturday; and 2:00 p.m. to 10:00 p.m. on Sunday.

As of August 31, 1975, there were 1,075,389 volumes in the North Texas State University Libraries. Because of the large subject areas for which statistics are kept, it is difficult to identify books particularly related to the needs of interior design students. Art books are included in the humanities section as part of the 174,613 works in that area--16.25% of the total holdings. Technical books are included in the sciences section as part of the 133,387 in that area. The bibliographic area (1.9% of the total holdings) includes many works of interest to interior design students such as The Winterthur Museum Libraries Collection of Printed Books and Periodicals and the Library Catalog of the Metropolitan Museum of Art. More complete statistics are included in the NTSU Library Annual Report, 1974-75, which is in the Appendix.

The library subscribes to thirty-eight newspapers and 4,639 periodicals, 782 of which are included in the humanities collection. Some of the quality of the collection is indicated in the mimeographed outlines which have been compiled for the Art Department students by both the Art Department Library Chairman and the NTSU Library personnel; these outlines are included in the Appendix of this report.

The Special Materials Collection includes a total of 847 films and 7,298 slides; these non-book materials cover all subjects and are not necessarily related to interior design. Since the Art Department maintains its own separate media center, the material in the main library is used only for supplementing the department collection.

Of particular interest to interior design students is an Interior Design Product File, the result of a cooperative effort between the personnel of the Art Department and the NTSU library. The Interior Design Product File consists of publicity brochures and distributor's catalogues of manufacturers of products which are used by interior designers. This special file is placed with the material organized at one location, but the items are not individually catalogued. Two card files assist the student in locating material: one lists the names of the manufacturing firms represented and the other lists the material by subject. A guide, included in the Appendix, has been compiled to assist the students in using the Interior Design Product File.

The library personnel consists of twenty-eight librarians, many of whom have additional degrees beyond their MLS, plus fifty-eight library assistants. Of the four librarians in the Humanities section one has an additional master's degree and one has a Ph.D. as well as the MLS. The humanities librarians are always available to assist classes in learning research skills. The librarians provide sessions in the

library for any class when requested by the instructor to assist students doing research.

The annual library books-and-periodical budget for 1976-77 is \$563,494.00 of which \$13,712.00 is spent directly by the Art Department Library Committee. However, this does not reflect the extent of the purchasing power of the Art Department, since the NTSU Library also has a Baker and Taylor Approval Purchase Plan and since many of the major reference works are purchased from the money allotted to the general library fund.

The Art Department Library Committee is composed of five members of the art faculty; one of the five is an interior design professor. All individual faculty requests for specific library materials are sent to the chairman of the committee; and during the past years there has been enough money budgeted to the Art Department that all requests have been purchased. The members of the Library Committee are particularly concerned with the reference nature of the library; and, therefore, they scrutinize brochures on new books, book reviews, and the bibliographies of textbooks and new reference works in order to find the titles of references which are needed to supplement the NTSU Library's holdings. In addition these holdings are also analyzed; and consequently, gaps in the collection of certain bound periodicals have been purchased, such as the recent acquisitions of the early or missing volumes of Antiques Magazine, Burlington Magazine, and the Journal of the Warburg and Courtauld Institute.

The Chairman of the Library Committee for the Art Department has compiled various outlines to assist the students in using the library material at NTSU as well as the other research libraries in the Dallas-Denton-Ft. Worth Metroplex. These outlines, which are in the Appendix of this report, include the following guides: (1) Art Indices and Current Art Periodicals in the NTSU Library, (2) Catalogues of Holdings of Famous Libraries, and (3) Graduate Students of the Art Department, NTSU.

The arrangement of the campus makes the libraries easily available with no automobile traffic between the Art Building and either of the library buildings. It is approximately one block to the Information Sciences Building and three blocks to the Main Library. In addition cooperative efforts between the North Texas Library and those of other institutions enable the students to take advantage of many collections.

Two of the important library services which are open to all NTSU graduate students are the Interlibrary Loan Service and the Library Courtesy Card. A particular book, not available in the NTSU Library, can often be obtained for graduate students by the personnel of the Interlibrary Loan Service,

usually for a two to three week period of time. If a specific magazine, not in the NTSU Library, has an article needed by a student a photocopy of the article can be obtained, for a reasonable fee, through the Interlibrary Loan Service. The use of the OC-LC Terminal Cable facilitates the finding of these reference materials.

