

**Sabbatical Leave Report
For the Academic Year
1986-87
Submitted by: Karlene Morris**

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STATEMENT OF PURPOSE

The over-all purpose of my sabbatical leave was to create a "state-of-the arts" interior design program at MSAC. The proposal was multi-faceted including major curriculum revisions and development of new courses some of which included extensive materials for classroom use; increased liaison relationships with the professional design community; and the development and computerization of alumni list for resources and recruitment.

I completed a major curriculum revision of the Interior Design program at MSAC. This revision included updating and re-designing the entire interior design program into a three-tier program that will meet the needs of a variety of different students. Course revisions were written for three existing courses, three existing courses were eliminated, and seven new courses were developed for the program. This project involved a variety of research and community college visitations which will be detailed in another part of this report. New and revised course outlines will be included in the Appendix of this report.

The sabbatical leave afforded me the time to increase my relationships with the professional design community. A great deal of time over the one year period was spent meeting with other professionals, attending local, state, and national conferences and conventions, and in professional design workshops. The highlight of these experiences, was my selection as a grantee of the Illuminating Engineering Society of North America to be one of seventeen

instructors and professors involved in teaching lighting design around the world, to attend their Lighting Workshop for Educators this past summer. Lists of the activities that I participated in throughout the year are included in my calendar of activities and major events will be discussed later in this report.

The final thrust of this report and of my sabbatical leave was to use my Macintosh Computer and software to computerize a list of MSAC interior design alumni. That list has been completed and as a result of two uses for mailings to alumni, it has been revised twice. That list is included in the Appendix and will be discussed later in this report.

CALENDAR OF ACTIVITIES

July 1986

Internation Board Meeting of ISID and Seminar	July, 25
National ASID Conference, Century City	July 27-29.

September 1986

Pasadena ASID Meeting - "Designer/Resource Relationships"	Sept. 8
Foothill District CA HEA	Sept. 22

October 1986

Regional Workshop - C.C.C. Regional Workshop "Program Plan for Excellence"	Oct. 3
Campus Visitation, Orange Coast College	Oct. 9
Lecture Series - "Alvar Aalto and Beyond", Pac. Design Center	Oct. 10-11
Campus Visitations, Monterey Peninsula College and American River College	Oct. 13-15
Foothill District CA HEA	Oct. 21
Illuminating Engineering Lighting Class	Oct. 28
Campus Visitation and Advisory Meeting, Rancho Santiago C.C.	Oct. 30
Orange County ISID Showcase House (MSAC student part.)	Oct. 30
"French Impressions" LA Convention Center	Oct. 31

November 1986

Illuminating Engineering Lighting Class	Nov. 4
Meeting, Ann Fortini, MSAC Int. Design Curriculum	Nov. 5
Meeting, Joe Ramos, MSAC Arch. and Int. Des. Curri.	Nov. 7
Illuminating Engineering Lighting Class	Nov. 11
Foothill District CA HEA	Nov. 12
Illuminating Engineering Lighting Class	Nov. 18
Campus Visitation, Saddleback College	Nov. 21
Lecture, "Pioneering Design in Outer Space", DCLA	Nov. 23

December 1986

Meeting with MSAC Interior Design Advisory Committee	Dec. 2
In-service Workshop, "Computer Graphics Workshop"	
El Camino College	Dec. 5
Foothill District, CE HEA	Dec. 7

January 1987

Foothill District CA HEA	Jan. 11
MSAC Course Evaluation meeting	Jan. 13

February 1987

Foothill District CA HEA, "Kitchen Design"	Febr. 7
Pasadena ASID, "Picture Framing"	Febr. 10
Gamble House Tour	Febr. 23
Ceramic Tile Institute, 32nd Educational Seminar	Febr 18-21

March 1987

Lecture, "Learning from the Experts", DCLA	March 3
Pasadena ASID, "Barrier Free Design"	March 3
West Week, Pacific Design Center	
Lectures: "Structuring Visual Language"	
"French Style Substance"	March 25-27

April 1987

Interior Design Educators National Conference	
Atlanta and Calloway Gardens, Georgia	April 1-5
Foothill District CA HEA	April 8
Pasadena ASID, "Interior Design: To be or not to be"	April 22
Charles Eames Exhibit, LACOMA	April 25

