I, Krista Atkins Nutter, hereby submit this as part of the requirements for the degree of:

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TRACING THE PATHS OF INTERIOR DESIGN EDUCATION

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ABSTRACT

Because it provides efficient, functional, and safe environments as well as shapes people’s experiences, few professions are more consequential than interior design. Yet little research has been done on the history of its professional and educational systems. This thesis will attempt to examine important issues in interior design, including the historical evolution of interior design’s educational system. In examining these issues, it became apparent that significant character and curricular differences are perceived among programs of interior design. They vary with “departmental home” or the branch within which a program is housed in the university setting—architecture, art, and home economics. This study examines the motivations for this situation and elaborates on the influential historical issues contributing to these differences.

The study begins with analysis of the historical development of the three branches of concern in interior design a) the history of architectural education in the United States, based on the early American apprenticeship-style education, the Ecole des Beaux-Arts tradition and Gropius’s Bauhaus system; b) the development of interior design education from fine and applied arts through various types of art schools in the nineteenth century including schools of art and design for women; and c) the development of home economics education through individuals such as Catherine Beecher and others.

Secondly, the thesis utilizes eight case studies of programs of interior design to support ideas in the historical study. Two programs are outlined for each of the three main branches, and an additional two programs from within the same university are also investigated.

Finally, the implications of these educational issues on the profession of interior design will be considered, suggesting changes and improvements in the educational system. The findings indicate the profession could improve in terms of production, quality, status, financial strength, intellect, marketability, media exposure, and political influence. However, most importantly the goal of the thesis is to serve as a catalyst for continued research in these areas of interior design and interior design education.
When they asked where I had graduated from and what type of program I had attended, I attempted to answer my colleagues as completely as I could. I had been one of the top graduates of a program of interior design at a mid-sized, liberal-arts university. The program was housed in a college of Human Environmental Science, and although it had lost its FIDER accreditation shortly before I began there in 1994, the program was improving and working toward its re-accreditation, and I was confident the program would succeed.

“Human Environmental Science—that’s Home Ec., right?” one of my coworkers said. My new colleagues smiled politely and walked away. From that point on I felt my work with the company was constantly in question, and in my mind I frequently returned to the conversation about the program I had attended.

I soon learned that most of my colleagues had attended and graduated from an interior design program within a school of architecture and possessed the attitude that “Everyone knows those programs are better.” I began wondering what made their education better than my own and if I had been cheated. It didn’t take me long to realize that my work was comparable—if not better—than the work of those who had my level of professional experience, regardless of the type of program we had attended. The feelings of my colleagues didn’t appear to be founded in facts; however, I wondered if I was an exception. Were programs of interior design that were related to architecture really better? Did my coworkers’ Bachelors of Science degrees somehow out-weigh my Bachelor of Arts degree?
As I entered graduate school for my Masters of Science in Architecture degree, I realized that I had the opportunity to answer my own questions. However, three years after that conversation with my colleagues, I find myself again in a similar situation. Having nearly completed this research, I spoke with a gentleman on the telephone today regarding my recent application for a tenure-track position in his interior design department. Unfortunately, his program was unable to offer me the position because some of the committee members felt that my background in a home-economics-affiliated interior design program hindered my credentials when I was being considered for the position in their architecture-affiliated program. The representative noted that I had been a strong contender for the position, and my portfolio, teaching experience, and previously published writings were satisfactory, if not impressive, but he suggested that I attempt to distance myself from “certain types” (home economics-affiliated) of programs so as not to be stereotyped or discredited in future applications. I smiled, thought of all I have learned in compiling the research for this thesis, and thanked him and the committee for their consideration and advice. The one thing that I had forgotten was that no matter what conclusions I came to in this research, I would not be able to change the profession and educational system over-night.

This thesis is the culmination of research attempting to answer my longtime questions and curiosities about interior design education in the United States. In addition to questions on the quality of interior design education, I had also often wondered where and when formal interior design education actually began. The thesis outlines the historical development of the profession and educational systems of interior design from its various roots in architecture, art, home economics, and interior decoration.
I began this research with a hypothesis of certain results I expected to find. Some of those findings were realized and others were refuted, making the results all the more interesting. Most importantly, the thesis is an addition to scholarly reflection and discourse that is much needed in the discipline of interior design, and it is my hope that it will influence others to continue in related and extended areas of interior design research in the future.
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I wish to express my great appreciation to all of those individuals who have worked so hard to assist in the preparation of this research and thesis. I value the conversations with Professor Patrick Snadon, thesis committee chair, for all of his knowledge and expertise in architectural and interior design history and his guidance in the preparation of the manuscript. Professor Snadon’s vast knowledge of architectural and interior design history and willingness to lead others through its limitless realm continues to be an inspiration. I gratefully acknowledge the helpfulness of other thesis committee members, Professor Ann Black and Professor David Saile for their contributions to the case study and analysis portions of the research as well as their encouragement and guidance. Additionally, I would like to extend my appreciation to consultant and contributor in matters of present issues in interior design education, Professor Hank Hildebrandt, Chair of the Interior Design Program at the University of Cincinnati; Dr. Charles Sweet from Eastern Kentucky University for graciously contributing to the editing of the manuscript; and all of the representatives and faculty members from each of the eight case-study programs of interior design studied in this thesis for their time and assistance.

I would also like to thank my family, including my husband, mother, father, and brother, for all of their inspiration and support both in my professional and academic endeavors, as well as Professor Marianne Ramsey from Eastern Kentucky University and Lura K. Teter-Justice for their steadfast encouragement and having the insight to see the scholarly potential in a young undergraduate student with an interest in interior design education.
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It [education] is a gift, which distinguishes or ought to distinguish, the architect from the contractor, the decorator from the dealer in furniture . . . The professions had their origin in dedication to human service . . . I should not think it unbecoming if decorators, who are a species of architect, should remember the tradition they share with architects.

--Joseph Hudnut, Dean of the Graduate School of Architecture at Harvard, in a speech given at the 1952 American Institute of Decorators National Conference
Excerpted from John Coy Turpin, *Dorothy Draper and the Emerging Profession of Interior Design*, (1997)
CHAPTER 1
INTRODUCTION:
WHY A STUDY OF INTERIOR DESIGN EDUCATION?

Few professions are more consequential than interior design because not only do interior designers provide efficient, functional, and secure environments concerned with health, safety, and welfare, but they also shape and affect people’s experiences. Yet little research has been done on the history of the interior design professional and educational systems. When searching for sources on the history of interior design, most often one finds resources illustrating the history of furniture, textiles, and architecture. Very rarely can one discover a comprehensive account of the origins and evolution of the interior design profession or its educational system, and what little information does exist, as this thesis will show, extends over many disciplines and years of study. Interior design is an important profession—with interior designers offering expert knowledge, guidance, and service to clients and the public. In this sense, the professionals creating the environments of the world have great influence and responsibility. Because it is through education that these professionals gain the fundamental knowledge in their fields, this thesis will attempt to examine several issues in the educational system of interior design at institutions of higher learning, including the historical development and evolution of the educational system itself. The focus will be on interior design, but it is likely that similar issues may be relevant to a number of other fields.

Why is there a lack of scholarship on the history of the interior design profession? Other researchers in this field have experienced similar difficulties. In his Master’s thesis, John Coy Turpin writes there is “a deficiency in scholarly literature in interior design,” and “while survey
books present a growing understanding and interpretation of historic styles and periods, they rarely introduce the human element; the designers, the clients, the end-users, especially when discussing twentieth-century interiors.”¹ If, as Turpin states, scholarly literature on the history of interior design is “minimal at best,”² then scholarly literature on the historical development of interior design education is nearly non-existent. One reason for this lack of scholarship may be that the profession of interior design views late nineteenth-century and early twentieth-century decorators as a “liability in their movement; mainly because much of the population . . . does not understand the difference [between interior decorators and interior designers].”³ Several other factors contribute to this problem including the misconception that interior design is inferior to architecture based on gender and spatial considerations—and that interior design is subordinated because it is a predominately female profession and also because it is a profession that focuses on the interior as opposed to the exterior environment. The interiority and feminine characteristics of interior design have discouraged serious scholarship in the field. Additionally, the complex history and evolution of interior design—through many different disciplines—has also made research difficult and sources sparse.

The current field of interior design is laden with conflict. There are gender conflicts concerning the historical role of women in architecture and art as well as the more contemporary role of men in design and home economics; conflicts of status among the main disciplines affiliated with interior design in education; conflicts regarding the origin of interior design

¹ John Coy Turpin, Dorothy Draper and the Emerging Profession of Interior Design (University of Cincinnati Thesis for a Master of Science in Architecture degree, 1997) 5.
² Turpin i.
³ Turpin 5.
through home economics; and professional and political conflicts regarding the ongoing desire for interior designers to become licensed and titled professionals. These conflicts also create certain complexities and difficulties in scholarly research—especially historical research.

Inconsistency in the understanding of interior design and the responsibilities of interior designers is also a significant obstacle in research. The wide range of philosophies in and definitions of interior design contribute to the inconsistencies of the profession. While variety, creativity, and richness are all valued both in education and the profession of interior design, it is the movement for a more regulated (and thus respected) profession that is at the same time encouraging a decrease in variety and an increase in uniformity in the training of interior designers. In order to fully understand the implications of this trend, it may be useful to further elaborate on the formal concept of professionalization.

Professionalization in America began with the development and rise of the middle-class in the late nineteenth and early twentieth centuries (1870-1900s). The American Association of Science was founded in 1848 and was followed by many other associations for various professions such as, social work (1874), librarianship (1876), law (1878), and accounting (1881). University programs of education for many professions were also founded during this time with dentistry in 1867, and architecture and pharmacy in 1868. Following the development of professional organizations and university education, state licensure for certain professions began with dentistry in 1868, veterinary medicine in 1886, accounting in 1896, and architecture in 1897. As discussed in the 1988 American Institute of Architects publication, The Architecture Profession by Dana Cuff, professionalization affords certain rights and privileges including

respect and prestige, a certain degree of autonomy and authority, increased compensation, and a “standard of reasonable care to judge appropriateness of a professional action.”\textsuperscript{5} The obligations of the profession then, are to establish and maintain “standards for admission and practice; to protect public health, safety and welfare; and to consider the public good when working for an individual client, thus respecting public welfare over personal gain.”\textsuperscript{6} Characteristics of a profession usually include requirements for rigorous education in order to provide expertise, theoretical and practical knowledge, requirements for licensure as a means to protect the health, safety, and welfare of the public, participation in discourse often utilizing technical language not easily understood by those outside of the profession, and a system of organization including professional association. Professions also have a tendency toward specialization that then increases the need for management and collaboration with other specialized professionals.\textsuperscript{7} Given this understanding of professionalization as the movement toward all of the points mentioned above, we will now consider the profession and educational system of interior design.

It can be estimated at this time that there are five hundred or more programs of interior design education in the United States, varying in length and content.\textsuperscript{8} According to the Foundation for Interior Design Education Research (FIDER) website, approximately one hundred and fifteen or so of these programs are considered Professional Degree Programs


\textsuperscript{6} Cuff 1.  

\textsuperscript{7} Cuff 2-8.  

\textsuperscript{8} Hank Hildebrandt, Interviews with the author, University of Cincinnati, MS Arch Program, Winter 2001.
(requiring at least four years of study) accredited by FIDER. This variety in type and quality of programs has created an unclear understanding of interior design among professionals, educators, and the general public. The very essence of a professional movement emphasizes control over professional practices, a decrease in variety, and an increase in uniformity. Currently, the strength of many disciplines, professions, and educational systems is judged on this increase in uniformity and decrease in variety. The professions of medicine, law, and architecture all went through similar movements in the nineteenth and earlier-twentieth-centuries. The difference here is that while architecture was going through this evolution, there was also a strong societal tendency toward uniformity and specialization, which positively encouraged professionalization. In a sense, the times accommodated the movement, and thus architecture adapted fairly quickly to its professional and educational standards. Now, however, society and individuals—especially in the creative professions—seem to be placing greater emphasis on individuality, variety, and the unique. In this case, the times contradict the professionalization movement. This conflict may be one of the reasons interior design is finding such difficulty in its process of professionalization. While many professionals are encouraging a unified application of standards by which to evaluate the profession and its educational system, others also are upholding the richness, creativity, and variety in the historic traditions of interior design—those who see the value in the individuality of the many programs of interior design.

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Another example of the unclear understanding of interior design is the general public’s lack of understanding of the attempt to distinguish “interior design” from “interior decorating.” Many more individuals, for instance, seem to have a better understanding of the difference between an architect and a builder. This understanding exists because architecture has established itself through its professionalization movement and situated itself by definition in a unique position relative to its related professions. Interior design, while striving toward this goal, has not yet reached this point. One particular obstacle in the process of the professionalization in interior design traditionally is the lack of a unified professional organization. Many professional organizations in interior design have been established from 1931 to most recently in 1994. Currently, there are two professional organizations for interior designers, in contrast to the one professional organization for architecture. This single unified approach to professional representation and congregation has strengthened architecture as a profession and continues to serve as an obstacle to the professionalization of interior design.

Another obstacle to the professionalization of interior design is gender. Like the professions of nursing and midwifery, interior design has struggled through more than a century of gender discrimination. Like medicine in relation to nursing, the traditionally “male” profession of architecture has historically placed interior design in a subservient or inferior role to architecture. Ironically, architecture educators can often be found teaching interior design.

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10 In addition to the definition outlined by the National Council for Interior Design Qualification (NCIDQ), (See Appendix C) general distinctions between interior design and interior decoration are evident in the amount and level of formal education and professional experience required. Some states also require an interior designer to become licensed by passing a competency and skills examination. The level of knowledge and expertise of an interior designer is generally—especially in areas such as environmental systems and lighting—considered to be higher than that of a decorator. Designers also practice in both the commercial and residential sectors, while decorators are generally restricted to residential spaces.
courses as well. The interesting point here is that most of these educators possess little or no training in the field of interior design, but feel confident enough to teach interiors topics. This overlapping of public and sometimes academic identities creates an ongoing problem for the unification and professionalization of the field of interior design. Therefore, the task for interior design now is not only to distinguish itself from interior decorating, but also from architecture, and to establish or focus on a realm of specialized knowledge and service unique to interior design. In later chapters this problem of gender discrimination in interior design will be elaborated, discussing the roles of women and interior design through the evolution of various disciplines related to interior design. The development of interior design professional and educational systems is laced with examples of gender discrimination—from the placing of female schools of design in dimly lit basements of male schools to the segregation of female students at the Bauhaus in the Weaving Workshop—which further elucidates the struggle of the profession and education to establish themselves. These factors continually contribute to the unclear position of interior design in the professional world today.

Research into the development of interior design and its educational systems reveals a diverse and eclectic origin. Currently, there exist three predominant locations for programs training interior designers within the American educational system of interior design. These locations are architecture, art, and home economics. Prior to the movement for professionalization, however, interior designers were educated in a myriad of other possible ways that were more “female friendly” and not unrelated to these three disciplines, including an apprenticeship with an interior decorating firm, antique retailing, and so on. Professionalization has reduced these possibilities to three, and research into the origins of interior design from within these three disciplines shows that gender continues to be a very apparent issue.
Origins

This study originates from an interest in the educational systems presently driving interior design curricula in the United States; thus, this thesis is limited to the analysis and review of the historical development and current programs of interior design education in the United States only. In addition, because the majority of interior design programs are based in the liberal arts university system, this thesis will be primarily concerned with those types of programs and institutions. Additional or future research concerning technical, professional, or trade schools may prove to be worthwhile.

Important ideas in this study include those issues relevant to interior design education today, such as: How and by whom is the curriculum for interior design programs regulated? How was that curriculum developed? What has influenced the contents of contemporary interior design curricula? How do different programs of interior design compare? What are their similarities and differences? What causes these similarities and differences? Exploration of these questions has led to the observation of three “departmental homes” of interior design programs in their collegiate or university settings. These “homes” or tracks of interior design education appear to have emerged gradually from a greater number and wider variety of interior design education options historically. Reasons for the emergence of these three tracks are linked to the movement for professionalization. In order to avoid the perceived hierarchy among programs belonging to these locations, they are listed here and will be considered throughout this thesis alphabetically: 1) architecture, 2) art, and 3) home economics. This perceived hierarchy will be discussed in concluding chapters. In order to answer the questions listed above, this thesis hypothesizes that the character of an interior design program is based on its departmental home or results from the other disciplines with which it is closely affiliated within its university.
setting. A closer examination of the traditions of interior design education from its origins in architecture, art, and home economics will provide a more complete and sensitive understanding of the development of education in interior design.

A Two-Part Thesis

The first part of this thesis is an analysis of the historical development of the three departmental locations of interior design programs in American universities. This analysis includes research outlining the origins of architectural, art, and home economics education in the United States, as well as the emergence of interior design education in each. The second part of the thesis includes a summary of important themes found in the historical research, with case-study programs to be used as examples of these themes and conclusions. These case-study examples include eight undergraduate programs of interior design accredited by the Foundation of Interior Design Education Research (FIDER). In addition to general data and descriptions obtained from the college catalogs or program literature, a four-page survey was developed (see Appendix A) and distributed, to be completed by department chairpersons or upper-level representatives from each program. It should be noted that this study is meant to be a narrative comparison and analysis of only the literature reviewed and of the eight individual programs of interior design surveyed. The case study portion of the thesis is included to serve as supporting examples of themes and conclusions arrived at from the historic research. It is a translation of the author’s findings after interpreting responses from each representative who in turn interpreted the survey questions and conditions of each program subjectively, but to the best of his or her ability. The case study data is included as supporting information to conclusions and issues that occurred in the historical research. These case studies are not meant to be a statistical or
scientific study in any way; however, findings here may very well prompt such research in the future.

Literature /Historiography

Because of the two-part format of the thesis, literature from various disciplines was explored and reviewed. Literature reviewed for the case study portion of the thesis included publications from the eight interior design programs and their universities, and published information from FIDER, the International Interior Design Association (IIDA), the American Society of Interior Designers (ASID), and the Interior Design Educator’s Council (IDEC). The historical research included reviews of several sources outlining the development of architectural education, fine and applied arts education—specifically in schools of art and design for women—and home economics education. In addition, feminist analyses of the development of the architectural profession and architectural education place interior design education midway between architecture and home economics.