The Library Courtesy Card entitles the researcher to use the libraries in the surrounding area: Texas Woman's University, Texas Christian University, East Texas State University, Southern Methodist University, University of Texas at Arlington, Austin College, Bishop College, University of Texas at Dallas, and University of Dallas. Since the fall of 1976 this card has been available for persons working on their master's degrees as well as doctoral students.

Other libraries in the Dallas-Denton-Ft. Worth Metroplex are available to the NTSU art student. The art librarians of the larger, better collections are active in the the Art Libraries Society, ARLIS, a national organization of 1,000 art librarians. Some of the cooperative projects of the ARLIS members have included: (1) the compilation of a union catalogue, which pinpoints the holdings and the location for art periodicals in the area, (2) a listing of areas of concentration for various aspects of art, Research Possibilities for You and Your Student is included in the Appendix, and (3) a list of the libraries that possess copies of the reference works listed in Mary Chamberlin's Guide to Art Reference Books and Donald Ehresmann's Fine Arts: A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks, a project not yet completed. A knowledge of the different libraries in the metroplex is especially important since 55% of the NTSU students commute and many of them will be employed in the metroplex after graduation.

b. The Department Library or Reading Room

The facilities maintained by the interior design program and the Art Department for close at hand reference materials are of two types: the Slide Library for the entire department and reference materials used only by interior design students.

The Slide Library of the NTSU Art Department is open from 7:45 a.m. to 9:00 p.m. Monday through Thursday and 7:45 a.m. to 4:45 p.m. on Friday. There is one full-time slide librarian and three workstudy students who provide an additional 31 hours of help a week.

Aside from the room that houses the slides and an equipment room, the Slide Library contains one large reading area where art periodicals, books and various magazines are kept for students to read and browse through. The room also has spaces

available for slides to be viewed in light cases. There are three smaller slide study rooms where slides may be viewed with a carousel and projector. Instructors pull slides from their lectures and place them in the viewing rooms for students to study prior to an exam.

The Slide Library houses approximately 40,000 slides and major and minor equipment. As well as slides, there are 38 sixteen millimeter films; teaching packages including those by CEMREL, Inc., and the Art and Man Series; 38 sound filmstrips; and 160 silent filmstrips including "Industrial Design and Lights," "Seating," "Wood," "Houses, U.S.A.," and "Design Today." There are 18 teaching kits, prepared by graduate students, on the subject of teaching various subjects included in Design and Drawing courses. These kits contain slides, articles, handouts, etc. which may be checked out not only by faculty members and teaching assistants, but also by students. The subject matter of some of the kits include: "Principles of Balance," "Negative Space," "Texture," "Design and Space," "Perspective," "Shape," and "Emphasis in Design." Along with the above, faculty members are provided a film rental service. If a faculty member wishes to show a film not in the department collection, but for rent, all necessary arrangements are made by the Slide Library. For example, the film "Williamsburg Restored" has just been rented for use in two courses: Historical Styles and History of Furniture.

The Slide Library is a service area for the entire Art Department, not just the area of Art History as is the case in many slide libraries. The collection incorporates slides beneficial to studio classes, such as examples of student and faculty work, and documentation of exhibits shown in the departmental gallery, along with acquisitions in the areas of Interior Design, Advertising, Jewelry, Ceramics, Photography, etc.

Slides are organized by areas of specialization as well as media. Each slide is catalogued into the collection with a code and accession number. All information pertaining to the work of art is typed on a catalog card providing an exact record of the collection. The check-out system is described on page 1 of the Slide Library Information Guide included in the Appendix. Slides are always available for the use of faculty and teaching assistants; students who need to use slides for a class presentation may do so through arrangements with the instructor.

Currently the slide and 16 mm. movie collection is being expanded. Several areas in Art History and in Studio which need to be strengthened are being built up with quality slides. While in the past it was necessary to make

slides within the department, emphasis is on purchasing high quality slides from museums, educational institutions, historical societies, etc. As examples, the entire set of the Thorne Minature Rooms and the entire collection from the Winterthur Museum have been added. Slides of this caliber are a great asset to the collection.

Some reference material is kept in the classroom. These materials include standard basic works on graphic standards, anthropomorphic data, Sweet's Files, manufacturer's catalogs, and a collection of magazines. The fabric room which opens into adjacent laboratory/studio spaces houses samples of textiles and building materials. Most of these materials are open and freely available for student use.