May 1987

Ceramic Tile: Bathroom Furnishings. LA Conv. Center	May 6-8
Pasadena Showcase House	May 5
Claremont Showcase House	May 13

MSAC Home Economics Department Awards
Host - Pasadena Showcase House

May 19
May 22

June 1987

Pasadena ASID, "2000 Plan for Pasadena"

June 9

July 1987

Illuminating Engineering Society of North America Fourth
Lighting Workshop for Educators

July 12-24

CURRICULUM REVISIONS AND DEVELOPMENT

CURRICULUM REVISIONS AND DEVELOPMENTHISTORY

The original curriculum for an occupational program in interior design at MSAC was prepared by myself in 1972. Major revisions were done to the program in 1978-79. At that time the program was split into specialities of residential and commercial design. With dynamic changes in the Interior Design profession, the curriculum was very much in need of a complete up- date by 1986.

METHODOLOGY

The curriculum study and subsequent revisions and additions were approached through review of research in the field of interior design education, the Task Force Study of California Community College Home Economics Programs - *Program Plan for Excellence*, visitation to other Community Colleges with strong programs in interior design, and advisement by the MSAC Interior Design Advisory Committee.

As a member of I.D.E.C. (Interior Design Educators Council), I am in continuous contact with interior design educators throughout the United States and Canada. Another benefit to that affiliation is access to research done by its members. Three pieces of research from JIDER, (Journal of Interior Design Education and Research) were used in preparing the MSAC curriculum changes. (Appendix A) They included: (1 *The Interior Design Practice: Qualifying Factors of Competent Practice*, JIDER, Fall 1984, pp. 3-6; (2 *Correlating Needs of Interior Design - Employees with Program Development in Interior Design*, JIDER, Fall 1985, pp. 21-26; (3 *A Study of Student Work in*

FIDER - Reviewed First Degree Programs, JIDER, Fall 1985, pp. 12-20.

Using the data from (1, I identified according to rank, competencies used by the professional interior designer. The most frequently rated competencies from this study were listed as objectives in specific courses that I have either revised or developed. Research data from (2 became the basis for determining importance in including certain support courses from departments that contribute support courses, i.e., Architecture, Home Economics, Business, and Art. The research on evaluation of Interior Design Programs by FIDER, (Foundation for Interior Design Education and Research), was used as background information for frequency and rank of importance of student work. (Appendix 1) Also, used as data for curriculum revision and development was some preliminary work done by FIDER on minimum requirements for interior design programs. That information had not been readied for publication, but was "shared" by a professional colleague on another community college campus. For that reason, it would not be ethical to publish it in this report.

I visited with interior design colleagues on five different community college campuses. Orange Coast's Sue Coleman was of invaluable assistance. Sue is very active at the national level in interior design education serving both on the boards of I.D.E.C. and FIDER. She was at the time of our meeting, working on requirements for interior design education with FIDER. Though the work was not in publishing readiness, she was able to offer guidelines to me. Saddleback College, with their faculty of Joanne Crist and Ruth Jacobson, was a design educator dream. Their new building, occupied

for the first time in Fall 1986 was equipped and designed to meet every educational need in interior design education. Their curriculum could use some up-dating. Monterey Peninsula College's Diane Bower introduced me to what could happen with a full-time laboratory assistant to inventory, store, and organize equipment and supplies. American River College and Marion Rader has perhaps the most comprehensive curriculum in interior design of all colleges surveyed. Valinda Tivanen, former MSAC part-timer, had invited me to serve on the Interior Design Advisory Committee for Rancho Santiago College. As a new full time instructor assigned to rebuilding a program, she was looking for direction from more established programs. All of the above shared course outlines and textbook lists with me. These were most helpful in actual course writing. (Appendix 7)

Another valuable document for reference in development of the new Interior Design Program for MSAC was the *Program Plan for Excellence*- the result of the work of the Task Force Study for Home Economics sponsored by the California Community College Chancellor's Office. (Appendix 2) Marge Chitwood of our campus chaired the sub-committee on interior design. Her committee worked long hours outlining recommended standards for interior design vocational education. To my knowledge the MSAC Interior Design Program is the first in California Community Colleges to meet those recommended standards.