Works recording the history of the architectural profession and its educational systems are vast. Among these are Spiro Kostof’s *The Architect: Chapters in the History of the Profession* (1977), a collection of essays by various authors discussing historical developments influential to world architecture; Arthur Drexler’s *The Architecture of the Ecole des Beaux-Arts* (1977), a work outlining the development of the Beaux-Arts tradition; and Walter Gropius’ *Scope of Total Architecture* (1955), which describes the structure for his curriculum at the Bauhaus. Other sources included Mary N. Wood’s *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (1999); Dana Cuff’s *Architecture: The Story of*
Practiced (1991); the Association of Collegiate Schools of Architecture’s (ACSA) article, Architectural Education—A Brief History which appeared on the ACSA website June 1, 2000; and several essays from Joan Ockman’s anthology of architectural works entitled Architecture Culture: 1943-1968 (1993).

Writings dedicated to the historical development of art education in the United States include Peter Smith’s The History of American Art Education (1996) and Women in the Nineteenth Century Art World: Schools of Art and Design for Women in London and Philadelphia (1998) by F.Graeme Chalmers. It seems that the practice of interior design did not evolve in the coeducational fine art schools, but rather in the schools of design dedicated to women only. Chalmers’ book outlines the establishment of two schools of design for women—the Female School of Design in London and the Philadelphia School of Design for Women.

Writing devoted to the rise of interior design education in home economics overlaps disciplines. Feminist writings on the development of interior design within architecture often cite writings that are also considered to be a part of the home economics realm of research. Hence, the sources outlining the development of home economics education are from home economic backgrounds, as well as feminist and architectural backgrounds. These works include a Master’s thesis by Susan M. Graves, A Feminist Analysis of the Profession and Professionalization of Interior Design, (1994); a collection of writings, Definitive Themes in Home Economics and Their Impact on Families 1909-1984 (1984); a collection of works by women architects, Women in Architecture: A Historic and Contemporary Perspective edited by Susana Torre (1977); a chapter by Louise Jones, “Infusing Universal Design into the Interior Design Curriculum” in the Universal Design Handbook edited by Wolfgang F.E. Preiser, and

A comparative analysis of these works reveals the relationships between programs of interior design. This type of analysis can link the historical development of interior design education with broader social and economic issues that may have influenced the emergence of the interior design profession, as well as the three departmental “homes” themselves. These broader issues can also be linked to the timeline of interior design education milestones, such as the founding of the Philadelphia School of Design for Women in 1848, the development of commercial interior decoration through individuals such as Dorothy Draper, the beginnings of formal interior design education in the liberal arts university setting, the founding of various professional organizations, and the movements toward licensing and titling of interior design professionals (See Appendix D). These conclusions and others will be further discussed in later chapters.

A Better Understanding of Interior Design Education

Many people are not aware of the intricacies of the practice of interior design, and perhaps a thorough description of the practice and education of interior design—both historically and currently—will clarify subsequent points in this thesis. Interior design is not only a term used to describe the act of designing an interior space as a whole, but more completely describes the process by which all of the components in an interior are created as well. For instance, although weaving a tapestry is not in itself considered interior design, it is an act that creates an element that is found within the designed interior space and thus shall be considered in this thesis to be a part of the realm of interior design. Similarly, crafts such as woodcarving, embroidery,
pottery, and the design of carpets, wall coverings, and textiles are all considered to be an integral part of interior design. Consequently, education and training in these crafts also contributed to the development of education in interior design. Many roots of the interior design profession and educational system can be traced back to women of the nineteenth-century who were trained in these and other crafts. Many schools and classes offering training in these crafts played an important role in the development of later art, design, and craft schools. Interior design most definitely traces its roots back to the applied and industrial arts of cities like Cincinnati, Philadelphia, Chicago, and New York, where industrialization was key to the development of many professions.

When beginning this research, the author established a hypothesis of expected findings. Interior design programs located within schools of architecture were expected to require more rigorous requirements for admission, a higher number of “technical skills” classes required, and a lower number of classes required in the areas of textiles and “creative skills.” It was also expected that architecturally-related programs would have higher numbers of male students, while those programs related to home economics would be female dominated. Some of these findings were realized and others were not. What follows are not only answers to the above questions, but also the emergence of other, unexpected questions which suggest continued research in the field of interior design education.
I don’t call them interior decorators, I call them *inferior desecrators*.

--Frank Lloyd Wright in a speech given at the 1952 American Institute of Decorators National Conference
Excerpted from John Coy Turpin, *Dorothy Draper and the Emerging Profession of Interior Design*, (1997)
Early American Architectural Educations

In her book, *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (1999), Mary N. Woods discusses the earliest American architectural education systems. One of the first attempts at offering education concerned with the built environment was Thomas Nevell’s Master Carpenters' School in Philadelphia in 1771-1773. When the Revolutionary War forced him to close the school, published builders’ guides became the textbooks of home-study courses for builders and carpenters. (It is possible that the first women architects of the nineteenth-century may have been educated this way).\(^{11}\) As with schools for the fine arts, drawing schools and builders guides allowed pupils to enroll for a fee in an apprenticeship-type role. In this case, students would pay a fee to be an apprentice to a Master builder, carpenter, or architect (usually a non-American like the first practicing architect in America, Englishman Benjamin Henry Latrobe) for a period of approximately seven years. There is no record of a woman architectural apprentice until the 1890 census which lists 198 women carpenters and joiners, and 41 women brick and stonemasons. Race usually played less of a role in obtaining an apprenticeship than gender.\(^{12}\)

With industrialization, Americans found paying work in factories and no longer desired to pay a fee in order to be an apprentice. Builders, carpenters, and architects soon began paying


\(^{12}\) Woods 53.
their apprentices. Many well-known and high profile architects still charged a “pupilage fee” in Europe, but most American architects, including Latrobe, did not. Instead, students or apprentices received no pay for the first two years of work, but would be paid for work beyond that. Latrobe’s students studied theory and history in the winter and professional practice in the summer due to the American climate and construction periods.\textsuperscript{13}

In the early nineteenth-century, free or affordable mechanics’ institutes like the Franklin Institute in Philadelphia offered “lectures, evening classes, libraries, drawing and model collections, and trade exhibitions.”\textsuperscript{14} Students there also studied mathematics, chemistry, machinery, drafting, poetry, literature, and language—similar to the contemporary liberal arts architectural education. As pressure for the professionalization of architecture began to increase prior to the Civil War, probably due in part to Latrobe’s lasting influence on Thomas Jefferson from his time spent working on the Capitol, Jefferson—having been self-trained in architecture himself—encouraged the formation of architectural degree programs at American universities. This thrust of architecture into American Universities resulted in the decline of mechanics’ institutes after the end of the war in 1865. In response to pressure from the American Institute of Architects (AIA)—formed in 1857—for professionalization that would distance architecture from the practice of building, architecture entered the existing American university system first at The Massachusetts Institute of Technology in 1868, with Cornell University following in 1871 and the University of Illinois in 1873.\textsuperscript{15} The first all-African American college offering a

\textsuperscript{13} Woods 60.

\textsuperscript{14} Woods 58.

\textsuperscript{15} Woods 68.
program of architecture was Tuskegee Institute in Alabama in the 1890s. Many of these first architectural programs, if not initially then eventually, employed Ecole des Beaux-Arts trained instructors who taught traditional Ecole methods. One exception was Tuskegee Institute where students worked on campus architectural and building projects in a “hands-on” capacity as well as in the classroom (Fig. 2 and 3). Founded by Booker T. Washington, the entire campus of Tuskegee was self-sufficient. Agriculture students grew food for the entire campus, bricks were made in the on-campus brick kiln, and buildings were designed and constructed by the architectural program students.16 This form of architectural education at Tuskegee serves as an early example of the co-operative or professional practice-emphasized architectural training.

The most influential schools to education (not always to the architectural profession) were those that eventually followed the Beaux-Arts style of “studio projects, competitions, and design juries” such as Columbia, Harvard, and the University of Pennsylvania. The Beaux-Arts idea of “architecture as fine art” produced fine draftsmen for offices, which supported the evolution of architectural practice from the single-person practice to the large corporate firm.17

16 Woods 73.

17 Woods 81.
Figure 1. Students in Drafting Room of Columbia University, 1900, from Mary N. Woods, *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (University of California Press, 1999.)

Figure 2. Mechanical drawing class, Tuskegee Institute circa 1890s, from Mary N. Woods, *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (University of California Press, 1999.)
Figure 3. Students framing a roof, Tuskegee Institute circa 1890s, from Mary N. Woods, From Craft to Profession: The Practice of Architecture in Nineteenth-Century America (University of California Press, 1999.)
The Ecole des Beaux-Arts

The first major influence on early organized architectural education in America was the Ecole des Beaux-Arts tradition from France. Known to have a well-organized curriculum, a rational design theory, and government patronage, the “Architecture as Art” philosophy of the Ecole des Beaux-Art stressed traditional classicism. The concepts of a studio course structure, design competitions, and juried critiques in architectural education were implemented in this system. As architecture began to compare itself to law and medicine as a “learned profession,” and not vocational, “The ultimate purpose of the Beaux-Arts Movement was to raise the status of the profession.” Hence, “education was to be a key factor on the professionalization of architecture.”

In the early 1900’s, Harvard, The Massachusetts Institute of Technology, and the University of Pennsylvania all employed French Ecole des Beaux-Arts graduates on their staffs. Interestingly, Americans Louis Sullivan, who had attended the Ecole in France, and Frank Lloyd Wright, who declined a four-year sponsorship to the Ecole, both resisted the Beaux-Arts tradition. Other Americans studied at the Ecole, such as Richard Morris Hunt, who was the first American to attend the Ecole (from 1845-1853), and H. H. Richardson who followed him. Both Hunt and Richardson returned to America to practice and teach in the apprentice/office setting and believed architecture had a strong alliance with the fine arts and “dissociation from crafts.”

This Ecole style of architectural education remained in effect in America until the late 1930’s, when Bauhaus Masters came to American architectural education at Harvard University, the Illinois Institute of Technology, and others.

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As explained in *The Beaux-Arts Tradition in French Architecture* (1980), by Donald Drew Egbert, the Beaux-Arts curriculum included exercises in imagination, that is, works that were never built. Students were given a program and expected to follow a strict set of procedural guidelines for the completion of a design solution. These exercises began with an *esquisse*, a preliminary plan or outline of a design solution using small-scaled and highly generalized sketches. Working drawings or sketches most frequently followed the *esquisse*, with the project culminating in mechanically drawn finished plans, elevations, and sections. Three-dimensional models or perspective drawings were almost never required; imitation of good or ideal proportions and an adherence to the classical tradition were strongly encouraged. This typical academic approach followed the concept that “good design is founded on the Aristotelian principles of order, symmetry, harmony, and proportion rationally formulated on the basis of particular examples apprehended through the senses.” The Beaux-Arts tradition also supported the notion of a “hierarchy of architectural and other artistic programs arranged in descending order . . . programs at the top are those monumental buildings possessing the most universality and permanent value . . . whereas at the bottom are the least universal and monumental.”

Hence, works for the lower social class of people were considered lower on the hierarchy of importance or permanence.

The curricula that became most utilized in American architectural programs included a class format that resembled a stepped pyramid, with the bottom representing the preparation for admission into the Ecole. After admission, a student was placed in the Second Class, followed by the First Class, and was eventually allowed to submit an entry into the Grand Prix design.

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competition. At the very top of the pyramid stood the student who was considered to be the best of the Ecole. The school required no tuition, only the passing of an admissions exam; however, until the late 1800’s, only men were allowed admission to the school. The curriculum format included lectures, which were presented publicly twice a week in the school’s early years. This technique was an attempt to publicly raise the status of architects from craftsmen to philosophers. In addition to the lectures, “the Academy sought to evolve universal principles of architecture” through studios, or concours, in emulation, sketching, rendering, general construction, mathematics, perspective, architectural composition, and analyzing elements.21 These concours were actually competitions by which the students were judged. Subordinate concours included dessin, or drawing, and history. Although the Beaux-Art tradition encouraged the students to study and design at their own pace, there was much rivalry and competition among those participating in the Grand Prix design competitions.

The Bauhaus

The next major influential system in the history of modern architectural education is, of course, the Bauhaus and the resulting Modern Movement, founded by Walter Gropius (Fig 4). In his book The Scope of Total Architecture, Gropius states that as schools for applied art arose in Germany, he felt that the schools didn’t go quite far enough in the educating of architects and craftsmen. Gropius began his concept for a deeply concentrated course of studies to educate and train students in the fields of architecture and handicrafts. Since during World War II Gropius and many of the Bauhaus Masters came to the United States and headed some of the top

architectural programs in America, it is helpful to discuss the curriculum that developed for the Bauhaus. Gropius’s preliminary course at the Bauhaus was “A complete co-ordinating training with all handicrafts, in technique, and in form, with the object of teamwork in building serving as
the basis.”22 The preliminary course, lasting six months, introduced proportion, scale, rhythm, light, and color while allowing the student to experience working with many tools and materials. The intention was to ripen intelligence, feelings, and ideas, evolving the student into a “complete being.”23 The next course, The Language of Vision, introduced a special language or grammar of design, including theories of proportion, optical illusion, and color. Then the Workshop Training course allowed each student to enter his choice of specialty workshop. Here the student in the first generation studied under two masters—one a master of design, and the other a handicraft master. As time went on and in subsequent generations, many former students returned to the Bauhaus to teach, at which time only one master was needed since he had been trained and had mastered both the design and the craft. During this course, students developed an intimate knowledge of materials and working processes. In addition to learning to work with the materials by hand, each student was sent to the factories to learn the “methods of production on an industrial scale.”24 In addition, the Bauhaus also brought in skilled factory workers to teach and discuss issues related to industry with the masters and students. This training in handiwork and design continued for three years, at the end of which the Masters of the Bauhaus and the Chamber of Handicrafts gave students an examination. Successful completion of the examination entitled the student to the Journeyman’s Certificate. The next course, for those wishing to proceed, was the training of building practice. Students co-operated on building sites, performing experiments with new building materials, perfecting draftsmanship, and learning


23 Gropius 12.

24 Gropius 15.
engineering and additional design. At this time the Master Certificate was awarded, and students became either professional architects, other industry professionals, or teachers, based on each student’s skills or “special gifts.” Those students not capable of going on into the “complex task of the architect’s profession” became craftsmen.\textsuperscript{25} In his discussion of the curriculum for the Bauhaus, Gropius also emphasizes the importance of selecting the right teachers and also the importance of giving the teachers space and time to continue their own personal or private work so as not to have teachers growing tired or hardened.\textsuperscript{26} In another section of the book, Gropius goes into further detail, describing the nature of the overall education in the school. He stresses that great care should be taken to ensure that the importance of art is encouraged in education from nursery school throughout a student’s education. Gropius also stresses consistency and a “unilateral curriculum” being maintained in the beginning portion of training until a student has reached a certain maturity so as not to confuse the student. A “common denominator” or foundation of core courses in design and an emphasis on practical design also provides a strong basis for the student’s early training. In addition, the experimental workshop, combined with preliminary design courses, professional training, and field experience, according to Gropius, should all fall in sequence in a student’s education, and only at the end of this sequence and after all other courses, should a student be exposed to history. Gropius believed that history, by coming near the end of the studies, should be used only to reinforce the education. The total program was intensive, lasting only three to four years. Finally, Gropius felt that only those teachers who had professional or practical experience of their own were suitable to teach at the

\textsuperscript{25} Gropius 17.

\textsuperscript{26} Groipus 18.
Bauhaus, and also that smaller schools and classes greatly benefited students of art and architecture.\textsuperscript{27}

The only workshop of the Bauhaus to remain in operation throughout the existence of the school was the Weaving Workshop, into which female students interested in attending the Bauhaus were assigned. This successful and profitable workshop was nearly forgotten due to the low hierarchical status of both women and textiles. During difficult financial times, the Bauhaus sold products from the very productive textile studio to help support the school. The practice of selling student designs and products was a predominant part of the overall theory of the Bauhaus, as student designs from all of the workshops were sold to industry to help support the school and the students. Subsequently, the Weaving Workshop developed two separate divisions—Experimental and Production.\textsuperscript{28} Most of the women of the Weaving Workshop received little recognition for their work and rarely became known as designers. The exception, Lilly Reich, who was appointed as the Director of the Weaving Workshop in 1932, had earned a reputation as a designer of fashion, furniture, and interiors and exhibitions. She is known to have assisted Mies van der Rohe with designs for the furniture and interiors for many of his projects. Although a great deal of interior and furniture design took place at the Bauhaus, the Bauhaus curriculum and philosophy reveal a noticeable lack of discussion of interior design or development of interior spaces. However some believe that many of the studios taught by Reich were in

\textsuperscript{27} Gropius 43-57.

“interior design,” and also important to note is the fact that Reich often signed her drawings, “innen architekt,” meaning “interior architect/interior designer.”

The role of women in the Bauhaus-Modern Movement tradition of architectural education in the United States also seems scarce. In the 1946-1947 Harvard University Graduate School of Design Bulletin, in which Walter Gropius is noted as the Chairman of the Department of Architecture, there is only one woman on the list of architectural and design faculty (other than two librarians and a secretary.) That woman is Catherine Bauer, A.M., and she is described as a “Lecturer on Housing.” This evidence could reveal a trace of interior design education emerging from the United States Bauhaus educational system, as well as the association of women with the home, domestic architecture, and their influence in housing research as well.

Also excerpted from the Bulletin is an outline of curriculum and courses required in the Graduate School of Design. In the first year of studies, required courses include Design I, which discussed “the introductory experiences in design and expression”; Planning I, which illustrated the technique of shelter and site problems; Construction I, which consisted of lectures, discussions, laboratory exercises, and field trips; and Architecture 3, which further developed the “drawing skills essential to these studies.” Students were also required to pass three elective courses in the first year and two electives in each of the following years. After the first year, which was two terms, graduates could expect to have completed their studies for a Bachelor of Architecture degree in five to six more terms, as the students were encouraged to study at their own pace.

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29 Patrick Snadon, Interviews with and notes to the author, University of Cincinnati, MS Arch Program, Winter 2000.


31 Herdeg 114.
Additional courses included Architecture 2b, 2c, 4b, 4d, 4e, 5b, 6, and a Thesis. Those students desiring to continue on to receive a Master’s Degree in Architecture were offered a course of advanced study, Architecture 2d, which included research, detailing of structural elements, computation of building operational costs and financing, and the study of professional practice. Also included in the Harvard University Graduate School of Design Bulletin were the course descriptions for all of the above courses. The similarities between Gropius’s original Bauhaus program and that of the Harvard program in the United States are very evident. Yet he also had to adapt himself and his ideals to the context of the American liberal arts university setting.