These classroom reference resources are by necessity restricted, inasmuch as university library funds are not budgeted for maintenance of non-centralized departmental libraries. A workstudy student is employed to catalog printed materials and to keep the fabric room in order. Sincere there is no budget for funding a full-time librarian's position, additional catalog resources are maintained in the central library, where the services of library personnel are available for proper handling, maintenance, and control. Some departmental funds are expended on magazine subscriptions, but most of the classroom reference material was acquired through the generosity of private and corporate donors.

## SEC 2: E: 22: Special Facilities and Activities Available

Other sources of research material available are the many excellent museums in the area. In Ft. Worth there are four major ones: The Kimbell Art Museum, with a collection of art that ranges from Cycladic Greece to the early twentieth century; the Amon Carter Museum which concentrates on American art; the Ft. Worth Art Center, which is a contemporary art museum; and the Museum of Science and History, which includes in its collection several period rooms of the nineteenth century. Dallas has three art-related museums: The Virginia Meadows Museum at Southern Methodist University, which concentrates on Spanish art; The Dallas Museum of Fine Art, which encompasses all periods of art; and the open air museum at Old City Park which is sponsored by the Dallas Heritage Society. The latter consists of a group of ten buildings ranging in date from 1846 to 1910, which were moved to the park from the surrounding area and furnished appropriately to the date of the building.

Old City Park is regularly used by the NTSU art students as resource material. A thesis, which recorded and researched the Victorian furniture in the Park, was completed in June, 1976. Some of the interior design students enrolled in

Art 435, Museums and Private Collections, have taken as their project working at the park under the guidance of the curator, Ms. Mille McGee, a graduate of Winterthur. The students register the various furnishings and research the items with which they are concerned.

University activities relating to the school's programs have been described in Section 1 under the heading of Public Service (page 34). The City of Denton sponsors a Fine Arts Festival annually in which many students participate. Meetings of professional organizations, seminars and workshops at Metroplex furniture markets are often open to student participation.



SEC 3: ADMINISTRATION

## F. Administrative Support and Procedures

## SEC 3: F: 23: The Administrative Organization

During the past decade, the organization of North Texas State University has evolved from a relatively simple structure to a much more complex arrangement. This evolution has been in large measure a process of adapting to rapid growth, diversification of programs in response to demands, and changes in concepts regarding the roles of the administrative staff, the faculty, the students, the alumni, and other interested groups.

Organization charts of present administrative positions and their relationships are presented in Figures 9 and 10. As indicated in the chart illustrated in Figure 10, the Department of Art, in which the interior design program is located, is a unit within the College of Arts and Sciences. It is headed by a Chairman who reports to the Dean of the College who in turn reports to the Vice President for Academic Affairs. The organization of the Department of Art is determined by the Departmental Charter (See Appendix F.23.a.). The Chairman of the Department of Art is assisted in the administration of the department by a Coordinator of Graduate Studies who directs and administers all aspects of the graduate program and a Coordinator of Undergraduate Studies who directs and administers all aspects of the undergraduate programs. Additional administration assistance is provided the Chairman in supervising the Slide Library and the Shop, facilities utilized by the entire department.

The Chairman and the Coordinators are assisted in all major decisions on all matters by an Executive Committee consisting of six elected faculty who represent all ranks. The Chairman of the Department serves as Chairman of the Executive Committee. The Coordinators of Graduate and Undergraduate Studies serve as ex-officio members of the Executive Committee if not duly elected.

There are ten major programs within the Department. These include: advertising art; art education; art history; fashion design; drawing and painting; photography; crafts, including ceramics, jewelry and metalwork, and weaving and fabric design; printmaking; sculpture; and interior design. Each of the major programs is headed by an area coordinator that is named by the Chairman and approved by the Executive Committee. The area coordinators are responsible for establishing the program, counseling students in the area, and coordinating staff assignments.