On December 3, 1986, I presented the proposed new interior design curriculum to the MSAC Interior Design Advisory Committee. This committee, which at the time included two A.S.I.D. chapter

presidents and three members of the national board of A.S.I.D. were over-whelmingly enthusiastic about the proposed program. Their reaction was "that if this is the quality of Interior Design Education in California Community Colleges, let's go for blanket accreditation of all programs that meet this standard by FIDER". No significant changes were offered by this group.

THE MSAC INTERIOR DESIGN PROGRAM

With information from the data and sources cited above, I have written a three-tier program for interior design at MSAC. In addition to the over-all program in three levels, three courses were revised, three courses deleted, and seven new courses were developed.

In developing the three-tiered program numerous requirements were considered. These included: requirements for entry level memberships in professional organizations, the guidelines as established in the *Program Plan for Excellence* by the Task Force Committee, findings of the research cited earlier in this report, and the needs and philosophy of California Community College education. Each tier is designed for a target student group: the certificate program for an ideal target group of mature students with some higher education background and/or business experience; the associate degree program for those students desiring a vocational degree, (at least four courses in this program transfer directly to the nearest FIDER accredited baccalaureate program-CSULB); and an advanced certificate for those students who wish more advanced course work to meet educational requirements for professional associations.

The entire program appears in the College Catalog as follows
with course outlines in Appendix 3.

ASSOCIATE IN SCIENCE DEGREE IN INTERIOR DESIGN - RESIDENTIAL OR COMMERCIAL

This program is intended to prepare students for employment in the field of Interior Design. The student is provided with a choice of two areas of emphasis: Residential Interior Design or Commercial Interior Design. Programs in both areas are available as a Certificate, an Associate in Science Degree, or as an Advanced Certificate. Students desiring a Bachelor's Degree (transfer Program) should consult with a counselor to discuss transferability of courses.

Required Core Courses: 37 units

INTD 30	Space Planning	3
INTD 35	Interior Design Fundamentals	3
INTD 35L	Interior Design Fundamentals Laboratory	1
INTD 71	History of Furniture Styles	3
INTD 72	Professional Practices for Interior Design	3
INTD 74	Materials and Products for Interior Design	3
INTD 77	Interior Design Field Experience Seminar	1
INTD 77L	Interior Design Field Experience	1
HMEC 5	Applied Art Techniques and Analysis for Home Economics	3
HMEC 6	Color Theory	2
HECT 17	Textiles	3
ART 5	Art History - Renaissance through Modern	3
ARCH 11	Architectural Drawing	3
ARCH 21	Architectural Design	3
ARCH 13	Architectural Illustrations	2

Residential Design Option

Core requirements listed above plus the following:

Required Courses:

ARCH 15	Architectural Working Drawings-Residential	3
INTD 75	Residential Interior Design Studio	3

Restricted Electives: (Select One)

BUSS 35	Salesmanship	3
BUSS 50	Merchandising Management	3
BUSM 60	Human Relations in Business	3
BUSM 66	Small Business Management	3
BUSA 72	Bookkeeping - Accounting	4

Recommended Electives:

INTD 78A	Design Showcase House Practicum	1
INTD 78B	Design Showcase House Practicum	1
BUSM 5	Business English	3
ARCH 23	Architectural Presentations	2
DRFT 67	Reading Construction Drawings	2
INSP 70	Elements of Construction	3
HEMH 42	Resource Management: Time Management and Work Simplification	3
HEMH 80	Consumer Economics	3
ART 22	Design - Three Dimensional	3

Commercial Design Option:

Core courses listed above plus the following:

INTD	76	Commercial Interior Design Studio	3
ARCH	25	Architectural Design Working Drawings - Commercial	3
BUSM	60	Human Relations in Business	3

Recommended Electives:

ARCH	23	Architectural Presentations	3
DRFT	67	Reading Construction Drawings	3
ARCH	12	Materials and Specifications	3
ARCH	14	Building and Zoning Codes	3
BUSA	72	Bookkeeping and Accounting	3
BUSM	5	Business English	3
HEMH	41	Life Management	3
ART	22	Design - Three Dimensional	3

Interior Design - Residential Certificate

Required Courses: (30 units)