The Next Generation of American Architectural Education

Prior to and upon the closure of the Bauhaus in Germany, many Bauhaus instructors immigrated to the United States in the 1930s and 1940s, and began teaching in American architectural schools. Among them were Gropius at Harvard; Laszlo Moholy-Nagy at the New Bauhaus in Chicago (which later consolidated with the Illinois Institute of Technology); Joseph Albers at Black Mountain College in Asheville, North Carolina; and Mies van der Rohe at the Amour Institute of Technology (later the Illinois Institute of Technology); thus, the Bauhaus ideals were soon strongly established in the United States. Architectural programs at American colleges and universities began changing their curricula to include the \textit{vorkurs} or preliminary course. In 1934, one year after the Nazis forced the closure of the Bauhaus in Germany, the

\begin{itemize}
\item[32] Herdeg 116.
\item[34] Weltge 10.
\end{itemize}
architectural program at Columbia University replaced its French methods with those ideals exemplified by the modernist German Bauhaus. Architectural history was almost entirely disregarded in the new educational system. In fact, at the University of Pennsylvania, the architectural history faculty was relocated out of the architecture department and to another part of campus during the Bauhaus-inspired years. As Klaus Herdeg wrote in 1983, “A survey of American architectural schools would almost certainly reveal that, even today, a great majority of them adhere consciously or unconsciously to a Bauhaus-inspired curriculum.” Although since the decline of the Modernist Movement, contemporary American architectural education may have drifted away from the Bauhaus educational structure, Bauhaus ideals still remain in the educational system of interior design and the fine arts. The Foundation for Interior Design Education Research (FIDER) also supports, to an extent, the Bauhaus-inspired curricular structure as evident from their published guidelines for programs of interior design. American programs of architecture certainly adapted to include the Bauhaus ideals within their curricula, but it is also important to note that the Bauhaus ideals and curricula were also modified in order to fit in to the already established American university system. It appears that although the Bauhaus was willing to focus on interiors in Germany, the architectural education system that

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37 Herdeg 12.
developed in the U.S. was not concerned with designing interiors.\textsuperscript{38} Several reasons for this shift will be put forward in a later chapter.

\textbf{The Role of Interior Design and Women in American Architectural Education}

While the role of interior design as emerging from architectural education has not yet been established, it must be noted that in the time of the modernist idea of “architect as Master Designer of all things,” many professionals of the time, including craftsmen and designers, have not been noted or recognized until recently. It is now known that cabinet-maker and designer George Niedecken collaborated with Frank Lloyd Wright on a number of projects and may be responsible for a great deal of Wright’s interiors and furnishings.\textsuperscript{39} This finding contradicts the belief that Wright conceived and executed the design of every piece of architectural work in his projects including interiors and furnishings. From this example one can easily see how female designers, decorators, and applied artist as well could have been easily overshadowed.

One particular area this research does not address is the roles of interior design, decoration, and women at the Ecole des Beaux Art in Paris. It would be interesting to discover the capacity that women served in—not only as students, but also as educators and professionals—at the Ecole. Discussions pertaining to women or interior design in any of the writings on the Ecole reviewed in this thesis are very sparse at best. Future academic study in this area would certainly be fruitful.

The Bauhaus Weaving Workshop, said to be the beginnings of the modern textile industry, was also very involved in a number of exhibitions and outside projects of the male

\textsuperscript{38} Snadon.

architects of the school. Walter Gropius often brought in designers from the Weaving and other workshop to work on interiors and textiles, as well as coordinate with other crafts on a job. The women in the Weaving workshop often collaborated with the other workshops such as the Carpentry Workshop, for which the women designed upholstery to go on the chairs designed there. ⁴⁰ Many of the women were experimenting with some of the same elements and principles as their male counterpart students and even their instructors. “In her weavings [Benita] Otte experimented with [Johannes] Itten’s light and dark contrast and [Paul] Klee’s color theories.” ⁴¹ Hence, there is a strong resemblance among the works of paintings, etchings, and metalwork with the weavings.

The more recent history of architectural education tells the story of the female architectural student, who although able to complete the proper schooling, was discouraged from practicing professionally. Most of these women, according to feminist architectural literature, became designers and architects of private domestic buildings only, leaving the public and commercial spaces to the male architects. According to this feminist view, the domestic science or home economics evolved from these women, while women interior designers like Dorothy Draper created a profession of commercial interior design. However, this view contradicts literature on the historical development within the home economics, as will be discussed later.

While nineteenth-century writers like Catherine Beecher and her sister and collaborator Harriet Beecher Stowe advocated “female supremacy” in the home, contemporary feminist

⁴⁰ Weltge 57.

⁴¹ Weltge 60.
writers feel they “did the most to justify the exclusion of women from all professional careers.”

The first published project by an American woman architect was the “Workman’s Cottage” in
*The American Architect and Building News* in 1878, by Margaret Hicks, a graduate of Cornell
University. In her article, “Pioneer Women Architects,” Judith Paine describes the alternatives
for women designers and architects who were “frustrated in their plans to practice
architecture.” These alternatives included teaching (of Mathematics or Architectural
History), journalism or writing (some on household management and domestic science or home
economics), and landscape architecture. Women with educations in architecture were
encouraged to combine their “domestic knowledge with social reform issues to become experts
in housing for low and moderate income groups.”

Gretta Gray, a graduate of MIT in Architecture and of Columbia in Home Economics,
wrote a book entitled *House and Home* (1923), which illustrated how women participated in
domestic design without challenging the traditional role of the woman in society. During
World War II, women working in architectural firms began designing houses for other working
women—not housewives. These houses were small, functional, basic houses that were centered

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42 Dolores Hayden, “Challenging the American Domestic Ideal,” *Women in Architecture: A
Historic and Contemporary Perspective*, ed. Susana Torre. (New York: Whitney Library of Design,
1977) 40.

43 Judith Paine, “Pioneer Women Architects,” *Women in Architecture: A Historic and

44 Hayden 69.

45 Gwendolyn Wright, “The Model Domestic Environment: Icon or Option,” *Women in
on the community. Postwar, male-designed houses tended to be the large, suburban, dream homes for returning GI’s.  

One of the few large public commissions done by women in the late nineteenth-century was the Woman’s Building of the World’s Columbian Exposition in Chicago, 1893. Here women architects and designers collaborated on a classical, Beaux-Arts style building designed by the 22-year-old architect, Sophia Hayden, a graduate of MIT who eventually had a nervous breakdown during the construction of the project, which led many to believe that architecture was an unsuitable profession for women. Hayden reportedly received poor treatment from Expo officials, architects, architectural periodicals, society, and the President of Lady Managers who did not want Hayden to design the interiors, but instead wanted decorator/designer Candace Wheeler to design them. Exceptions to the role of the female-as-domestic architect only were Louise Blanchard Bethune (1856-1913), a female architect responsible for many public buildings including many schools in western New York State, and Julia Morgan, a woman from a prominent California Bay area family. Morgan appears to be the first woman to graduate and receive a degree from the University of California at Berkeley. She received a degree in engineering in 1894 and a certificate of completion from the Ecole des Beaux-Arts in France in 1901. Family connections supported her practice to a certain degree, as she concentrated on mostly upper-class domestic homes in her native California. However, she was commissioned for a few women’s clubs, sorority houses, retirement houses, women’s dormitories, schools,

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46 Wright 27.
47 Paine 57-60.
48 Graves 42.
49 Paine 67.
women’s gymnasiums, and YWCA’s. With her all-female professional office staff she supported other women through her practice.\textsuperscript{50}

In addition to the subservient role of interior design historically, one must acknowledge the current problem of interior design in architecture. In her thesis, Susan M. Graves writes of her experiences as an undergraduate interior design student, where signs posted in the interior design department almost always had the “t” in “interior” changed by the architectural students to an “f” to form “inferior.” For those women who were trained as architects, but not allowed to practice, domestic design and home economics was a viable career option. However, this option did nothing to counteract the slipping of interior design into an “inferior role” in the eyes of architecture; we see even today a perceived hierarchy among programs of interior design that elevates those programs in an architecture departmental home and lowers the status of the programs in the home economics departmental home, while programs in the fine arts are located somewhere in the middle. Interestingly, this perceived hierarchy does not seem to guarantee the happiness or unhappiness of a program and its staff or students—for example there are many interior design programs that are located within the elevated status of the architectural departmental home that are unsatisfied, and so on. This theme will also be expanded later.

\textsuperscript{50} Wright 20-39.
Change began, but for many it was neither fast enough nor significant enough to admit women to the art world.

CHAPTER 3

INTERIOR DESIGN WITHIN ART EDUCATION IN THE UNITED STATES:

HOW DID IT ORIGINATE AND EVOLVE?

Early American Art Education

Since the field of interior design remains predominantly a field for women, research into the beginnings of schools of art and design for women are most appropriate for this topic. Additionally, American art education, for both men and women, was influenced by European developments; thus, it seems appropriate to briefly discuss these significant examples. Women’s schools or institutions apparently date back to the 1815 founding of the Ecole Nationale de Dessin pour les Jeunes Filles in Paris, France.51 This school was the basis for the London Female School of Design, which was founded in 1842 by men and supervised by the London Male School of Design, but had a female superintendent, artist Fannie McLan (c. 1811/16-1897). In his book, Women in the Nineteenth-Century Art World: Schools of Art and Design for Women in London and Philadelphia, F. Graeme Chalmers describes the life and contributions of Mrs. McLan to the London School. The initial purpose of the London Female School of Design (as described by the aristocratic and new middle-class male founders) was to give the “leisured and ‘respectable’ class” ladies of London an “art education as a ‘genteel accomplishment’.” Marketing to upper-class ladies also ensured that their parents or husbands were wealthy enough to pay for their education. These founders also may have been attempting to secure the financial futures of their unmarried daughters in a time of economic volatility.52 In reality, unwed or


52 Chalmers 16.
widowed middle-class ladies of London enrolled in the school, seeing it as an opportunity to learn a craft in order to earn a living. This school was indirectly the basis for the first art school for women in the United States, the Philadelphia School of Design for Women (founded in 1848).53 Since American schools are the primary focus of this thesis, this school shall be the main concern. In contrast to the London school, the Philadelphia school was never intended to be a school for the upper class or a fine finishing school. As described by one male supporter, this school was developed to “furnish [women] with a means of supporting themselves suited to their taste, requiring no exertion of bodily strength unsuitable to their sex, capable of being exercised at their own homes and calling for no sacrifice of their delicacy.”54 The Philadelphia school began in the home of founder Sarah Worthington King Peter (1800-1877) (Fig. 5-6), who was the daughter of United States Senator and Governor of Ohio, Thomas Worthington. She was exposed to architecture and design at a very young age, as Benjamin Henry Latrobe, the first professional architect to practice in America, designed her family’s home, Adena, near Chillicothe, Ohio.55 After marrying in 1816, she lived in Cincinnati with her first husband, Edward King, a lawyer, and developed a life-long love of art and a concern for those individuals less fortunate than herself. Edward King’s father was an ambassador to Britain, and therefore the Kings were exposed to many British individuals, news, and ideals. When Edward King died in 1836, Sarah King moved to Cambridge, Massachusetts, and then to Philadelphia, Pennsylvania, where she married British consul William Peter in 1844. They entertained many


54 Chalmers 75.

British visitors in their Philadelphia home; thus, it is understandable how the London school may have influenced Sarah Worthington King Peter and the Philadelphia school. The couple visited Europe many times, and in her travels she is known to have visited many schools of art and design for women, including the London Female School of Design and the Dijon School of Design in Dijon, France.\footnote{McAllister 169.} She also traveled to and visited places to study great works of art and architecture such as Rome, the Acropolis in Athens, and the Pyramids in Egypt.\footnote{McAllister 183-205.} Sarah Worthington King Peter, “restrained by her social standing, but strong willed with a feminist inclination,”\footnote{Lea J. Brinker, Women’s Role in the Development of Art as an Institution in Nineteenth-Century Cincinnati. University of Cincinnati Thesis for a Master of Arts Degree, 1970) 8.} established the Philadelphia School of Design for Women, with the goal that “a girl, no matter what her condition in life, should have some practical training which would fit her, should she desire or the necessity arise, for well-paying self support.” Peter also “encouraged art as a career, not a hobby.”\footnote{Talbott 3.} When William Peter died in 1853, Mrs. Peter returned to Cincinnati to be near her son, Rufus. It was in Cincinnati that, in the later part of her life, Peter contributed to the establishment of many nuns’ convents, children’s orphanages, and founded the Ladies’ Academy of Fine Arts (1854-1856). Her son co-founded the McMicken School of Design (1869) also in Cincinnati. Sarah Peter not only took pride in decorating the parlors of her home for entertaining and fulfilling her role as a “social leader,” but also to help those less fortunate, she sold much of her furniture and possessions and donated the money to the

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\footnote{McAllister 169.}

\footnote{McAllister 183-205.}

\footnote{Lea J. Brinker, Women’s Role in the Development of Art as an Institution in Nineteenth-Century Cincinnati. University of Cincinnati Thesis for a Master of Arts Degree, 1970) 8.}

\footnote{Talbott 3.}
During the Civil War, Peter also volunteered to travel to the battlefronts to care for wounded soldiers from both armies.61

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60 McAllister 209-210, 303.

61 McAllister 306-321.
Although Peter may have modeled her Philadelphia school after the London school, a few notable differences existed. The London school was conceived and supervised by men, only hiring a woman superintendent to prevent potential scandal, while the Philadelphia school was conceived by Peter and began as a training ground for destitute women. The London School students paid tuition to attend, in contrast to the Philadelphia school, which was considered a “charity” school. The source of the funding of the Philadelphia school is not quite clear. In the London school Fannie McIan fought the administration in order to be able to teach fine arts,
while Peter’s school preferred to concentrate on commercial design and applied art. This
difference in emphasis was probably due to the fact that fine art was more easily sold in Britain
and Europe, while Americans were known to appreciate the applied arts, and to prefer industrial
goods. Since the Philadelphia school focused on commercial art, several of the local
manufacturers supported the school by placing orders for the students’ work. Among these items
were engravings, pattern designs, and lithographs. Many of the students in Philadelphia were
widows or members of the working class and attended the school to learn a craft in order to
support themselves and their families. The Philadelphia businesses were so supportive of the
school that many of the students performed internships at those businesses. The manufacturers
also approved of the school because they felt that the female students produced goods with finer
designs and greater attention to detail than the male students—after all, women had “better taste”
(It should also be said that the manufacturers paid the women much less than male craftsmen).
With fine arts becoming more important in America, the students at the Philadelphia school
began studying anatomy, figure drawing, landscapes, and the applied arts of carpet, textile,
драперия, и шитье дизайн. Изменения в программе курса казались переходить с технологией
относительно времени. Например, во время Второй мировой войны школа обучала женщин
механическому рисунку. В конечном итоге студенты из Philadelphia School of Design for Women
были способны подать заявление на две стипендии. Один из них позволял изучить
искусства в Париже, а другой — в Лондоне.
Above: Figure 7. Cover for Philadelphia School of Design for Women school catalogue, 1916-1917, designed by student, Gladys Smith.

Below: Figure 8. Etchings of various classrooms at the Philadelphia School of Design for Women, 1881.

After having begun in Peter’s home in 1848, the Philadelphia School of Design for Women moved to a space within the Franklin Institute for Mechanic Arts in 1850. Then, after leaving the Franklin Institute, the school operated independently until 1930, when it merged with and changed its name to the Moore Institute of Art, Science, and Industry. Now called the Moore College of Art and Design, the school still operates in Philadelphia and is still exclusively for women. According to Sophia Hewryk of the archival staff at the Moore College of Art and Design Library, Interior Design was first offered at the Philadelphia School of Design for Women as a formal program sometime before the 1930 merger. Chalmers’ conclusion to the book can perhaps offer the best insight into these London and Philadelphia design school’s histories:

The preceding chapters have presented different but related documentary histories of two institutions important in the art and design education of nineteenth-century women. We have peered closely but are still left to wonder what really happened once the classroom or studio door was closed? Who were the students? What did they talk about when they drew from life at Fanny and Robert McIans’ home?

The conclusion states that this book was a documentary study of women in art and not confined to fine art. The artists considered here crossed oceans and continents, as well as class and gender barriers, to bring art and design training techniques to women of America at a time when it was extremely difficult to do so.

While Philadelphia is not the only city that supported schools of art for women, it was a city where industrialization encouraged growth and the development of the first school of this kind in America. New York, Chicago, and Cincinnati most certainly have similar histories of art education for women in the late nineteenth-century.

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62 Chalmers 119.
This type of art education for women is significant to interior design education because it is the first attempt for women to obtain training in applied arts related to interior design or decoration. Many interior design programs of education stemmed from these initial schools of art and design, and many of the crafts taught in these schools, such as wood carving for furniture, pottery decoration, carpet, textile, and wall covering design, and embroidery all develop or can be linked to skills with which an interior designer is concerned.

**Coeducational Art Education in America**

Because not all art training in America in the late nineteenth-century centered around women, it may be beneficial to examine philosophies in the education of art in co-educational school settings. Industrial as well as fine art teaching techniques were brought to the United States from various European countries. English, French, and German systems of art and design education were all fairly well known. Many of these systems influenced or were directly related to architectural educational systems from the same nations or origins, as discussed in the previous chapter on the historical development of architectural education in America. Because some art schools eventually offered courses in architectural drafting, it is clear that as schools of art and design for women influenced interior design education, so coeducational art education influenced architectural education at least to some degree, and that it is important to examine those influences since interior design education can also trace its beginnings from architecture education as well.