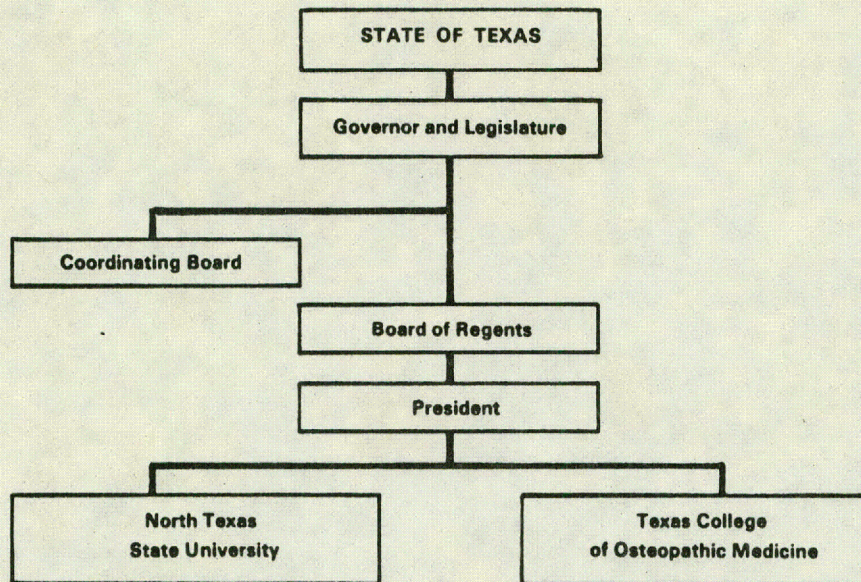


Figure 9 Organization Chart, North Texas State University, Showing Relationship to State Government

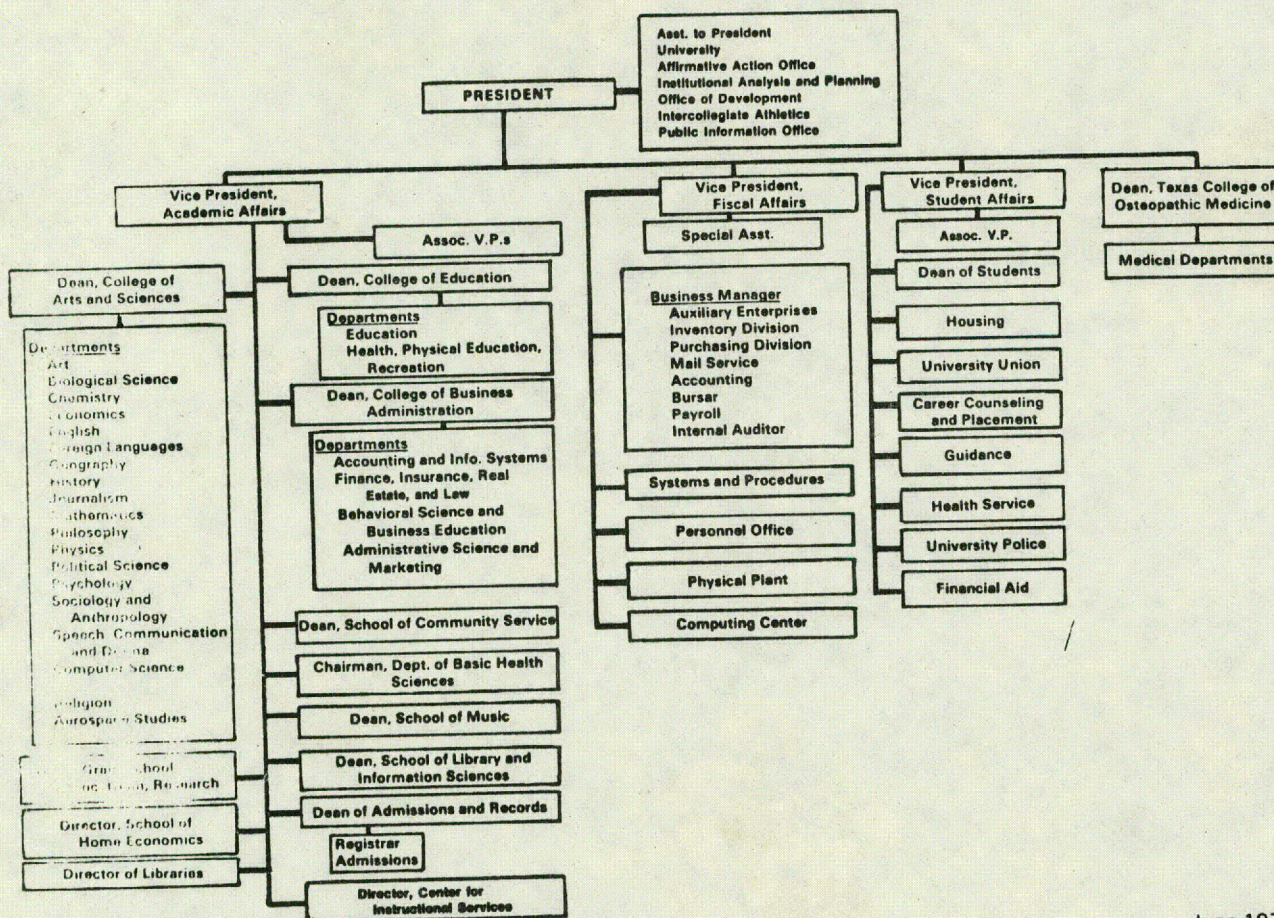


Figure 10 Organization Chart, North Texas State University

June 1975

Another key committee within the Department of Art is the Personnel Committee who works with the Chairman in matters relating to promotion, tenure, and salary. The Personnel Committee consists of seven members elected from the tenured faculty in the Department, with at least four members from the upper two ranks. It is the responsibility of the Personnel Committee to interpret and implement the University guidelines relating to promotion, tenure, and salary.

Two additional elected committees are crucial to the successful operation of the Department. The Undergraduate Committee and the Graduate Committee serving with the Department Chairman and the Coordinator of Undergraduate Studies, five elected members make undergraduate curriculum and schedule recommendations, determine advising undergraduate procedures, administer undergraduate scholarships and awards and coordinates student organizations and activities.

The graduate committee is composed of five elected members, the Department Chairman, and the Coordinator of Graduate Studies. They are responsible for evaluating graduate applicants, determining graduate entrance requirements which are consistent with university standards, general coordination of the graduate curricula and schedule and reviewing and making recommendations regarding applicants for graduate teaching fellows.

The department is further assisted in its operation by a number of appointed committees. A Committee on Committees determines the needed committees and makes committee assignments early in the academic year.

#### SEC 3: F: 24: Policies and Procedures

Policies and procedures regarding Rank, Tenure, Promotions, Retirement, Insurance, Leave of Absence, Sabbaticals, Travel, Consulting Work, Professional Practice, and many other related topics are treated in the Faculty Handbook, which is reproduced in the Appendix (see F.24.a.).

#### SEC 3: F: 25: Program Planning

Two departmental committees are responsible for handling program planning, new course additions, course modifications, and other matters concerning curriculum. These are the Undergraduate Committee and the Graduate Committee. In addition to the faculty members of the Undergraduate Committee, two graduate teaching assistants serve as non-voting members. The specific areas of responsibility for these two committees are delineated in the Departmental Charter (see Appendix F.23.a.). Program

Coordinators submit proposals relating to their major fields for consideration by the committees. Any other faculty member may also initiate proposals.

Decisions of the departmental committees are transmitted to appropriate college and university committees and administrators for final consideration. The forms, "Request for New Course" and "Request for Changes in Existing Courses" are included in the Appendix (F.25).

## G: FINANCIAL SUPPORT AND PROCEDURES

### SEC G: 26: Budget

Colleges and Universities within the State of Texas operate on biennial budgets appropriated by the state legislature. Internally, in the Spring of each year a departmental budget is prepared and submitted to the Dean of the College of Arts and Sciences for the coming academic year. Within the Department of Art, each area is asked to project its needs in terms of staff needs, student labor, travel, maintenance and operation, and capital outlay. These needs are accumulated by the Chairman of the Department and in consultation with the Executive Committee, priorities are determined, a budget request is formulated. The Chairman then has an opportunity to defend the budget at a budget hearing with the Dean and his staff.

*Following is*  
-Table XI provides details of the operating budget of the Department of Art. No separate breakdown for the interior design program is provided because of the integrated nature of all areas within the department.

### SEC G: 27: Faculty Salaries

Table XII indicates nine-month salaries of the Art faculty. These are compared to university-wide salaries of the same rank.

### SEC G: 28: Student Financial Costs and Aids

#### a. Student Costs

Figure 11 contains data pertaining to student costs.