Peter Smith’s book *The History of American Art Education* (1996) discusses the enacting of the Massachusetts Free Instruction in Drawing Act of 1870, which is often thought of as the

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63 Chalmers 127.
official beginning of art education in America. The book also introduces a man named Walter Smith (1838-1888), who was trained at the South Kensington School of Art in London.64 This English style of art education was eventually called the *South Kensington System*. Walter Smith brought the British techniques of art to America, which, because of their practicality, were better accepted in the United States than French methods. The French system of art education emphasized raising the hierarchical status of artists, (similar to the Beaux-Arts system of architectural education), but the democratic authorities of America were opposed to such practice. Therefore, the English system of art education remained most influential in America. Ultimately, the English system of fine arts education was a pedagogical approach, meaning that it sought to teach students how to teach art and design—not become artists or designers. Interestingly, even though (during the nineteenth-century) women were excluded from the fine arts—except for what fine arts were available at schools of art and design for women—art is now often considered a somewhat feminine course of study.65

**Cincinnati: A Case Study for Nineteenth-Century American Art Education**

Perhaps the most comprehensive account of nineteenth century art education is illustrated in Virginia Bruce Caldwell’s 1935 Dissertation for her Master of Education Degree from the University of Cincinnati, *History of Art Education in Cincinnati*. Here Caldwell discusses the most influential schools, patrons, and artists who shaped art and design in the city of Cincinnati from roughly 1800 to 1935. Because Cincinnati was a flourishing industrial city during this

64 Chalmers’ book mentions the South Kensington School of Art in London as well. Chalmers 33.

period, it sustained a wide variety of art education experiences and thus offers historical researchers a vast amount of information on the development of women’s art education.

Two factors predominantly influenced art education—patrons and the industrial interests of Cincinnati at the time. Because of the existence of these two factors, art education developed two modes of curriculum—commercial or applied art, and fine art. Caldwell cites John Dewey’s definition of commercial or applied art as “that art which is produced for the market and is of a utilitarian nature. Fashion designing, advertising, or the designing of objects for manufacture are thus classified.”66 Commercial art and design education flourished in Cincinnati. The curriculum of the Ohio Mechanics Institute was motivated by industry, but also offered fine arts education as well; thus, Cincinnati was considered a perfect example of a city with a good balance of both fine and applied arts.67 Some tensions did exist, however, in this balance of fine arts and applied arts.68 The goal for women in design schools was initially to train them to produce high-quality, handcrafted decorative arts, as emphasized in William Morris’ Arts and Crafts Movement. This resisted and even opposed the trend toward machine-made goods. The desire of the Movement was to elevate the status of the decorative arts through high-quality production, but practicality was on the side of industrial production. As in the Ohio Mechanics Institute, women’s schools of design—especially in industrially-centered cities—soon taught and stressed the mass production of machine-made decorative arts and crafts.69

66 Virginia Bruce Cauldwell, The History of Art Education in Cincinnati (University of Cincinnati Dissertation for a Master of Education degree, 1935) 5.

67 Caldwell 6.

68 Fine art and applied art are contrasted here, with fine art meaning drawing, painting, and sculpture; while applied art is signified as those items created for use in a utilitarian context most often within the home—consumer goods and decorative arts.

69 Snadon.
Among Cincinnati’s earliest schools of art education were the Academy of Fine Arts, founded by Frederick Eckstein in 1826, and the Gallery of Fine Arts, founded by Frederick Franks in 1828. Eckstein also attempted to establish an art museum in 1826, which failed within a year. The Ohio Mechanics Institute first adopted a constitution on November 20, 1828. Then, in 1856, the school expanded to include the School of Design of the Ohio Mechanics Institute, which had five teachers and one hundred and forty students.71 Two other schools of art education were the Cincinnati Academy of Fine Arts and The Drawing School, founded in 1838 and 1844 respectively. However, it was in 1854 that Sarah Worthington King Peter, bringing from Philadelphia specific ideals for the education of women in the arts, returned to Cincinnati and, with a donation from art patron Charles McMicken, opened the Ladies’ Gallery of Fine Arts (or the Ladies Academy of Fine Arts). This school supported the Cincinnati Art Museum Movement and the goal for women to “obtain training that would enable them to make a livelihood from art.”72 Other members of the LAFA were Susan Howell Conner Longworth (wife of Nicholas Longworth), Jane Kilgour Springer (wife of Reuben Springer), and Elizabeth Haven Appleton, the only unmarried member.73 The Cincinnati Art Academy was later founded on the foundations of the Ladies’ Gallery of Fine Arts. Then on January 4, 1864, the McMicken School of Design opened (co-founded by Sarah Worthington King Peter’s son)74 in honor of Charles McMicken, who had given so much to the art community and to art education in

70 Brinker 2.
71 Caldwell 8-12.
72 Caldwell 12.
73 Brinker 11.
74 Chalmers 80.
Cincinnati. Instruction was free, and the school later became the first department of the University of Cincinnati. The school was funded by several patrons of art in Cincinnati such as Joseph Longworth, his son Nicholas Longworth, David Sinton, and Reuben R. Springer. The school was renamed the Art Academy of Cincinnati in 1887 and continued as a department of the Cincinnati Museum Association. Interior design can be linked to this school, as William Henry Humphries was listed as a teacher of “Decorative Design.” As stated in the introduction to this thesis, the definition of interior design used here includes those crafts and construction of elements that contribute to the design of the interior, including carpet, wall covering, textile design, wood carving, pottery, embroidery, and furniture and cabinet-making. Thus, the foundations of interior design education can be found within these schools offering training in the “decorative designs.”

The School of Applied Arts, founded in 1922 as a department of the University of Cincinnati’s Department of Architecture in the College of Engineering and Commerce, included the cooperative course where a student would alternate time in the classroom with time working in the field. It was the only art school in Cincinnati that offered a degree. Because of its early popularity, it soon added courses in Landscape Architecture and opened to women. In 1925, the school added a course in Interior Decoration, followed by courses in industry and ceramics in 1927, and courses for teachers of art in 1929.

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75 Caldwell 37.
76 Caldwell 38.
77 Caldwell 69-70.
According to Caldwell, the two most influential venues for art education in Cincinnati throughout the nineteenth-century and into the twentieth-century were the Ohio Mechanics Institute, or the “god-father” of all other Cincinnati art schools except for the Cincinnati Art Academy, and the Cincinnati Art Academy, which was the only school specializing in the fine arts. The Ohio Mechanics Institute was the first to offer commercial arts classes, including architectural and mechanical drawing, industrial design, graphic arts and lithography. It is very interesting to note that, in this situation, with the Institute offering classes in architectural and mechanical drawing, the early attempts in architectural education can be traced to the discipline of art. The Ohio Mechanics Institute “introduced the study of art to the middle-class citizenry” while, by 1935, the Cincinnati Art Academy had added illustration, design, advertising illustration, applied design, and the history of art to its curriculum.78

Women’s Roles in Nineteenth-Century Cincinnati Art Education

In addition to Cauldwell’s discussion, an essay by Carol Macht and an exhibition catalogue published by the Cincinnati Art Museum outlines the contributions of women artists to Cincinnati’s nineteenth-century art world. The Ladies, God Bless ‘Em: The Art Movement in Cincinnati in the Nineteenth Century describes several key individuals in the development and evolution of both the women’s art and art education movements of that time. As stated previously, Sarah Worthington King Peter founded the Ladies’ Gallery of Fine Arts in 1854 (although the Macht essay refers to the group as the Ladies’ Academy of Fine Arts or LAFA).79

78 Caldwell 63-65.

This group formed a foundation for other women’s groups that followed, but disbanded in 1864. After Rufus King assisted in the founding and opening of the McMicken School of Design in 1869 (and while serving as a trustee for the Cincinnati University in 1873), he also encouraged the creation of a Practical Art Department within the School of Design. The initial class—which was in woodcarving—had 60 students and soon grew to 100. Of those 100 students, 95 of them were women.\textsuperscript{80} The department also soon added classes in etched and hammered metal. Prior to the Civil War, an influential woodcarver named Benn Pitman (1822–1910) came to the United States with his wife and daughter, Agnes, both of whom were also trained in woodcarving. Pitman “believed passionately in the role of women in the Decorative Arts.”\textsuperscript{81} After exhibiting pieces of their furniture and interior woodwork carvings in Cincinnati, Pitman and his daughter, Agnes, became instructors in the Practical Art Department of the School of Design.\textsuperscript{82} In an 1874 School of Design student exhibition, one female student exhibited a painted china piece she had completed at home. Pitman and others were so impressed with the piece that he obtained more information about the craft, and in 1874 he organized a china painting class. Many of the same students in the woodcarving class also enrolled in the china painting class. Then, in 1876, the students of the School of Design formed the Women’s Centennial Committee and sent works to the Philadelphia Centennial Exposition. Pitman prepared the exhibit in the Cincinnati Room of the Women’s Pavilion. Interestingly, the city of Cincinnati was the only city to have its own room at the 1876 Exposition.\textsuperscript{83}

\textsuperscript{80} Macht 10.

\textsuperscript{81} Macht 10.

\textsuperscript{82} Macht 15.

\textsuperscript{83} Macht 65-66.
In 1879, the members from Pitman’s china painting class organized the Pottery Club. The club named Miss Mary Louise McLaughlin (1847-1939) as its president. The club limited membership to 15 women artists and sent out invitations to those most qualified for membership. Mrs. Maria Longworth Nichols’ (1849-1932) invitation was apparently lost in the mail, and thus a very lengthy feud began between McLaughlin and Nichols. The Pottery Club immediately sent out a second invitation to Nichols who vehemently refused.  

The young McLaughlin studied art privately in Cincinnati before attending the School of Design from 1873-1877 where she was enrolled in Pitman’s first china painting class. She later attended the Cincinnati Art Academy. After years of studying and experimenting, McLaughlin mastered a ceramic under-glazing technique and published the book *Pottery Decoration* in 1880. She also developed a technique for applying a metallic under-glaze finish to tiles for the Kensington Art Tile Company in Newport, Kentucky.

After refusing membership to the Pottery Club, Maria Longworth Nichols worked independently and commissioned the construction of her own kiln and pottery. Her father, the wealthy Joseph Longworth, provided funds for the project. Joseph Longworth also gave a building to his daughter for her pottery company. On Thanksgiving Day in 1880 the first Rookwood Pottery firing began. Although the business grew slowly and was supported by family funds for nearly ten years, many skilled workers from competing pottery companies came

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84 Macht 10.
85 Macht 63.
86 Macht 10.
87 Macht 64.
to work for Nichols at the company she named Rookwood—the name of her father’s estate in the Walnut Hills area of Cincinnati, on which she grew up. The feud between Nichols and McLaughlin continued when Rookwood began using glazing techniques that McLaughlin had invented or perfected. When an exhibition catalog gave credit to McLaughlin for inventing the techniques, Rookwood Pottery objected and had the lines stricken from subsequent printings of the catalog.

After her second husband, Bellamy Storer, was elected to Congress, Maria Longworth Nichols Storer employed a gentleman, William Watts Taylor, to run her pottery company in Cincinnati, and the couple moved to Washington, D.C. Under him the company incorporated, relocated to Mt. Adams, Cincinnati in 1891, and became extremely successful. Storer’s interest in her pottery company began to decrease after moving to Washington, D.C., and Rookwood “was no longer the pet project of Joseph Longworth’s daughter. The men had taken over.”

During this era most of the pottery throwers and craftsmen were male—and the women of the Cincinnati art movements resented this—however, nearly all of the pottery decoration continued to be completed by women.

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88 Joseph’s father, Nicholas Longworth, was considered somewhat of a celebrity and elite head of the “Cincinnati Longworth dynasty.” Macht 66.

89 Macht 11.

90 Macht 12-13.

91 Macht 12.

92 This concept of the women’s role as merely applying decoration to a piece of artwork that male artists actually crafted or constructed—such as in the throwing of pottery, building of furniture, and construction of architectural works—continued into the Modern Movement. Modern Movement architects, in America and elsewhere, then eliminated the feminine part of design by eliminating what they considered “unnecessary” decoration to architectural and design works. Thus, this stigma of women as ornamental decorators—and not true artists—was further enhanced by the male-dominated Modern Movement and subsequently increased the difficulties for women in the fields of design, art, and architecture.
Another notable woman, Laura Anne Fry (1857-1943)\(^3\) contributed to the women’s art and art education movements in Cincinnati as well as other areas of the mid-western United States. Fry attended the Cincinnati School of Design and was a member of both the Women’s Art Museum Association and the Pottery Club. She was a talented woodcarver and pottery decorator whose work appeared in a carved panel of the organ at Cincinnati’s Music Hall. Fry then served as a Professor of Industrial Art at Purdue University from 1891-1922.\(^4\)

These examples of the development of art education in the nineteenth-century illustrate the role of women and interior design education from within art and the art education movement. Although not identical, the histories of art education—particularly for women—in Cincinnati and Philadelphia offer a glimpse into the conception and development of interior design from this “departmental home.” The overlapping of interior design or decoration and architecture both as components in art education can also be seen in the School of Applied Arts of 1922. Although not apparent on the surface, the roots of formal education in interior design can be detected in the curricula of these schools of applied arts for women. Crafts such as pottery, woodcarving, weaving, embroidery, and carpet, wall covering, and textile design all became part of the training in these schools. Later these courses often consolidated, as in Cincinnati’s School of Applied Arts, into courses of “Interior Decoration.” This evolution in the curricula of art schools in America, from fine arts to industrial arts, shows the desire of women in the nineteenth-century to create meaningful and useful goods as part of a profession where they could feel productive and essential to society. While evidence of the development of the profession of interior design itself

\(^3\) Laura Fry is the daughter of William H. Fry and granddaughter of Henry L. Fry, renowned English woodcarvers who settled in Cincinnati. Snadon.

\(^4\) Macht 63.
from art does not yet exist, it is clear that the beginnings of education in interior design have roots in art and the art education movement of the nineteenth-century. It is also evident that the rich history of art education in the city of Cincinnati provided the context for future accomplishments in art and design education there. The long established tradition of art education in Cincinnati has played a major role in the development of one of the oldest and most highly-rated programs of interior design in the United States—that of the University of Cincinnati.
Home economics has not fared well at the hands of historians. Until recently women’s historians largely dismissed home economics as little more than a conspiracy to keep women in the kitchen.

CHAPTER 4

HOME ECONOMICS EDUCATION IN THE UNITED STATES:
HOW DID IT ORIGINATE AND EVOLVE?

The Home Manager

One possible origin of interior design is that of the “home manager” as identified in the field of home economics. A thesis by Susan M. Graves, *A Feminist Analysis of the Profession and Professionalization of Interior Design*, (1994), discusses the history of this role. In the late nineteenth and early twentieth centuries, the socially sanctioned roles of middle to upper class American women were strictly confined to the home and to domesticity. Any deviation from this norm or attempt to become educated or employed in the public realm met with great resistance, not only from men, but also from society in general. However, one woman who believed in the education of women was Catherine Beecher.95 (While living in Cincinnati, Beecher was an acquaintance of the founder of the Philadelphia School of Design for Women, Sarah Worthington King Peter.)96 Beecher felt that women deserved to be educated and advocated teaching as a suitable profession for women. This idea was soon accepted, and Beecher established two secondary schools and the American Women’s Educational Association. Beecher seemed to believe that if one could convince the (male) “public” that a profession was suitable for women, and that the public could benefit from allowing women to learn the necessary skills of and partake in that profession, there would be less opposition to the overall education of women. In a sense, Beecher was “making the best of a bad situation” by

95 Susan M. Graves, *Feminist Analysis of the Profession and Professionalization of Interior Design* (University of Massachusetts Graduate School thesis for a MS degree, 1994) 32.
96 Chalmers 81.
attempting to improve public relations in assuring the public that “students were not motivated by an ‘unfeminine’ desire to leave home, but rather by a desire to embrace and elevate it by superior management.” At the same time Beecher “hoped to increase the female’s status by turning household management into domestic science.” In her article, “The Heritage” (in the American Home Economics Association book *Definitive Themes in Home Economics and Their Impact on Families 1909-1984* [1984]) Betty Hawthorne outlines the development of home economics. According to Hawthorne, although home economics developed in the last half of the nineteenth-century, its roots occurred much earlier. In a discussion of Catherine Beecher’s book *Domestic Economy* (1841), Hawthorne explains that after the Civil War, more interest in domestic science evolved due to more educational opportunities for white, middle-class women; heightened interest in civil rights and women’s suffrage issues; increased industrialization that caused a migration of the population from rural to urban areas; and the need for a practical education for the “industrial classes.” Because of poor living, working, and eating conditions in urban areas, early domestic studies focused on nutrition, sanitation, and the “study of relations.” Beecher—with her sister, Harriet Beecher Stowe—also wrote and published a book *The American Woman’s Home* (1869) that discussed a model for what would become the concept of early suburban homes. In this book Beecher outlined several necessary characteristics of a suburban home, including a centralized mechanical core for building systems such as heating and plumbing, and a kitchen and work area placed prominently in the plan and

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97 Graves 32.

98 Graves 32.

surrounded by open and more multifunctional spaces. The book also focused on time management and later, “domestic technology.”

Beecher lectured throughout the Midwest and New England to improve women’s educational institutions and advocated separate but equal educational facilities where women could learn to exercise complete control over the home.

Beecher emphasized concepts of professional efficiency and the principles of convenience, compactness and flexibility.

Home Economics Education

Concurrent with the domestic science movement, many women authors and educators were writing on their interests in domestic science education. This movement cannot be attributed to one specific moment or person, for many people were involved in shaping and developing home management and design in home economics education.

In 1899, several individuals began gathering for annual conferences at Lake Placid, New York, to discuss issues related to domestic science education. Ten years later, in 1909, the Home Economics Association was officially founded. The Association began as eleven people who wanted to “consider what could be done to elevate conditions in home and family life in American society.”

From 1909 to 1919, home economics stressed education in nutrition and food service. In 1920 child development, parent education, family relations, art and design of

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102 Hawthorne 3.
clothing, and home design were added to the educational scope. In the 1940s, following World War II, an explosion in college enrollment in home economics occurred because women who had gone out of the home and into the workforce during the war were reluctant to go back into full-time domesticity. Women replaced their desire to work with a desire to learn, and for a variety of reasons the discipline of home economics appealed to women.

Joy Dohr and Linda Forbess in their article “Art and Design: Impact in Home Economics and on Families” (1984) discuss the three major areas of art and design in home economics: 1) apparel design, 2) interior design and housing, and 3) textile design. The writers feel that while art and design have always been a part of home economics, they has been overshadowed by developments in food service, home economics education, and family management. “The function of art and design in the early home economics movement was to educate homemakers (and through them families) in aesthetics.”