TABLE XI

## Operating Budget of the Department of Art

Category	1974/75	1975/76	1976/77*
<u>Salaries</u>			
Adm./Teaching	\$586,423.77**	\$628,951.05**	\$627,555.00
Summer			Yet to be determined
<u>Research</u>	17,316.00	13,850.00	20,647.00
<u>Visiting Critics</u>	***	***	***
<u>Classified</u>	33,816.96	35,813.35	44,267.00
<u>Student Labor</u>	15,339.50	18,448.69	17,720.00
<u>M &amp; O (supplies, telephone, misc.)</u>	30,737.93	33,494.92	35,300.00
<u>Materials Fee Account</u>	7,142.27	9,338.72	15,400.00
<u>Capital Outlay</u>	11,728.53	22,994.02	12,150.00
<u>Travel</u>	1,793.88	3,558.90	4,600.00

\*Includes summer budgets

\*\*Budgeted Amounts

\*\*\*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.

TABLE XII  
Faculty Salaries

	<u>Lowest</u>	<u>Average</u>	<u>Highest</u>
Professor			
Art	21,973.00	24,254.40	28,000.00
Total Univ.	17,061.00	23,632.00	29,800.00
Assoc. Professor			
Art	15,443.00	18,149.57	20,671.00
Total Univ.	13,019.00	18,818.00	23,800.00
Asst. Professor			
Art	13,196.00	14,406.00	17,789.00
Total Univ.	11,603.00	15,387.00	19,000.00
Instructor			
Art	-0-	-0-	-0-
Total Univ.	10,000.00	12,642.00	15,400.00
Lecturer			
Art*	11,500.00	11,500.00	11,500.00
Total Univ.	9,600.00	11,966.00	16,000.00

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\* Art Department has only one lecturer.

Include Department Chairpersons' salaries.

Annual Tuition:	Resident <u>\$385.00</u>	Non-Resident <u>\$1465.00</u>
Cost of Living:	Room & Board <u>\$1390.00</u>	(Single resident student)
	Estimated books and supplies <u>\$175.00</u>	
	Estimated Miscellaneous items <u>\$725.00</u>	
	Average Total Yearly Cost <u>\$2500.00</u>	

Fig. 11 - Estimated Average Yearly Student Costs.

b. Financial Aid

Table XIII contains information relating to scholarships and loans available to students from various sources.

TABLE XIII

Financial Aid Available To Students

Types	No. & Amount 2 years ago	No. & Amount 1 year ago	No. & Amount Present
Interior Design Scholarships (Earl Herring Award)		1-\$ 100	1-\$ 100
Art Department Awards (Cora E. Stafford Memorial Award)	1-\$ 100	1-\$ 100	2-\$ 100
(Phyllis George Scholarship)			1-\$ 250
Other Scholarships	263-\$ 179,065	303-\$ 152,538	281-\$ 117,728
Loans	1458-\$1,362,221	1222-\$1,151,985	1407-\$1,121,986
Others	381-\$ 143,870	746-\$ 378,865	1248-\$ 893,584

Rounded to the nearest dollar amount.

SEC 4: GENERAL ANALYSIS

## H: OVERALL PROGRAM ANALYSIS:

## SEC 4: H: 29: Strengths and Weaknesses

The following outline lists the major strengths and weaknesses of the Interior Design Program.

Strengths:

- 1) Long-established design-oriented program
- 2) Good reputation among professional designers
- 3) Large number of graduates practicing in field
- 4) A professional degree offered in a broad-based, multipurpose university, with a wide community of resources and interdisciplinary interaction.
- 5) Technical education balanced by creative milieu
- 6) Interaction between undergraduate and graduate programs
- 7) Flexible curriculum which allows students to shape portions of program to suit their individual needs
- 8) A very active student design organization
- 9) Well-defined student advisory procedures
- 10) Well-defined faculty selection, appointment, and promotion procedures
- 11) Faculty projection of a professional climate through (a) degrees and preparation, (b) experience in practice, and (c) association with design organizations
- 12) Programs supported and enriched by resources of a diverse, high quality art department staffed with a creative faculty
- 13) Status of design faculty comparable to other faculty in the university
- 14) Faculty participation in departmental and university governance
- 15) Faculty protection through due process procedures
- 16) Availability of teacher retirement, faculty development leaves, and insurance benefits
- 17) Research opportunities for both students and faculty
- 18) Access to professional, business, and cultural resources of a major regional market center and metropolitan area
- 19) Good, comprehensive, specialized physical facilities with a wide range of spatial accommodations for design activities and functions

Weaknesses:

- 1) High maximum load for studio work (24 contact hours)
- 2) A student-faculty class ratio which is frequently greater than the optimum for studio courses, and a departmental average which is greater than the university average (18-19 as compared to 16.7)



- 3) Inadequate financial support
- 4) Number of teaching fellows disproportionate to full-time faculty (Art: 29 full-time, 11 part-time, 30 teaching fellows)
- 5) Low number of development leaves awarded to faculty (1 for all of art faculty, 0 for interior design faculty)
- 6) Maximum use of assigned space and equipment
- 7) Inadequate staff control of internship program
- 8) Students not sufficiently aware of interdisciplinary opportunities
- 9) Classroom reference materials not fully developed

#### SEC 4: H: 30: Present Plans

There is an institutional concern, enunciated by the president, that there be an identification of those academic areas in which the institution has a potential for excellence and the commitment to the development and allocation of resources to that end. In the belief that the interior design program is within one of these areas of strength,\* there is and will be a continued, concerted effort by the department administration and faculty to gain the needed commitment of support from the university. This support should be applied toward an increase in teaching staff to arrive at a more realistic ratio of students to staff, to reduce the teaching load to a recommended maximum as established by F.I.D.E.R. and the National Association of Schools of Art, to strengthen the graduate faculty, and to bring professionals into the program as adjunct professors. Increased staffing would improve alumni record keeping, enlarge, strengthen, and formalize present internship procedures.

Plans are underway to strengthen methods used to train and supervise inexperienced teachers - these should be implemented by 1977 with the teaching fellows.

Although the state legislature has not appropriated money for development leaves, the university has made every effort to fund such leaves when possible to do so internally. Until the legislature gives more financial support to the development leave program, the faculty must work within the limited framework of institutional resources. Members of the interior design faculty plan to take advantage of available resources in developing the competencies that reinforce their performances as teachers and creative artists and scholars.

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\*The pre-eminence of North Texas State University in the fine arts is supported in the publication, Fine Arts in Texas Colleges and Universities by McGuire, Leach, and Black, a special report prepared for the Coordinating Board, Texas College and University System.

## I: LONG-RANGE GOALS AND PLANS

## SEC 4: I: 31: Background Analysis

The early stages of the evolution of North Texas have been described in this way:

1. 1890-91 - An ambitious private normal, struggling for financial survival and presuming to offer bachelor's and at times master's degrees in many fields.
2. 1901-1906 - A state normal college of high school rank whose president refused to use the legislative title of "college" for the institution since its graduates received virtually no credit for work in higher education.
3. 1906-1912 - A normal college in the process of staking a claim to the entire field of teacher education through the upgrading of standards and the creation of a uniform program in Texas.
4. 1912-1914 - A junior college in transition, working to assure its graduates of junior standing at recognized senior institutions.<sup>1</sup>

By 1922 North Texas had become recognized as a senior college and in 1923 its name was changed to North Texas State Teachers College, at Denton. A similar change was made in the names of the other teacher's colleges in the state, all such schools being under the same Board of Regents.

During the 1930's all departments were urged to plan their curricula with emphasis on usefulness to teachers. Because of this philosophy, there was less concern for requiring courses in Education than in some of the other State Teacher's Colleges, an idea which caused friction with presidents of some of the other state teacher's colleges. These changes were occurring when there was strong opposition from backers of Texas University to the development of the teacher's colleges.

In the latter half of the 1920's there had been efforts made by some teacher's college presidents to add graduate

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<sup>1</sup>Rogers, James L. The Story of North Texas. p. 69

work to the programs of these schools. The president of North Texas at that time felt that this should be approached with caution and that the facilities needed to be strengthened before such programs would be valid. Such strengthening of faculty occurred at North Texas and by 1935 it was one of the two teacher's colleges in the state authorized to begin offering graduate work.

In the mid 1930's, then, North Texas faced these issues:

1. The beginning of graduate study.
2. The question of the function of a teacher college in a society whose educational demands were changing.
3. The problems of staffing an institution which had developed more graduate work of a more complex nature and of organizing itself to fulfill its assignments more effectively.
4. Providing a physical plant for a great expansion in enrollment....<sup>2</sup>

By the end of the decade, the struggles over the education of teachers had resulted in the enlargement of the functions of the institution beyond the single one for which it was formed. By 1942 the Board of Regents had eliminated the requirement for education courses to be included in the graduate programs of all students; such action had been taken earlier in regard to undergraduate programs. In 1945 a study of the faculty resulted in a reorganization of the institution into various schools and colleges.