At first art and design in home economics education emphasized the selection and use of designed goods for use in the home—consumer science. Later, an emphasis was placed on training students for professional careers in design. Nevertheless, because research and presentations regarding aesthetic topics in home economics can take varying forms such as exhibitions, forums, and etc., there is not much historical data available on these subjects. “Over the past 75 years the percent of reported research in design and aesthetics has fluctuated between 3% and 6% of total graduate research in (home) economics.” Therefore, reconstructing historical contributions of art and design to home economics is difficult. Early home economics education began as a unified women’s education

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104 Dohr 104.
movement with a single philosophy: to better homes and families. Because art and design was not of major importance to this goal, it was often overlooked in education. As Dohr and Forbess note in their article, Virginia Vincenti writes in her doctoral dissertation which studied the development of home economics philosophies, (Penn State University, 1981), that art, design, and aesthetics were “not one of the more important themes in early home economics,” but rather home economics education tended to focus on the areas of nutrition and child development. However, Dohr and Forbess also state that Helen Campbell (1839-1918) in her 1896 book *Household Economics* felt that architecture and home decoration had a “moral effect of the home environment on its inhabitants. She believed that design in the home had a vital effect on the formation of the family’s moral character.”

Educator Isabel Bevier (1860-1942), in the book *The House: Its Plan Decoration and Care* (1904), emphasizes simplicity and utility in housing design by quoting Helen Campbell and William Morris of the Arts and Crafts Movement. To Bevier, good design was a moral obligation because of its psychological impact on the family. Caroline Hunt (1865-1927) had similar beliefs, as she described in her book *Home Problems* (1908). She encouraged “well designed homes favoring simplicity instead of dust-catching decoration.”

The views of these pioneers in the home economics movement all seemed to be a backlash against Victorian interiors, both in terms of decoration and the role of women in society. The focus on home design in early home economics stressed a decrease in the amount of housework, which in turn meant an increased amount of time available to spend with the family. What had started with Catherine Beecher’s “Victorian domesticity” evolved into the

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105 Dohr 105.

106 Dohr 106.
turn-of-the-century movement that emphasized careers for women, not domesticity. Ellen Richards (1842-1911), the woman some consider to have launched the formal home economics movement in the early twentieth century, encouraged women in domestic science to think of their skills in a broader sense in order to pertain to society—not just the home. She also encouraged women to “make careers of carrying the values of home into the community at large.” Another important individual in the history of home economics, Christine Frederick, was opposed to Richards’ view and suggested that women stay at home and in the kitchen. Frederick also approved of women creatively expressing themselves through the decoration of their homes: “Let such a women come into the home and express her art through its decoration, its furnishings, and its color schemes.” These two individuals aside, the main emphasis in home economics education remained in sanitation, nutrition and food preparation, sewing, parenting, and child development studies.

Interior Design in Home Economics Education

By analyzing content from textbooks from 1910-1950, Dohr and Forbess found three basic educational trends for art and design in home economics. First, art was emphasized as supporting content to general home economics education. Second, beginning in the 1940s, art and design were emphasized in professional training at the college level; however, this evolution proved to be a very slow development, especially when compared to the development of

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108 Stage 29.

109 Stage 29.
professional training in areas such as nutrition/dietetics and institution management. Lastly, art and design were taught to enhance creativity. Despite the availability of design in crafts, clothing, and interiors available in art and design schools of the time, publications from the early twentieth-century on occupations for women have no listing of design careers under the category of home economics or domestic science occupations. Not until the 1920s and 1930s was there an increased emphasis on design education in home economics.\textsuperscript{110} The expanded thrust toward interior design professionalization through education can be attributed to the formation of several professional design organizations prior to and during the 1960s, including IDEC—the Interior Design Educators Council—in 1963; and other organizations such as AID—the American Institute of Designers (founded in 1931 and renamed in 1936 and 1961)—and NSID—the National Society of Interior Designers (1957)—which later merged in 1975 to form ASID—the American Society of Interior Designers.\textsuperscript{111} IIDA—the International Interior Design Association—was founded in 1994 as a merger of IBD—the Institute of Business Designers (1963), ISID—the International Society of Interior Designers (date unknown)—and CFID—the Council of Federal Interior Designers (date unknown).\textsuperscript{112} FIDER—the Foundation for Interior Design Education Research\textsuperscript{113} (1970)—and NCIDQ—the National Council for Interior Design Education Research.

\textsuperscript{110} Dohr 110.

\textsuperscript{111} American Society of Interior Designers (ASID) \textit{About ASID} 12 Nov. 1999 <http://www.asid.org/aboutasid.html>.

\textsuperscript{112} International Interior Design Association (IIDA) \textit{Membership/ IIDA Key Facts} 12 Nov. 1999 <http://www.iida.org/membership/keyfacts.html>.

\textsuperscript{113} The Foundation for Interior Design Education Research (FIDER) was founded in 1970 by an alliance of interior design professional organizations. FIDER is concerned with interior design education and acts as the regulating or accrediting body for programs of interior design at institutions of higher education in the United States and Canada. The responsibilities of FIDER include researching, setting, and publishing standards for interior design education, evaluating interior design programs and ensuring that these standards are being met, and publishing and making available to the public a list of accredited
Qualification (1972)—were organized in 1970 and 1972 respectively. Partly because of pressure from their respective professional organizations, many areas—including interior design, textiles, and apparel design—by narrowing their focus, became more specialized and began distancing themselves from home economics.

**Conflicting Views of the Origin of Home Economics**

As stated earlier, feminist writings on the history of architectural education place the origin of home economics or domestic science with educated female architects of the late nineteenth and early twentieth-centuries who were discouraged from or not allowed to practice professionally—at least on public buildings. However, none of the home economics literature or research mentions architecturally trained women. Most of the women mentioned here were writers and educators in areas other than architecture, and most were not initially even concerned with the built environment. Even some of the women mentioned in the collection of works edited by Susana Torre, *Women in Architecture: A Historic and Contemporary Perspective* (1977), were not architecturally trained.

Gwendolyn Wright’s chapter “The Model Domestic Environment: Icon or Option” (in the Torre book) discusses writer Christine McGaffey Frederick, a housewife in the 1910s. There is no mention of her having studied architecture at any time. Frederick, according to this programs that meet these standards. FIDER still receives its financial and philosophical support from the profession. FIDER is the “policing agent” or control mechanism for interior design education, establishing guidelines that seek to control education and curriculum as well as restrict entry to programs of interior design for the sake of increased standards of quality sought by the professionalization movement.

114 Jones 4.

115 Dohr 112.
account, is said to be the first to notice the potential application of scientific management in the home and began writing a series for *Ladies Home Journal*. In 1913, she produced a film on housekeeping and also around this time founded the school of domestic science, Applecroft Experimental Station, in her Long Island, New York home.\textsuperscript{116} Frederick based her work on Frederick Taylor’s work, which sought to increase production in factories through standardization of workers movements and machinery. Frederick’s book *Household Engineering: Scientific Management in the Home* (1915) lists twelve principles for housewives: 1) ideals, 2) common sense, 3) competent counsel (expert advice), 4) standardized operations, 5) standardized conditions, 6) standardized practice, 7) dispatching (planning chores), 8) scheduling, 9) reliable records, 10) discipline, 11) fair deal (keep score cards of how products perform), and 12) efficiency rewards. Frederick also designed labor-saving houses that were included in this book. Her designs encouraged the latest equipment, new arrangements, and modern surroundings.\textsuperscript{117}

It is here that one can begin to see the traces of the two distinct histories of home economics being claimed by two different groups. First, there is a history of home economics claimed by home economists; and second, there is a history of home economics claimed by architects. What was the actual origin of home economics? And why were female architectural writers in 1977 writing about non-architecturally-trained women—women who were more concerned with housekeeping and the domestic science of home management than architecture—in their collections of works focusing on the origins women in architecture? Perhaps the perceived hierarchy among programs of interior design based on their departmental home, as

\textsuperscript{116} Wright 20.

\textsuperscript{117} Wright 20.
mentioned in previous chapters, also begins here—where architecture and its programs of interior design claim superiority over those programs that originated in home economics.

Conversely, women architects embrace histories that, rather than belonging to architecture at all, more appropriately seem to belong to home economics. Did architecture force its women to begin this new science by leaving them no other option to practice professionally, or did social conditions cause forward-thinking, non-architectural individuals to found the needed science? Most likely, the answer is a combination of both of these events.
Female employment was condemned on moral grounds, on grounds of damage to physical health, on grounds of neglect of home and family, and lastly, simply on the grounds that it contravened the ‘natural’ division of labour between the sexes.

--Ann Oakley, British sociologist
CHAPTER 5

SUMMARY: IMPORTANT ISSUES IN THE HISTORICAL DEVELOPMENT OF INTERIOR DESIGN EDUCATION

Times of Civil Unrest and the Role of the Woman

Tracing the paths of interior design education has led to many interesting conclusions. One of the more intriguing findings is evident in Appendix D: Chronology. After examining the chronology of overlapping events in these multiple histories, it is clear that times of war or civil unrest were beneficial to the status and achievements of women. (The men go to war and the women assume responsibilities outside the home.) As the Revolutionary War caused the closure of carpenter and craftsmen’s schools and the dawn of the published builder’s guides, women were able to participate in home study courses in carpentry and building-related crafts. It is thought that many early women architects may have been educated this way. Later, while women, including Sarah Worthington King Peter, nursed and cared for wounded soldiers during the Civil War, many of them sought to maintain their productive roles in society after the war by founding and establishing cultural societies, organizations, schools, orphanages, and convents. After playing such important roles during times of crisis, these women were not content with returning to the “way things were.” Similar milestones in women’s movements can be found in years following both World Wars, the great Depression, the Korean War, and the Vietnam Conflict. As each time of civil unrest passed, the status or role of women in society seems to have improved. Because interior design is essentially a profession dominated by females, milestones in the profession and education of interior design also seem to be directly related to these times of unrest.
Professionalization as a Cause of Convergence

Another interesting finding in this research is the wide variety of methods in which interior design was taught in its early years in the United States. From mechanics’ institutes to decorating firms, from art schools to programs of architecture and home economics, interior design education emerged from a wide variety of educational methods and contexts. These many methods of early interior design education illustrate the complex historical process by which a profession reaches its identity. Even more interesting is the evidence that, as interior design matured as a discipline and a profession, fewer and fewer of these varieties of education remained available. Educational opportunities in interior design have converged as the emphasis on professionalization has increased.\(^{118}\) Simply stated, as specialization and professionalization have increased, variety in educational methods has decreased. It would be interesting to further study the underlying factors for this initial abundance of opportunity and its subsequent decline. Did the mechanics’ institutes begin allowing women students to enroll and learn interior decorating and design skills because of the decline in male student enrollment at the beginning of the Civil War? Then, after the male student enrollment rebounded, was the interior design curriculum dropped from some of these institutes and retained in others? As stated in chapter three on the origin of art education in the United States, Sarah Worthington King Peter’s Philadelphia School of Design for Women operated under the Franklin Institute (beginning in 1850) for some time and then, because of disputes with the male administration at the Institute, became independent again. Further research may reveal that reasons for the joining and

\(^{118}\) While this narrowing effect of professionalization on interior design education is apparent, it is also important to realize that interior design is still taught in three different locations or departmental homes. This circumstance quite possibly could be evidence illustrating the legacy of variety in interior design education that has been retained from tradition.
departure of the two schools were directly related to these issues of rise and fall in male student enrollment.

**Bauhaus Adaptations**

Another significant finding to emerge from this historic research concerns the change in the Bauhaus curriculum upon its establishment in America. There are several reasons for these changes or adaptations. Prior to the arrival of the Bauhaus and Modern Movement methods in the United States, much of the Beaux-Art style of education—including the concepts of design studios, design competitions, and juried critiques, among others—had been included in and remained strong in American architectural education that new ideals and movements were forced to adapt to the structure of the educational system already in place. The biggest difference was the role of the “feminine” interior design in the Bauhaus school in the United States as compared to that in Germany. One reason for this is possibly economic. Prior to World War II (following the Great Depression in America), the economic situation in Europe was similar to the United States. Architects were focusing on theoretical “paper projects” and interiors because of a lack of building or new construction activity during the hard economic times. Walter Gropius and other architects collaborated with women architects and designers such as Lily Reich on these interiors projects. Upon their emigration from Germany to the United States, the women designers did not accompany the male architects. Two reasons for the women not joining their male colleagues in America were: 1) the women architects were not invited or chose not to come to America due to the hostile and/or neglectful treatment of women architects in America, while female architects and designers in Europe were more respected, and 2) the economic situation in the United States allowed architects to focus on new-construction and buildings of a more
monumental scale, reducing the women’s roles in interiors, thus the female Bauhaus designers were not needed. The women of the Bauhaus probably felt that they would be more productive and creative if they remained in Europe. In addition, American schools of architecture had a history of excluding or discouraging women from attending, as well as a lack of women professors. Also contributing to the lack of attention to interiors by the Modern Movement in the United States was the “Gestamtkunstwerk” myth of the architect-as-designer of all items relating to his design. The most prominent architect relating to this myth is, of course, Frank Lloyd Wright. While in Germany Gropius stressed teamwork and male architects often collaborated with the women in the Bauhaus Weaving Workshop on many projects, he gave up many of his collaborative ideals in the male-dominated American architectural education context. The situation in early-to-mid-twentieth-century American architectural education, combined with the “Gestamtkunstwerk” myth, provided an atmosphere where modernist architects felt responsible for all components of design in a project, and some felt there was no need for female designers. In a sense, part of the adaptation or evolution of the Bauhaus and Modern Movement in its migration to the America was an exclusion of women.

The Role of Women in Architectural Education: “No Girls Allowed”

The three previous histories trace the role of women and interior design from within the three specific areas of architecture, art, and home economics. As one would suspect, interior design has played a unique part in each of these histories. Women in the nineteenth-century were discouraged from studying, and more often from practicing, architecture. Historical accounts do not mention women in architectural education in the United States until the late nineteenth-century, while some forms of architectural education had existed in the United States
even prior to the Revolutionary War. The few women who were trained in architecture were
couraged to design in the domestic or “female” realm of building environments. Homes,
buildings for the lower social classes, or public buildings specifically for feminine use were
allotted to female architects and designers, while male architects designed the more public,
monumental, and “important” buildings. Interior design as practiced today either didn’t exist or
fell under the “architect-as-Master-Designer” myth and was often supported by assistants,
cabinet-makers, other craftsmen, or designers who were rarely given credit for their work. Even
today, as evident in interviews with faculty and students of programs of interior design closely
affiliated with or housed within schools of architecture, a feeling of architecture’s attempt to
dominate interior design remains. Faculty members from such programs were interviewed, and
expressed frustration with the status of their interior design programs from an administrative
point-of-view. A statement from one faculty member described the perceived helplessness of an
interior design program as regards the changing of curricula. When the closely-related
architectural program decided to make changes in its curriculum, the interior design department
was not consulted in the changes and seemingly had no choice but to alter its curricula to
coincide with the changes to the architecture program, since many of the students from both
programs take the same courses. At the same time, when the professional industry influenced
the interior design program to consider changes, the architecture program strongly opposed any
such changes because they would then affect the architectural program. It was perceived that
changes to the architectural curriculum were important, while the changes in the interior design
curriculum were insignificant. In addition, another faculty member discussed the animosity felt
when examining the male to female faculty ratio in the two programs. Male faculty members
strongly outnumbered the female faculty, and discussions for considerations of new faculty
members in the interior design program very often favored male candidates with non-interior
design (often architecture) degrees or qualifications. These situations are just a few examples of
the frustrations felt by many interior design faculty members in programs of interior design that
are closely related to architectural programs.

These types of frustrations occur in professional practice as well. It is not uncommon for
architectural employees to significantly outnumber interior design employees, while workloads
of each department remain comparable. In addition, it would be interesting to study the locations
and day-to-day interactions among these employees. For instance, are the interior designers
secluded and concentrated within their own department, or are they in constant interaction with
the architectural and engineering professionals? While many firms market or advertise the use of
collaborative “team approaches” to design development, one may suspect segregation still
prevails. In my own professional experience, one firm segregated the interior designers at the
back of a very long building, where communication with other professionals was difficult.
Projects were given to the interiors staff only after the architectural portion of a project was
designed; hence, there was no initial collaborative design effort. In addition, action by
professional architectural organizations to oppose or block legislation that would require interior
designers to be licensed in order to practice or use the title, “Interior Designer”, also reveals the
continued struggle of interior design against oppression from architecture. While there are many
more female architects now than previously in history, architecture often seems committed to
keeping the “feminine influence” of interior design out of its projects and out of its way.
The Role of Women in Art Education: Separate But Unequal

Nineteenth-century art education for women is an interesting element. While considered at least acceptable for women, training and education in art for women was often limited to single-sex establishments. This segregation between men and women does not seem to be a morality issue, but an equality issue. Schools of art and design for women were often founded by women, but administered by a council of men. The role of the male administration assured that the quality of the facilities, materials, and supplies for the training of the women did not equal what was available for the male schools of art and design at the time. For instance, when the Philadelphia School of Art and Design for Women moved into the Franklin Institute, the classrooms for the women were located in the dimly-lit and damp basement of the facility. Additionally, both in London and Philadelphia, casts and molds for the women were rarely available because of the need for them in the male schools. Initially, the women were also prohibited from drawing from life (nude figure study) or from using oil paints, as oil paints were considered too expensive and sophisticated for the female artists. As Peter Smith noted in his book, women were often permitted to study and practice the applied arts, but not the fine arts.

Art education for women in the United States has been progressive in terms of equality, and those programs of interior design that are affiliated with departments of art seem to be the most satisfied with their locations. In the case-study programs researched for this thesis, none of the programs in the art departmental home had plans for relocating, while many of the architecture or home economics-related programs had plans for significant restructuring or relocation. The art-related program representatives also expressed overall satisfaction with their programs in areas such as admissions requirements, curriculum content, length of program, and distribution of courses (See Appendix B).
The Role of Women in Home Economics: By Women, For Women

As previously discussed in Chapter 4, the founders of home economics education all appear to be women. After the Civil War, women who had been studying and working in the absence of the men away at war were in search of new ways to occupy their time while sustaining their newly-established role in society. Similar to women’s groups founded to support the arts in various cities such as Cincinnati, other women began encouraging the continued education of women in areas important to society, such as domestic science. This domestic science education movement also encouraged women to further educate and train themselves as well as other women. Because there was very little interest in this movement by men, the field of home economics or domestic science emerged as a “by women, for women” field. This area of education was, of course, very female-friendly and female-dominated. The role of interior design through this field, as illustrated in Chapter 4, reveals this lineage of interior design as “the path of least resistance,” so to speak (and also that of the least stability and not surprisingly, the least status). Even today, the majority of home economics educators are female, and thus little, if any, gender discrimination (at least of females) could be expected in home economics education.