The increase in students following World War II resulted in a change in "typical" North Texas student. For the first time there were more men than women on the campus, and many of the students were from the Dallas/Ft. Worth area - this had not been true in the past. There was a need for new buildings, both dormitory and classrooms; there was also a struggle for adequate faculty salaries. In 1949 North Texas was removed from the teachers college system, given its own Board of Regents, and its name was changed to North Texas State College. The growth in enrollment during the next fifteen years was phenomenal - 5,282 a record number in 1949 included many veterans, by 1952 the number of students had dropped to 4,449, but by 1964 the enrollment was 11,878. In 1961 the name was changed to North Texas State University by the state legislature.

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<sup>2</sup>Rogers, Ibid.

During the 1960's the development of the Dallas/Ft. Worth metroplex resulted in many changes in the university. The number of commuting students increased, and there was a decrease in the number of students living on campus. During this same decade the graduate programs offered through North Texas greatly increased, as did the professional programs.

When the Art Department was authorized to grant the Bachelor of Fine Arts degree, an important step was made in realizing the major goal of further professionalizing the program, because the B.F.A. requires more hours in the major than did the B.A. degree previously offered. This added concentration often separates those truly aspiring toward professionalism from those not strongly motivated.

On the graduate level the North Texas Art Department grants the Master of Fine Arts, the Doctor of Fine Arts and the Doctor of Philosophy degrees. All of these degree programs are structured to prepare professional designers and design educators. The Master of Art is offered for majors in Art History and Art Education. The doctoral programs are offered through the Federation of North Texas Area Universities, with NTSU the degree-granting institution. The Federation was founded in 1968 to expand and enrich the variety of graduate degrees available to residents of the area by sharing the resources of NTSU and Texas Woman's University, in Denton, and East Texas State University in Commerce. NTSU students are permitted to complete a portion of their graduate work at either or both of the other two institutions.

In summary these trends have occurred in recent years:

1. A shift in the origin of the student body from predominately rural to predominatly urban.
2. A decreasing number of students living on campus and an increasing number of commuters.
3. An increasing emphasis on graduate programs at the university.
4. An increasing average age of the student body.
5. An emphasis on cooperative endeavors with other area institutions of higher education.

## SEC 4: I: 32: Long-Range Goals and Plans

The first goal will be to place emphasis on planning as an activity, on process - a continuous process - rather than product. The instituting of long-range planning will provide a sense of direction which the program has perhaps lacked in the past. This type of outlook will be vital to projecting future costs and assisting in planning for future operations that will make possible a move away from the incremental budgeting method used in the past. The university has recently initiated the development of a new planning and budgeting procedure which will involve long-range planning. The Department of Art has been selected as a pilot unit for the budgeting and planning effort.

Specifically, on the undergraduate level, higher standards of admission and retention in the professional programs are likely to be implemented as a means of improving the quality of the graduates and as a means of selecting from a burgeoning enrollment those most likely to profit from the use of the available facilities. This possibility is now being examined by the Undergraduate Committee. Proposals as to how this goal will be accomplished will be formulated in 1977 by this committee after additional input from area coordinators and faculty has been received.

The program will be ready to move from its present four-and-a-half year curriculum to a five-year curriculum when and if a program of this length becomes a national norm or a standard of accredited programs.

Several years ago North Texas State University was named by the chairman of the Coordinating Board as one of the six major graduate level institutions in the state. North Texas ranks first in the state in graduate enrollment both at the master's and doctoral levels in the fine arts. It is only natural, therefore, that the interior design program which is part of a very strong Department of Art graduate program will seek accreditation in the near future for its graduate program. With this in mind, particular attention in future faculty additions will be given to the building of a faculty even better prepared for the basic tasks of advanced instruction and research.

An effort will be made to utilize to a greater degree the interdisciplinary resources of the university and the newly developing Center of Instructional Services.

An increased emphasis on the goal of developing design leaders, rather than just technicians, will be undertaken.

There must be a stronger move to balance the hypothetical with the practical in design in order to prepare students for future problems, as well as for present problems.