However, the feminist movements of the late 1960s and 1970s, in emphasizing equality and the breakdown of gender segregation and the attempt to dismantle “feminine space” in many professions has apparently greatly affected home economics education. The terms “home economics” and “domestic science” have become politically incorrect or unfavorable, being replaced with terms such as “family consumer sciences” or “human environmental sciences.” As an example of this trend, many schools and colleges of home economics within universities across the United States have recently changed their names. These newer terms also seem to be on their way out of favor, as many programs (of interior design and others) are leaving these
home economics departments completely. It will be interesting to note if this trend comes full-circle—if this long process of professionalization, specialization, and convergence causes the field of home economics to narrow and return to those disciplines with which it began: nutrition / food service, sanitation, and child development.

Consequently, the movement for increased professionalization in interior design, in order to attain a higher level of training and respect for its practicing professionals, has also inspired a trend to remove programs of interior design from departments of home economics in search of a more “prestigious” location (such as architecture). This perception further supports the misconception that higher quality or more respected programs of interior design are located within the (often male dominated) departments of architecture or art. As evident in the materials in Appendix B, the case-study programs of interior design that are affiliated with home economics were less satisfied with entrance requirements, program curriculum, program length, and structure of the program, and have plans for dramatic or significant restructuring. One program is planning a move into a College of Visual and Performing Arts. This relocation of interior design programs from departmental homes in home economics to other locations within a university seems to be a significant and an ongoing trend. Perhaps this evolution away from home economics is an example of the narrowing of educational options in interior design due to increased professionalization.

The Professional Interior Decorator

Although not formally restricted to the field of home economics, the role of the woman as home decorator should also be discussed. Historically, interior decoration can also be considered
as a “by women, for women” and a female-friendly development. The concept of interior
decoration illustrates the roots of interior design education through apprenticeship positions with
interior decorating firms specializing primarily in domestic spaces. It should also be noted that
the roots of the professionalization movement appear within the interior decoration movement as
well.

Becoming a public proponent of education and the professionalization of interior
decoration, Candace Wheeler (1827-1923), in an 1895 issue of *Outlook Magazine*, stated that for
those interested in interior decorating or design she “advocated education in art, architecture, and
the decorative arts followed by an apprenticeship with an architect.”119 Wheeler, a textiles
designer, established the New York Society of Decorative Art in 1877 to help educate women in
interior decoration and design, and to help them find outlets or places to sell their crafts or
works. Wheeler spent four years in partnership with L.C. Tiffany and Associated Artists, after
which she and the Associated Artists (including Wheeler’s daughter) left, forming the company,
Associated Artists. This company, run entirely by women, designed interiors, wallpapers,
tapestries, rugs, furniture, upholstery, and embroidery, and became a prominent interior-
decorating firm in the country at the time.120 Wheeler was commissioned to design the Library
for The Women’s Building at the Chicago World’s Fair in 1893. She was asked to supervise the
interior decoration for the entire building but was not awarded a contract to do so. However,
while on her brief trips from New York to Chicago supervising the Library project, she did in
fact supervise the rest of building insofar as her time would allow. Unfortunately, Wheeler’s
work did not improve the status of the interior design profession, probably due to the fact that

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119 Graves 39.

120 Graves 40.
male architects were not interested in hiring women apprentices, and women of the time were “unlikely to follow” Wheeler’s notion of a suggested formal education requiring art history and an apprenticeship with an architect.\textsuperscript{121} Many women decorators did, however, have some training in art history—perhaps through travel in Europe. However, the absence of an educational requirement and licensing bodies allowed those women who desired to, to establish themselves in the interior design and decorating business specifically because the men had no way of stopping them (as they did in law and medicine by barring them from becoming licensed).\textsuperscript{122} Wheeler did, however, provide the basis for an ongoing educational system by which decorators trained other women (as well as men) to be decorators in a Mistress/Apprentice relationship; thus, the educational and professional settings were both “female friendly.”

Today’s interior design education, in the internship or professional practice requirement in many programs, can be traced to this apprenticeship training.

Elsie deWolfe (1865-1950) was another influential woman in the profession of interior design at the end of the nineteenth-century. Born into the upper-middle class, deWolfe strived to achieve upper-class status and courted the New York Society with her charm and talent as an actress. Because she was known for her stylishness and grace, this society accepted her. Not long after, deWolfe, desiring financial independence, considered acting professionally. Against many people’s advice and the approval of society, she began performing, and although her acting was not well received, she made $200 per week for nearly ten years.\textsuperscript{123} As she began collecting antiques and became interested in eighteenth-century decorative arts, deWolfe began studying

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\item \textsuperscript{123} Graves 47.
\end{itemize}
interior decoration. The Irving House, the home that she shared with her partner, Elizabeth Marbury, and redecorated, became famous, and as her acting jobs became less frequent, friends urged deWolfe to become an interior-decorating consultant. In the spring of 1905, deWolfe had business cards printed and began consulting on several small residences. Soon after, leading American architect Stanford White commissioned deWolfe to assist him in interior design for The Colony Club, the first large-scale private clubhouse for women, and it became her first big job. Later, in 1913, she was commissioned by Henry Clay Frick to design the private spaces of his home, (while the project architect designed the public spaces).  

DeWolfe played many roles throughout her life. She advocated women’s suffrage in 1912 and was commissioned for homes and projects until 1914, when she began serving as a nurse in France during World War I. Although she is considered by some to have been very materialistic, she continued to practice, was honored by the American Institute of Decorators in 1940, and remained involved in the profession, attending annual shows of student work at Parsons until her death.

Through Wheeler and deWolfe one can recognize the emergence of a sub-category in the tracing of these paths in interior design education. While most other forms of interior design education can be educed from one of the three locations discussed throughout this thesis, the method employed by Wheeler and deWolfe creates a unique category. This apprenticeship style of interior design training evolved into a significant system worthy of its own sub-heading. Many notable interior decorators and designers were trained in this way and can be traced back to Wheeler or deWolfe, including Ruby Ross Wood who later trained Billy Baldwin and others.

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124 Graves 50.
While other modes of interior design education emerged from architecture, art, and home economics, this unique strand evolved from the unexpected backgrounds and experiences of Wheeler and deWolfe in areas such as travel, business, retailing and antiques, acting, and textiles design. DeWolfe especially was also concerned with community and political issues such as housing, women’s suffrage, and education.

Graves 51-52.
Which Type of Program is the “Best”?  

First, it should be noted that this case study research is narrow in scope and is not intended to be scientific. The case studies only provide context to themes and issues discovered in the historic findings discussed in previous chapters. Not surprisingly, however, students and faculty from each of the eight interior design programs surveyed feel that their type or category of program is the strongest of the three categories established in this thesis. For example, individuals involved with programs of interior design related to architecture often conceptualize their programs as the strongest, and those with departmental homes in home economics as weakest—with programs in fine or applied arts departmental homes falling somewhere in between. Conversely, individuals involved in home economics-related programs often generalize programs affiliated with architecture as very technical or mechanical with less artistic creativity and those affiliated with art as lacking practical, professional, or technical skills, while they perceive home economics-based programs to provide the needed balance between the two other types.

In reality, it is difficult to determine which type of program is strongest or if the strength of a program can even be related to its category or departmental home. Many common (mis)conceptions exist and often serve to distort the reality or true qualities of a program. Additionally, many perceptions about a certain program are self-perceptions that are then projected onto outsiders. These conceptions encourage surface characterizations that fail to reach beyond basic generalizations of a program. For example, a common conception of a
program of interior design located in an architectural departmental home includes certain assumptions such as the program being exceptionally rigorous or difficult, having higher entrance requirements; having more emphasis on professional practice; consisting of higher numbers of required courses in the areas of environmental systems, lighting, materials, structures, architectural detailing, and construction documents; and lacking in artistic creativity, thus having lower numbers of required courses in the areas of finish selections, textiles, and rendering. Interior design programs related to architecture are most often expected to have a strong emphasis in commercial or contract design and a weaker emphasis in residential design. Other conceptions of architecturally-related programs of interior design are a higher level of respect awarded to graduates of this type of program than those graduating from another type of program and a stronger male presence on the faculty.

Interior design programs in fine or applied art departmental homes are generally perceived as very creative and artistic with weaknesses in research, technical skills, and professional practice experience. Programs of interior design related to art are viewed as having a higher entrance requirement for artistic ability (most often evaluated through an initial portfolio review); a mixture of commercial and residential emphasis—as well as a mixture of male and female faculty members, with a higher number of required courses in the areas of studios, art history, and rendering; and a lower number of required courses in drafting, environmental systems, and technical skills.

Programs of interior design affiliated with departments of home economics are often perceived as emphasizing residential interiors, as being the most inter-disciplinary of the three types of interior design programs, and as being very strong in areas of research, textiles, color theory, ergonomics, space planning, as well as the study of the psychological impact of the
environment on its users or inhabitants. Common perceived weaknesses in home economics-related interior design programs include a lack of creativity, technical knowledge and skills, and basic artistic fundamentals. In relation to discussions in previous chapters, the discipline of home economics remains very female dominated; thus, females also dominate the faculty of many programs of interior design within home economics. While this prevalence creates a “friendly” atmosphere for female students attending these programs, it also creates a decrease in the respect a graduate from this type of program receives professionally. This discrimination, based on gender and degree-type, is directly related to the historical issues of gender inequality in the development of architecture, art, and home economics education in the United States presented earlier in the thesis.

There also appear to be established conceptions regarding the type of degree a program grants to its graduates. While interior design programs related to schools of applied or fine arts more often award the Bachelor of Arts (B.A.) and Bachelor of Fine Arts (B.F.A.) degrees respectively, programs affiliated with architecture tend to award the Bachelor of Science (B.S.) degree, and programs in home economic-based settings are known to grant both the B.A. and the B.S. This system has led to certain beliefs and established values placed on each of these degrees.

Obviously all of these notions or expectations are not reality, but they are common enough to be mentioned. Based on some of these concepts, the writer anticipated certain findings for the case study and survey portion of the research. Interestingly, many of the findings contradicted the expectations to reveal that very few assumptions about the strength or weakness of a program can be made based solely on its departmental home. Even more interesting are the facts that support the ongoing narrowing effect of professionalization—the
decrease in the variety of educational options in interior design as professionalization increases. It seems that the current emphasis on increased professionalization and the establishment as well as regulation of educational guidelines created by FIDER, have created an increased homogeneity among programs of interior design.

The findings from the eight case study programs revealed several important points. As shown in Tables 1 through 4 in Appendix B, the case-study programs related to architecture did require more overall credits and internship or co-operative experience (hence, they could be considered slightly more rigorous), but in terms of curriculum, in areas interpreted as more technical such as Technical Skills, Environmental Systems, Special Topics, as well as Theory/History (See Figs. 10-16), there were no significant differences in number of courses required in relation to a program’s location that would substantiate such claims—at least among these eight programs. In addition, in the area of Creative Skills (Fig. 14) the programs with the three highest levels of Creative Skills courses represent all three different departmental homes. The Computer course requirements (Fig. 16) also show very little significant differences in the number of courses required. All eight of the case study programs require similar quantities—ranging from ½ course to 2 courses—devoted to computer design and applications. Overall, the lack of substantial curricular differences discovered in the eight case study programs may be attributed to the influence and impact of FIDER and its established standards for interior design curriculum. These standards have played a significant role in equalizing the curriculum in various FIDER accredited programs of interior design regardless of departmental home. In addition, when asked what factors influenced or served as the basis for current curriculum or evolution of the curriculum, all of the respondents noted FIDER guidelines and standards as part of their answers (See Appendices A and B).
Some notions of difference however, were supported by the data gathered during the case study research. For instance, all of the art-related interior design programs require an initial portfolio review prior to admission to the program (See Appendix B, Table 1.1). This requirement supports the claim that, inherently interior design programs related to art have a stronger emphasis on basic artistic skills and fundamentals. Although each program had some type of history requirement, it would be interesting to further research the history components required in each of the different types of programs. One might suppose that students in programs affiliated with architecture would be exposed more often to the history of architecture, while those programs in art and home economics might require art history, historic preservation, and the history of furniture respectively.

Additional results gathered from the survey responses include sentiments that programs of interior design in departmental homes of architecture tend to follow changes that occur in their respective programs of architecture. If the architecture program changes its curriculum due to professional or industry changes in architecture, most often faculty in the program of interior design are forced to follow the changes in the architecture program. This game of “follow the leader” is often a source of frustrations for faculty of the interior design programs, as sentiments of the architecture program’s apparent superiority over the interiors program is resented. Additional frustrations, based on comments from faculty in this type of interior design program, evolve when changes in the industry or profession of interior design cue the need for changes in education and faculty members in related programs of architecture object to the changes. As stated in the previous chapter, it becomes clear to the interior design faculty that changes in the architectural curriculum are observed as more important than changes in the interior design curriculum. However, interior design programs that are affiliated with architecture programs do,
in some ways, benefit from their location. These programs are usually have more student enrollment and enjoy more publicity (often appearing in publications and so on), while programs in other locations struggle for public identity, and increased funding and enrollment. While these benefits are important for interior design programs, and the collaboration with architecture is not only good, but essential, frustrations and tensions brought on by the lack of respect for the interior design profession and its educators seem, to some, inevitable. Trends in interior design programs affiliated with architecture seem to indicate the desire for expansion and growth. Survey respondents in programs affiliated with architecture noted plans of program restructuring—both to include a Masters Degree.

Art-related programs of interior design seemed the most stable. Responses did not note any plans for significant changes, and the overall assessment of the current state of the programs were noted as “Satisfied” or “Very Satisfied” (See Appendix A: Interior Design Curricula Survey and Survey Responses/Comparisons of Related Programs).

Programs affiliated with home economics are apparently in the greatest state of fluctuation. Responses from these programs indicate plans for significant or dramatic restructuring and changes to curriculum, location, and so on. For example, one program representative commented on a recent move to a new department and a potential merger with another program. Answers to questions indicate that representatives from these programs range from “Somewhat Satisfied” to “Somewhat Unsatisfied” with the current curriculum. These programs are also considering implementing other changes such as attempts in raising GPA, portfolio, and entrance requirements (See Appendix A: Interior Design Curricula Survey and Survey Responses/Comparisons of Related Programs).
Again, because this research is narrow in scope and is not intended to be scientific, only assumptions can be made on the significance of these results. These findings however, illustrate that the role of FIDER and its guidelines have had a substantial impact on interior design curricula in the United States. The process of equalization of interior design programs begun by the movements toward professionalization has been continued and heightened with influence from FIDER.
CHAPTER 7
CONCLUSION: EDUCATION IN INTERIOR DESIGN AND THE IMPORTANCE OF SCHOLARSHIP AND RESEARCH

In 1924, Eleanor McMillen Brown founded McMillen Inc. and became one of the first professional interior designers to recommend education “as a validating element of professionalism in the discipline” of interior design.\textsuperscript{126} Trained in art history and business, she desired to distance herself from the more “amateurish” approaches of others. Until that time, most decorators had been trained by reading, travel, and apprenticeship.\textsuperscript{127} Brown sought to improve the financial stability, professional prestige, integrity, and status of the profession. With the 1930s came the increased availability of technical training, which in turn increased the gap between the educated interior designer and the non-educated decorator. Formal education became the distinction between hobby and profession.

With education came new sets of rules and guidelines, and new perceptions of quality. Variations in interior design programs, as discussed earlier, are inherent to interior design throughout its many histories. These variations cause conflicting and inconsistent assumptions in evaluating the quality of education and professional work. Chapter six discussed the lack of evidence in the eight program case studies to support claims of program quality based on departmental home. While specific characteristics of each type of program location may exist, it is more important to learn to judge individuals on professional merit and to leave unfounded perceptions behind. As professionals and educators in interior design, we must accept and learn

\textsuperscript{126} Turpin 23.

\textsuperscript{127} Turpin 36.
from the history—or histories—of our profession and educational system. With further professionalization, specialization and uniformity will increase, and we must strive to find other ways to retain some of the richness and variety of our multiple traditions. Additionally, to continue improving interior design education, it is important to be aware of evidence supporting clear strengths and weaknesses in programs, regardless of location or departmental home, and attempt to combine the strengths and advantages—and at the same time eliminate weaknesses and disadvantages—to improve education overall.

Sarah Stage wrote that the reason for spotty research on the history of home economics was that it had been dismissed as “little more than a conspiracy to keep women in the kitchen” and that it had been “deemed non-academic” by its associations with household skills. Interior design, too, falls prey to these problems. As an historically feminine profession and one perceived as subservient to architecture, interior design has been a neglected topic of scholarly research. It is important to the profession as well as to education that research in interior design continue. The implications of these educational issues on the profession of interior design are significant, potentially offering changes and improvements in both the educational system and the profession. As a result, the profession could improve its productivity, quality, status, financial strength, intellect, marketability, media exposure, and political influence. As John Turpin states, “The respect and validation the profession seeks is to a great extent . . . housed in the history of its origins. It is a history we must someday accept and/or construct.” This thesis has sought to outline the historical development of interior design education by tracing the thread of interior design through the history of the three disciplines of architecture, art, and home.

128 Stage 1, 25.

129 Turpin 133.
economics. Along the way, however, links and insights into gender discrimination in interior design and the many roles women have played in the history of education and professionalization were discovered. Beyond all of these discoveries, however, and perhaps most importantly, I hope this thesis will serve as a catalyst for future research in the areas of interior design and interior design education.
BIBLIOGRAPHY

Tracing the Paths of Interior Design Education

Historical Research:


Case Study Research:


 <http://www.asid.org/aboutasid.html>.

Florida State University Department of Interior Design. Department of Interior Design. Program Description Literature sent by David Butler, Chairman of the Department of Interior Design, to the author. 1999.

 <http://www.fider.org/>.


Syracuse University College for Human Development (CHD): Department of Environmental Arts, Consumer Studies and Retailing. Environmental Design (Interiors) Program Description Literature sent by Elizabeth Reyner, Assistant Director of Student Services and Admissions for CHD to the author. 1999.
Syracuse University College of Visual and Performing Arts (VPA): Department of Design. Interior Design Program. Program Description Literature sent by MaryEllen Lettermann, Associate Professor in Interior Design in the College of VPA to the author. 1999.


APPENDIX A:
A SURVEY OF INTERIOR DESIGN PROGRAMS

Personal Information
Please provide the following information:

Name: _____________________________________________________________________________________
Mailing Address: ____________________________________________________________________________
Office Telephone: _____________________________________________________________________________
Office Fax: __________________________________________________________________________________
Email address: ______________________________________________________________________________
Educational Background including degree(s): ______________________________________________________________________________________
Age: ___________________ Gender: ___________________ Years in Current Position: ___________________
CurrentTitle/Position: ___________________________________________________________________________
Years on faculty at current institution: ______________________________________________________________________________________
Total years in university education: ___________________ Total years in practice: ______________________
Are you currently practicing? _____________________________________________________________________________

For the following questions, please mark all that apply:

With what professional organizations are you involved? __ IDEC __ IIDA __ ASID __ AIA _____________ Other
What is your involvement, if any, with FIDER (Foundation for Interior Design Education Research) site visits?
__ Not involved __ Team visitation member __ Team Chair ________________ Other (please specify)
Do you hold an office in that organization? ______ If so, what is your title? _____________________________
Do you hold licenses? ______ If so, what license(s) (NCIDQ, NCARB, etc.) _____________________________

Program Historical Information
Please fill in as much of the following information as you know.

In what year was there first a recognized program of interior design at your institution? ________________
Has the program or college name changed since its beginning? ____ If so, please list the name before and after the change. Before: ____________________________ After: ______________________________
Has the program changed colleges or department locations since its conception? _______________________
If so, in what years and to what college or department? Year _____ College _____________________________
Year _____ College _____________________________ Year _____ College _____________________________
When was the program of interior design first accredited by FIDER? ________________________________
Has it remained accredited since that time? _______________________________________________________

130 The eight FIDER accredited programs that participated in this survey were: Arizona State University, Florida State University, Syracuse University-College of Human Development, Syracuse University-College of Visual and Performing Arts, University of Cincinnati, University of Georgia, University of Kentucky, and West Virginia University.
Could you provide the name and office telephone number of the person or persons most capable of answering completely the above and other questions related to the historical development of the interior design program at your university? (For example a librarian, archivist, or faculty member with most years of experience in the program)
Name: ___________________________ Phone/email ________________________________

**Current Program Information**
Please answer the following questions as thoroughly as possible.

How many university general education credits are required of students in your interior design program?
_________________________________________________________________________________________

What is the approximate percentage of residential vs. commercial design emphasis in your program?
_________________________________________________________________________________________

What percentage of the students in your program are considered:
traditional? ______
non-traditional (have not attended any college within three years of graduating from high school)? ______
transfer students from other universities? ______
transfer students from other departments? ______
obtaining a second degree? __________
part-time? __________

What is the approximate percentage of full-time students who also work while attending classes in your program?
_________________________________________________________________________________________

What is the approximate percentage of students who become employed full-time within one year of graduation from your program?
_________________________________________________________________________________________

In your opinion, do you feel the structure of your program encompasses an adequate amount of semesters, quarters, or years to fulfill the program goals? __________________________________________________
If no, please state what change you feel would be appropriate (i.e. lengthening or shortening the program structure and by how much) __________________________________________________________________

Does your program require an internship or co-op? ______ If yes, What is the length of the requirement? (circle one) number of semesters: 1 2 3 4 5 number of quarters: 1 2 3 4 5
Do you feel this is satisfactory? ______ If no, why not? __________________________________________________________________________

What changes, if any, would you like to see implemented in the requirements for admissions or entrance to the program? __________________________________________________

What is your program’s policy or procedure on recruiting in general and also recruiting minorities? ____________________________________________________

**Curriculum Information**
Please answer the following questions as thoroughly as possible.

What considerations determine your program’s curricular structure?

Please rank the following factors (1 being the most important or influential factor) in order of the strongest influence in the overall development of the existing interior design curriculum of your program.

______ Historical Model (Please list most influential historical model: Beaux-Arts, Bauhaus, etc.)

______ Based on another program at another institution

_____ Based on FIDER guidelines and standards

Please rank the following factors (1 being the most important or influential factor) in order of the strongest influence that they have or have had in the evolution of your program. (What Inspires change?)

______ Reaction to other departments’ curriculum changes (for example, changes in curriculum in the architecture or other related program or department at your university from a practice-based to a theory-based curriculum)

______ Reaction to FIDER review or guidelines

______ Reaction to or influence from another interior design program at another university

______ Reaction to student feedback

______ Reaction to advisory councils

______ Reaction to industry/professional changes

______ Reaction to budget finances or other administrative factors

______ Reaction to faculty meetings

Please list the number of courses students are required to take in each of the following categories:

________ Studios

________ Environmental Systems (lighting, HVAC, acoustics)

________ Creative skills (rendering, board presentations, communications, art and design courses)

________ Special topics (structures, materials, textiles, professional practice)

________ Technical skills (drafting, construction documents, 2D and 3D Cad, other computer courses)

________ Theory and History

________ Please list the total number of computer courses required

How satisfied are you and the faculty with the current distribution of courses as outlined in the above question? (please mark one)

_____ Very Satisfied

_____ Somewhat Satisfied

_____ Satisfied

_____ Somewhat Unsatisfied

_____ Very Unsatisfied

Does your program have any plans to re-organize curriculum in the near future? ________ If yes, please
Please provide any additional comments you wish to add regarding your program.

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

**Faculty Information**

Please fill in the following matrix with the requested information for each faculty member of your interior design program:

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Gender</th>
<th>Degree</th>
<th>Ceritification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
<tr>
<td>#1</td>
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<td>#2</td>
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</tr>
<tr>
<td>#3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>Arch.</td>
<td>NCARB/NCIDQ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Int.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Design</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fine</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Art</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Other</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Please Specify)</td>
<td></td>
</tr>
<tr>
<td>Full</td>
<td></td>
<td>#4</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>#5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#6</td>
<td></td>
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<td></td>
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<tr>
<td>#7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other:</td>
<td>#11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Part-time, Adjunct, Lecturer)</td>
<td>#12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#13</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>#14</td>
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<tr>
<td>#15</td>
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</tr>
</tbody>
</table>

Please feel free to offer any additional comments.

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Would you like to receive a summary of the results of this study?

_____________________________________________________________________________________________

Please indicate the address to which you would like results sent:

_____________________________________________________________________________________________

Please also indicate the best day, time, and telephone number where you might be reached for a few additional questions.

_____________________________________________________________________________________________

*Once again, thank you for your time and assistance in this study.*
<table>
<thead>
<tr>
<th><strong>Historical Data</strong></th>
<th>Arizona State University</th>
<th>University of Cincinnati</th>
</tr>
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<tbody>
<tr>
<td>Year Interior Design First Recognized as a Program</td>
<td>1980</td>
<td>1925</td>
</tr>
<tr>
<td>First Accredited by FIDER</td>
<td>1985</td>
<td>1972</td>
</tr>
<tr>
<td>Remained Accredited since initial Accreditation?</td>
<td>Yes</td>
<td>Yes</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Student Demographic</strong></th>
<th>Arizona State University</th>
<th>University of Cincinnati</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Students who are considered Traditional</td>
<td>95%</td>
<td>50%</td>
</tr>
<tr>
<td>% of Students who are considered Non-traditional</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>% of Students who are transfers (from other Universities of Programs/Departments)</td>
<td>2-4%</td>
<td>50%</td>
</tr>
<tr>
<td>% of Students who work while attending classes</td>
<td>10-15%</td>
<td>20%</td>
</tr>
<tr>
<td>% of Students who become employed full-time in their field upon graduating</td>
<td>90%</td>
<td>90-100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Curriculum Data</strong></th>
<th>Arizona State University</th>
<th>University of Cincinnati</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is there a required internship/co-op</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>If yes, what is the length?</td>
<td>1 Semester</td>
<td>6 Quarters (equivalent to 4 semester courses)</td>
</tr>
<tr>
<td>What is the primary basis for the current curriculum? (Top 2 answers with most influential listed first)</td>
<td>FIDER Standards, Unspecified Historical Model</td>
<td>Historical Model: Bauhaus and Beaux-Arts, FIDER Standards</td>
</tr>
<tr>
<td>What has influenced the evolution of the curriculum the most? (Top 4 answers with most influential listed first)</td>
<td>Reaction to FIDER standards, Industry/Professional changes, Faculty feedback, Student feedback</td>
<td>Industry/Professional changes, Changes in other departments (ie. architecture), faculty feedback, student feedback</td>
</tr>
<tr>
<td>Number of Studio Courses Required</td>
<td>11 (Semester)</td>
<td>12 (Quarter-Equivalent to 8 sem. courses)</td>
</tr>
<tr>
<td>Number of Theory/History Courses Required</td>
<td>5 (Semester)</td>
<td>10 (Quarter-Equivalent to 6 2/3 sem. courses)</td>
</tr>
<tr>
<td>Number of Environmental Systems Courses Required</td>
<td>3 (Semester)</td>
<td>8 (Quarter-Equivalent to 5 1/3 sem. courses)</td>
</tr>
<tr>
<td>Number of Technical Skills (drafting etc.) Courses Required</td>
<td>3 (Semester)</td>
<td>5 (Quarter-Equivalent to 3 1/3 sem. courses)</td>
</tr>
<tr>
<td>Number of Creative Skills (rendering, board presentation, etc.) Courses Required</td>
<td>2 (Semester)</td>
<td>9 (Quarter-Equivalent to 6 sem. courses)</td>
</tr>
<tr>
<td>Number of Special Topics (structures, materials, textiles, prof. practice etc.) Courses Required</td>
<td>3 (Semester)</td>
<td>(Incorporated into Environmental Systems Courses)</td>
</tr>
<tr>
<td>Number of Computer Courses Required</td>
<td>1 (Semester)</td>
<td>3 (Quarter-Equivalent to 2 sem. courses)</td>
</tr>
<tr>
<td>How satisfied are you and the faculty with the current distribution of courses as outlined above?</td>
<td>Somewhat Satisfied; This program has plans to reorganize to offer a Professional Masters Degree</td>
<td>Satisfied to Somewhat Unsatisfied; This program would like to reorganize to offer a 5 yr. Bachelor's and a 6 yr. Masters Degree, and is currently undergoing a review of the course work</td>
</tr>
<tr>
<td>Do you feel the structure of your program is an adequate length to fulfill the program goals?</td>
<td>Yes</td>
<td>Yes, but would like to also like to lengthen the program to incorporate a Masters Degree</td>
</tr>
<tr>
<td>What changes would you like to see implemented in the requirements for admissions or entrance to the program?</td>
<td>Submission of a portfolio at the Freshman level for review</td>
<td>Better data to evaluate in-coming students</td>
</tr>
</tbody>
</table>

Table 1 - Survey Results: Comparison of Architecture-Related Programs
Table 2 - Survey Results: Comparison of Art-Related Programs

<table>
<thead>
<tr>
<th>Historical Data</th>
<th>Florida State University</th>
<th>University of Georgia</th>
</tr>
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<tbody>
<tr>
<td>Year Interior Design First Recognized as a Program</td>
<td>1947</td>
<td>1947</td>
</tr>
<tr>
<td>First Accredited by FIDER</td>
<td>1974</td>
<td>1973</td>
</tr>
<tr>
<td>Remained Accredited since initial Accreditation?</td>
<td>Yes</td>
<td>Yes</td>
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</table>

<table>
<thead>
<tr>
<th>Student Demographic</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Students who are considered Traditional</td>
<td>95%</td>
<td>90%</td>
</tr>
<tr>
<td>% of Students who are considered Non-traditional</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>% of Students who are transfers (from other Universities of Programs/Departments)</td>
<td>20% (Some transfer students are also considered traditional)</td>
<td></td>
</tr>
<tr>
<td>% of Students who work while attending classes</td>
<td>66%</td>
<td>90-100%</td>
</tr>
<tr>
<td>% of Students who become employed full-time in their field upon graduating</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Curriculum Data</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Is there a required internship/co-op</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>If yes, what is the length?</td>
<td>Many students obtain one on their own</td>
<td>1 Semester</td>
</tr>
<tr>
<td>What is the primary basis for the current curriculum? (Top 2 answers with most influential listed first)</td>
<td>FIDER Standards only</td>
<td>FIDER Standards since 1973, prior to that, Historical Model: Bauhaus</td>
</tr>
<tr>
<td>What has influenced the evolution of the curriculum the most? (Top 4 answers with most influential listed first)</td>
<td>No answers</td>
<td>Reaction to FIDER standards, Changes in other departments (ie. architecture), faculty feedback, Industry/Professional changes</td>
</tr>
<tr>
<td>Number of Studio Courses Required</td>
<td>4 (Semester)</td>
<td>5 (Semester)</td>
</tr>
<tr>
<td>Number of Theory/History Courses Required</td>
<td>5 (Semester)</td>
<td>5 (Semester)</td>
</tr>
<tr>
<td>Number of Environmental Systems Courses Required</td>
<td>1 (Semester)</td>
<td>2 (Semester)</td>
</tr>
<tr>
<td>Number of Technical Skills (drafting etc.) Courses Required</td>
<td>4 (Semester)</td>
<td>5 (Semester)</td>
</tr>
<tr>
<td>Number of Creative Skills (rendering, board presentation, etc.) Courses Required</td>
<td>3 (Semester)</td>
<td>5 (Semester)</td>
</tr>
<tr>
<td>Number of Special Topics (structures, materials, textiles, prof. practice etc.) Courses Required</td>
<td>3 (Semester)</td>
<td>4 (Semester)</td>
</tr>
<tr>
<td>Number of Computer Courses Required</td>
<td>1 (Semester)</td>
<td>2 (Semester)</td>
</tr>
<tr>
<td>How satisfied are you and the faculty with the current distribution of courses as outlined above?</td>
<td>Very Satisfied; This program plans to increase the use of cad processes and possibly downsize history component and add course in research/theory.</td>
<td>Very Satisfied; This program plans to make changes in curriculum as necessary to adjust to the recent move from quarter system to semester system</td>
</tr>
<tr>
<td>Do you feel the structure of your program is an adequate length to fulfill the program goals?</td>
<td>Yes</td>
<td>No. . . would like to spread the same amount of credits out over 5 yrs. instead of 4</td>
</tr>
<tr>
<td>What changes would you like to see implemented in the requirements for admissions or entrance to the program?</td>
<td>This program will be instating limited entrance access in January 2001 with minimum 3.0 GPA, interview requirement, and limited seating availability</td>
<td>None</td>
</tr>
</tbody>
</table>

Table 2 - Survey Results: Comparison of Art-Related Programs
<table>
<thead>
<tr>
<th>Historical Data</th>
<th>University of Kentucky</th>
<th>West Virginia University</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Interior Design First Recognized as a Program</td>
<td>1970</td>
<td>1970's ?</td>
</tr>
<tr>
<td>First Accredited by FIDER</td>
<td>1980</td>
<td>1993</td>
</tr>
<tr>
<td>Remained Accredited since initial Accreditation?</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

| Student Demographic                                                           |                        |                         |
| % of Students who are considered Traditional                                   | 90%                    | 99%                     |
| % of Students who are considered Non-traditional                               | 10%                    | 1%                      |
| % of Students who are transfers (from other Universities of Programs/Departments) | 35%                    | 57-67%                  |
| % of Students who work while attending classes                                 | 95%                    | 95%                     |
| % of Students who become employed full-time in their field upon graduating     | 75%                    | 75-85%                  |

| Curriculum Data                                                                |                        |                         |
| Is there a required internship/co-op                                            | No                     | No                      |
| If yes, what is the length?                                                    | An internship of at least one semester is strongly recommended | 85% of students participate in optional program |
| What is the primary basis for the current curriculum? (Top 2 answers with most influential listed first) | FIDER Standards, Unspecified Historical Model | No Answer |
| What has influenced the evolution of the curriculum the most? (Top 4 answers with most influential listed first) | FIDER Standards, Influence from other ID programs at other Universities, Reaction to budget or other administrative factors, Industry/Professional changes | FIDER Standards, Reaction to student feedback, Reaction to advisory councils, Industry/Professional changes |
| Number of Studio Courses Required                                              | 4 (5 semester hr. credits ea.) | 7 (Semester) |
| Number of Theory/History Courses Required                                      | 4 (Semester)           | 3 (Semester)           |
| Number of Environmental Systems Courses Required                               | 2 (Semester)           | 1 (Semester)           |
| Number of Technical Skills (drafting etc.) Courses Required                    | 2 (Semester)           | 3 (Semester)           |
| Number of Creative Skills (rendering, board presentation, etc.) Courses Required | 2 (Semester)           | Included in Studios    |
| Number of Special Topics (structures, materials, textiles, prof. practice etc.) Courses Required | 3 (Semester)           | 4 (Semester)           |
| Number of Computer Courses Required                                            | 1/2 (Semester)         | 1 (Semester)           |
| How satisfied are you and the faculty with the current distribution of courses as outlined above? | Somewhat unsatisfied... This program has "plans to reorganize in the near future" | Somewhat satisfied... This program "could add more classes, but when do you stop?" |
| Do you feel the structure of your program is an adequate length to fulfill the program goals? | No... Considering moving to a 5 yr. Program | Yes... However "we are constantly working to improve the program. We change as we have better ideas." |
| What changes would you like to see implemented in the requirements for admissions or entrance to the program? | Pre-program entrance exam | This program has just implemented a higher GPA requirement |

Table 3 - Survey Results: Comparison of Home Economics-Related Programs
<table>
<thead>
<tr>
<th>Historical Data</th>
<th>Syracuse University - Environmental Design/Interiors</th>
<th>Syracuse University - College of Visual and Performing Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year Interior Design First Recognized as a Program</td>
<td>1970</td>
<td>1922</td>
</tr>
<tr>
<td>First Accredited by FIDER</td>
<td>mid 1980’s</td>
<td>1978</td>
</tr>
<tr>
<td>Remained Accredited since initial Accreditation?</td>
<td>Yes</td>
<td>Yes</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Student Demographic</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Students who are considered Traditional</td>
<td>~90%</td>
<td>90%</td>
</tr>
<tr>
<td>% of Students who are considered Non-traditional</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>% of Students who are transfers (from other Universities of Programs/Departments)</td>
<td>7%</td>
<td>7%</td>
</tr>
<tr>
<td>% of Students who work while attending classes</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>% of Students who become employed full-time in their field upon graduating</td>
<td>90%</td>
<td>100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Curriculum Data</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Is there a required internship/co-op</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>If yes, what is the length?</td>
<td>Summer internships recommended</td>
<td>1 Semester</td>
</tr>
<tr>
<td>What is the primary basis for the current curriculum? (Top 2 answers with most influential listed first)</td>
<td>FIDER standards, Changes in other programs or at other Universities we respect</td>
<td>Profession Experience and Background of the Faculty</td>
</tr>
<tr>
<td>What has influenced the evolution of the curriculum the most? (Top 4 answers with most influential listed first)</td>
<td>Reaction to FIDER standards, Industry/Professional changes, Reaction to budget or other administrative factors, Influence from other ID programs at other Universities</td>
<td>Faculty feedback, Industry/Professional changes, Reaction to advisory councils, Reaction to FIDER standards</td>
</tr>
<tr>
<td>Number of Studio Courses Required</td>
<td>4 (Semester)</td>
<td>15 (Semester)</td>
</tr>
<tr>
<td>Number of Theory/History Courses Required</td>
<td>4 (Semester)</td>
<td>8 (Semester)</td>
</tr>
<tr>
<td>Number of Environmental Systems Courses Required</td>
<td>3 (Semester)</td>
<td>1 (Semester)</td>
</tr>
<tr>
<td>Number of Technical Skills (drafting etc.). Courses Required</td>
<td>3 (Semester)</td>
<td>2 (Semester)</td>
</tr>
<tr>
<td>Number of Creative Skills (rendering, board presentation, etc.) Courses Required</td>
<td>5 (Semester)</td>
<td>3 (Semester)</td>
</tr>
<tr>
<td>Number of Special Topics (structures, materials, textiles, prof. practice etc.) Courses Required</td>
<td>4 (Semester)</td>
<td>4 (Semester)</td>
</tr>
<tr>
<td>Number of Computer Courses Required</td>
<td>2 (Semester)</td>
<td>1 (Semester)</td>
</tr>
<tr>
<td>How satisfied are you and the faculty with the current distribution of courses as outlined above?</td>
<td>Satisfied. . . This program will be going under dramatic changes after a move into the School of Art and Design. This program and the V.P.A. Interior Design program may merge within 5 yrs.</td>
<td>Satisfied. . . This program would like to reorganize to more interdisciplinary experiences for both students and faculty</td>
</tr>
<tr>
<td>Do you feel the structure of your program is an adequate length to fulfill the program goals?</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>What changes would you like to see implemented in the requirements for admissions or entrance to the program?</td>
<td>Have considered a portfolio requirement</td>
<td>Changes to make transfer easier for architecture students entering interior design program</td>
</tr>
</tbody>
</table>

Table 4 - Survey Results: Comparison of the Two Programs at Syracuse University
### Programs Housed Within Architecture

<table>
<thead>
<tr>
<th></th>
<th>Arizona State University</th>
<th>University of Cincinnati</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Format</strong></td>
<td>Two semesters per year for five years</td>
<td>Three quarters in Freshmen year; four quarters per year for four additional years</td>
</tr>
<tr>
<td><strong>Program Focus</strong></td>
<td>Building bridges between the academic and professional worlds, providing the best curricula, &amp; producing &quot;technically accomplished graduates&quot; Residential and Commercial emphasis.</td>
<td>Emphasizes academic and professional work experience, has strong co-operative program. Commercial and some Residential emphasis.</td>
</tr>
<tr>
<td><strong>Entrance Requirements</strong></td>
<td>Completion of two year pre-interior design program, application, and portfolio review</td>
<td>Minimum SAT/ACT scores, HS class rank, and review by program Chair</td>
</tr>
<tr>
<td><strong>Professional Experience Requirements</strong></td>
<td>8 week internship requirement in summer between third and fourth year</td>
<td>Alternating quarters of academic and professional practice from second thru fifth year</td>
</tr>
<tr>
<td><strong>Degree Requirements</strong></td>
<td>150 Credits Required - 121 Program, 29 General Education</td>
<td>203 Credits Required - 167 Program, 36 General Education</td>
</tr>
<tr>
<td><strong>Degree</strong></td>
<td>B.S. in Design Major - Interior Design</td>
<td>B.S. in Design (Interior Design)</td>
</tr>
<tr>
<td><strong>Additional Notes</strong></td>
<td>No transfer credit accepted into upper level. Transfer into lower level by review.</td>
<td>Transfer students accepted. Many core classes taken by architecture and interior design students together. UC offers the opportunity to pursue a joint degree option receiving bachelor's degrees in both architecture and interior design, or a MS Arch degree</td>
</tr>
</tbody>
</table>

Table 5 – General Program Data: Architecture-Related Programs
<table>
<thead>
<tr>
<th><strong>Program Location</strong></th>
<th>Department of Interior Design, School of Visual Art and Dance</th>
<th>Interior Design Program, School of Art, College of Arts and Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Format</strong></td>
<td>Can be completed in five semesters</td>
<td>2 semesters per year for four years</td>
</tr>
<tr>
<td><strong>Program Focus</strong></td>
<td>Prepare students to take his or her place in the interior design profession. Residential and Commercial Emphasis</td>
<td>Prepare students to take his or her place in the interior design profession. Residential and Commercial Emphasis</td>
</tr>
<tr>
<td><strong>Entrance Requirements</strong></td>
<td>Minimum GPA, three letters of recommendation, interview with program chair, meet the state of Florida pre-program requirements</td>
<td>Completion of four foundation courses with a C grade or better, meet minimum GPA, portfolio review, and entrance exam</td>
</tr>
<tr>
<td><strong>Professional Experience Requirements</strong></td>
<td>Internship placement program available</td>
<td>Internship requirement</td>
</tr>
<tr>
<td><strong>Degree Requirements</strong></td>
<td>96 Credits Required - 60 Program, 36 General Education</td>
<td>102 Credits Required - 63 Program credits, 39 General Education in addition to University and College credit requirements. Maintain minimum grade of &quot;C&quot; in all major courses.</td>
</tr>
<tr>
<td><strong>Degree</strong></td>
<td>B.S. and B.A. (Additional language and humanity courses required for B.A.)</td>
<td>B.F.A.</td>
</tr>
<tr>
<td><strong>Additional Notes</strong></td>
<td>Master of Arts or Master of Fine Arts available</td>
<td>Accepts only 18 students per year and students are not addmitted to the program until their sophomore year.</td>
</tr>
</tbody>
</table>

Table 6 – General Program Data: Art-Related Programs
<table>
<thead>
<tr>
<th>Program Location</th>
<th>University of Kentucky</th>
<th>West Virginia University</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program of Interior Design, Department of Human Environment, Merchandising, and Textiles</td>
<td>Interior Design Department, Family and Consumer Sciences Division, College of Forestry, Agriculture, and Consumer Sciences</td>
<td></td>
</tr>
<tr>
<td>Program Format</td>
<td>Two semesters per year for four years</td>
<td>2 semesters per year for 4 years</td>
</tr>
<tr>
<td>Program Focus</td>
<td>&quot;Emphasizes the importance of training professionals in their chosen program as well as in verbal and written communications.&quot;</td>
<td>Students learn to identify, research, and creatively solve problems pertaining to the function and quality of interior environments. Commercial and Residential emphasis.</td>
</tr>
<tr>
<td>Entrance Requirements</td>
<td>Completion of high school college preparatory curriculum, portfolio review before junior year</td>
<td>None listed, however portfolio review is required when student completes 1/2 of all degree work.</td>
</tr>
<tr>
<td>Professional Experience Requirements</td>
<td>Internships are encouraged, but not required.</td>
<td>Strongly suggested internship available for 3-6 credits</td>
</tr>
<tr>
<td>Degree Requirements</td>
<td>132 Credits Required - 90 Program, 28 General Education</td>
<td>132 Credits Required - 49 Program, 44-46 General Education</td>
</tr>
<tr>
<td>Degree</td>
<td>B.A. in Interior Design</td>
<td>B.S. in Family and Consumer Sciences/Interior Design</td>
</tr>
<tr>
<td>Additional Notes</td>
<td>Transfer students must have portfolio and previous coursework evaluated and approved by a faculty member</td>
<td>Student membership in the Student Chapter of ASID is strongly suggested.</td>
</tr>
</tbody>
</table>

Table 7 – General Program Data: Home Economics-Related Programs
<table>
<thead>
<tr>
<th>Program Location</th>
<th>Environmental Design/Interiors Program, College for Human Development</th>
<th>Interior Design Program, Dept. of Design, School of Art and Design, College of Visual and Performing Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Format</td>
<td>2 semesters per year for 4 years</td>
<td>2 semesters per year for 4 years</td>
</tr>
<tr>
<td>Program Focus</td>
<td>To educate students to consider the interior environment through its contextual relationship to building, landscape, and city.</td>
<td>Professional orientation with an emphasis on the 3D approach to problem solving, including an architectural approach to both residential and commercial design.</td>
</tr>
<tr>
<td>Entrance Requirements</td>
<td>No portfolio required. Applications evaluated by HS GPA, SAT/ACT scores, personal essay, and recommendations.</td>
<td>1 year satisfactory completion of foundation courses, minimum GPA requirement, portfolio review</td>
</tr>
<tr>
<td>Professional Experience Requirements</td>
<td>None Listed.</td>
<td>None listed.</td>
</tr>
<tr>
<td>Degree Requirements</td>
<td>124 Credits Required - 64 Program, 60 General Education</td>
<td>129 Credits Required - 102 Program, 27 General Education</td>
</tr>
<tr>
<td>Degree</td>
<td>B.S.</td>
<td>B.F.A.</td>
</tr>
<tr>
<td>Additional Notes</td>
<td>3 year FIDER accreditation, offers a minor in Architecture which is located within the same building, clearly does not consider itself an art school, but more a professional/technical school.</td>
<td>6 year FIDER accreditation</td>
</tr>
</tbody>
</table>

Table 8 – General Program Data: Two Syracuse University Programs
*University of Cincinnati quarter course numbers have been converted to equivalent semester course numbers.

Figure 9: SURVEY RESULTS: Number of Courses Required in each Program by Topic
University of Cincinnati quarter course credits have been converted to equivalent semester course credits.

Figure 10: SURVEY RESULTS: Number of Studio Courses Required in each Program

* University of Cincinnati quarter course credits have been converted to equivalent semester course credits.
University of Cincinnati quarter course credits have been converted to equivalent semester course credits.

Figure 11: SURVEY RESULTS: Number of Theory/History Courses Required in each Program
University of Cincinnati quarter course credits have been converted to equivalent semester course credits.

Figure 12: SURVEY RESULTS: Number of Environmental Systems Courses Required in each Program

* University of Cincinnati quarter course credits have been converted to equivalent semester course credits.
University of Cincinnati quarter course numbers have been converted to equivalent semester course numbers.

Figure 13: SURVEY RESULTS: Number of Technical Skills Courses Required in each Program

* University of Cincinnati quarter course numbers have been converted to equivalent semester course numbers.
* University of Cincinnati quarter course numbers have been converted to equivalent semester course numbers.

Figure 14: SURVEY RESULTS: Number of Creative Skills Courses Required in each Program
In this survey, Special Topics included: Structures, Materials, Professional Practice, and Textiles.

* University of Cincinnati quarter course numbers have been converted to equivalent semester course numbers.

Figure 15: SURVEY RESULTS: Number of Special Topics Courses Required in each Program
* University of Cincinnati quarter course numbers have been converted to equivalent semester course numbers.

Figure 16: SURVEY RESULTS: Number of Computer Courses Required in each Program
APPENDIX C

Interior Design Defined

Clarifying the term interior design may prove to be useful in this study. Several professional organizations including the American Society of Interior Designers (ASID), the International Interior Design Association (IIDA), the Interior Design Educator’s Council (IDEC), and the Foundation for Interior Design Education Research (FIDER) offer definitions of interior design and the interior designer. However, one organization in particular offers a comprehensive and articulate definition. The National Council for Interior Design Qualification (NCIDQ) defines interior design in its short definition as “The Professional Interior Designer is qualified by education, experience, and examination to enhance the function and quality of interior spaces.” The definition continues to list the following points:

For the purpose of improving the quality of life, increasing productivity, and protecting the health, safety, and welfare of the public, the Professional Interior Designer: (1) analyzes the client’s needs, goals, and life and safety requirements; (2) integrates findings with knowledge of interior design; (3) formulates preliminary design concepts that are appropriate, functional, and aesthetic; (4) develops and presents final design recommendations through appropriate presentation media; (5) prepares working drawings and specifications for non-load bearing interior construction, materials, finishes, space planning, furnishings, fixtures, and equipment; (6) collaborates with licensed practitioners who offer professional services in the technical areas of mechanical, electrical, and load bearing design as required for regulatory approval; (7) prepares and administers bids and contract documents as the client’s agent; and (8) reviews and evaluates design solutions during implementation and upon completion.131

The long definition incorporates the scope of services of the interior designer, and elaborates on as well as further defines concepts such as programming, conceptual design, design

development, contract documents, contract administration, and evaluation\textsuperscript{132} (National, 2). By establishing these definitions as well as clarifying the process of interior design and the responsibilities of the designer, the profession of interior design can distinguish itself from interior decoration and attempt to relieve the public’s confusion in regards to these two conflicting terms.

\textsuperscript{132} National.
APPENDIX D

Chronology of Significant Events in the Historical Development of Interior Design Education

1648  Ecole des Beaux Arts, Paris, France founded.
1700-1900  Industrial Revolution.
1771-1773  Thomas Nevell’s Master Carpenters School, Philadelphia.
1775-1783  Revolutionary War.
1796  English architect Henry Benjamin Latrobe comes to America.
1815  Ecole Nationale de Dessin pour les Jeunes Filles founded.
1826  Academy of Fine Arts, Cincinnati founded by Frederick Eckstein.
1826  Gallery of Fine Arts, Cincinnati founded by Frederick Franks.
1828  Ohio Mechanics Institute, Cincinnati began.
1838  Cincinnati Academy of Fine Arts founded.
1841  Catherine Beecher published *Domestic Economy*.
1842  London Female School of Design founded.
1845  The Drawing School of Cincinnati founded.
1848  Sarah Worthington King Peter founded the Philadelphia School of Design for Women.
1845-1853  First American, Richard Morris Hunt attended the Ecole des Beaux Arts.
1854  Sarah Worthington King Peter founded Ladies Academy of Fine Arts in Cincinnati, Ohio.
1856  School of Design added to the Ohio Mechanics Institute, Cincinnati.
1857  American Institute of Architects formed.
1861-1865  Civil War.
1868  The Massachusetts Institute of Technology Architecture Program began.
1864-1869  Rufus King co-founded the McMicken School of Design.
1869  Catherine Beecher and her sister Harriet Beecher Stowe published *The American Woman’s Home*.
1870-1900  Professionalization in America.
1870  Massachusetts Free Instruction in Drawing Act enacted.
1871  Cornell University Architecture Program began.
1873  University of Illinois Architecture Program began.
1874  Benn Pitman organized first china painting class at School of Design, Cincinnati.
1876  Philadelphia Centennial Exposition – School of Design, Cincinnati works displayed.
1877  Candace Wheeler established the New York Society of Decorative Arts.
1878  Margaret Hicks (Cornell University graduate) published “Workman’s Cottage”.
1879  The Pottery Club, Cincinnati formed.
1880  First firing of Maria Longworth Nichols Storer’s Rookwood Pottery Co., Cincinnati.
1880  Mary Louise McLaughlin of Cincinnati published *Pottery Decoration*.
1890s  Tuskegee University Architecture Program began.
1893  World’s Columbian Exposition in Chicago – Women’s Building designed by Sophia Hayden with interiors by Candace Wheeler.
1894  Susan Morgan became first woman to receive a degree from the University of California at in Engineering.
1896  Helen Campbell published *Household Economics*.
1897  State licensure for architects required for the first time.
1899  Lake Placid Conferences on domestic Science began.
1901  Susan Morgan received a Certificate of Completion from the Ecole des Beaux Art in France.
1904  Isabel Bevier published *The House: Its Plan Decoration and Care*.
1905  Elsie deWolfe printed business cards for her interior decorating services.
1908  Caroline Hunt published *Home Problems*.
1909  Home Economics Association founded based on Lake Placid Conferences.
1913  DeWolfe receives commission for design of Henry Clay Frick residence.
1913  Christine Frederick produced film on housekeeping and founded a school of domestic science: Applecroft Experimental Station in Long Island, NY.
1915  Christine Frederick published *Household Engineering: Scientific Management in the Home*.
1914-1918  **World War I.**
1919  Walter Gropius founded Bauhaus in Germany.
1922  The School of Applied Arts began as a department of the University of Cincinnati’s Department of Architecture
1923  Gretta Gray (MIT Architecture graduate) published book *House and Home*.
1925  School of Applied Arts in Cincinnati added course in Interior Decoration
1929-1941  **Great Depression.**
1931  The American Institute of Interior Decorators founded.
1932  Lily Reich appointed Director of Bauhaus Weaving Workshop.
1933  Nazis forced closure of Bauhaus in Germany.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>American Institute of Interior Decorators (AIID) renamed American Institute of Decorators (AID).</td>
</tr>
<tr>
<td>1930-1940</td>
<td>Walter Gropius and Bauhaus Masters came to the U.S. and begin teaching.</td>
</tr>
<tr>
<td>1930-1970</td>
<td>Period of professionalization in interior design; change in terms from “decorator” to “designer”</td>
</tr>
<tr>
<td>1941-1945</td>
<td>World War II.</td>
</tr>
<tr>
<td>1950-1953</td>
<td>Korean War.</td>
</tr>
<tr>
<td>1957</td>
<td>National Society of Interior Designers (NSID) founded.</td>
</tr>
<tr>
<td>1961</td>
<td>American Institute of Decorators (AID) renamed American Institute of Interior Designers (acronym remained AID).</td>
</tr>
<tr>
<td>1962</td>
<td>Interior Design Educator’s Council (IDEC) founded.</td>
</tr>
<tr>
<td>1963</td>
<td>Institute of Business Designers (IBD) founded.</td>
</tr>
<tr>
<td>1975</td>
<td>American Society of Interior Designers (ASID) founded.</td>
</tr>
<tr>
<td>1994</td>
<td>International Interior Design Association (IIDA) founded</td>
</tr>
</tbody>
</table>