INTD	30	Space Planning	3
INTD	35	Interior Design Fundamentals	3
INTD	35L	Interior Design Fundamentals Laboratory	1
INTD	71	History of Furniture Styles	3
INTD	74	Materials and Products for Interior Design	3
INTD	75	Residential Interior Design Studio	3
HMEC	5	Applied Art Techniques and Analysis for Home Economics	3
HMEC	6	Color Theory	2
ARCH	11	Architectural Drawing	3
HMCT	17	Textiles	3
BUSS	50	Merchandising Management	3

Recommended Electives:

INTD	72	Professional Practices for Interior Design	3
ART	5	Art History	3
BUSS	35	Salesmanship	3
BUSM	60	Human Relations in Business	3
BUSM	66	Small Business Management	3

Interior Design - Commercial Certificate**Required Courses: (31 units)**

INTD	30	Space Planning	3
INTD	35	Interior Design Fundamentals	3
INTD	35L	Interior Design Fundamentals Laboratory	1
INTD	71	History of Furniture Styles	3
INTD	74	Materials and Products for Interior Design	3
INTD	76	Commercial Interior Design Studio	3
HMEC	5	Applied Art Techniques and Analysis for Home Economics	3
HMEC	6	Color Theory	3
ARCH	11	Architectural Drawing	3
ARCH	25	Architectural Design Working Drawings - Commercial	3
HMEC	17	Textiles	3

Recommended Electives:

INTD	72	Professional Practices for Interior Design	3
ARCH	12	Materials & Specifications	3
ARCH	14	Building and Zoning Codes	3
DRFT	67	Reading Construction Drawings	3
BUSM	60	Human Relations in Business	3

INTERIOR DESIGN - ADVANCED CERTIFICATE

Prerequisite - A.S. Degree in Interior Design

Advanced Certificate - Residential Design and Commercial Design
Required Courses: 18 units

INTD	82	Lighting Design	3
ART	66	Portfolio	2
DRFT	30	Elements of Computer Aided Drafting	3
ARCH	23	Architectural Presentations	2
ART	4	Art History-Prehistoric Through Gothic	3
ART	15A	Beginning Drawing	2
BUSM	40	Micro Computers in Small Business Mgt.	3

Required Elective for Residential Design

INTD	81	Kitchen and Bath Design	3
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Three courses; INTD 30 Space Planning (formerly HECT 30, House Design), INTD 75 Residential Interior Design Studio (formerly Problems of Residential Design), and INTD 76 (formerly Problems of Commercial Design) were revised in name, units, and course content. The course, Space Planning, was revised to parallel similar lower division courses in four year curriculums to facilitate transfer for those students desiring to do so. INTD 72 and INTD 76 both needed a less negative sounding names and additional units. (Appendix 3)

There was a need, at the introductory level for a course, to meet the needs of three different types of students at MSAC; the student who is interested in such a course for personal reasons (usually 25-30 students per semester), those students wishing to meet lower division requirements for such a course for transferability, and the MSAC vocational student who needed lecture and laboratory experiences at this level. Previously, three courses satisfied these diverse needs. The final solution was to write a lecture course, INTD 35 - Interior Design Fundamentals, and a parallel co-requisite laboratory course for interior design majors - INTD 35L- Interior Design Fundamentals Laboratory. (Appendix 3) That approach has not been without problems in registering students this fall. It is hoped that some of these problems can be eliminated with proper counseling of the students in the future.

A new course, INTD 71 - History of Furniture Styles,(Appendix 3) was a strong personal interest of mine. In the past no history class existed in the curriculum. A brief survey was included in one of the courses now deleted from the curriculum. In teaching that survey

In the past, I found that most students had trouble taking notes and watching slides at the same time. For that reason, I have developed a detailed outline of my lectures for students to use in note taking. Now four or five weeks into the semester teaching that course, I find the syllabus outline very helpful to students. (Appendix 4) Additionally, I have developed, sorted, and organized slides into sixteen carousels to in teaching furniture history. I am presently using a two projector technique that allows me to show close up detail of a style at the same time to illustrate the entire piece. I see this project as an on-going one, where additions and modifications will take place continually.

After consultation with my department coordinator, it was felt that utilization of the present campus work experience program would be the most feasible way of offering MSAC interior design students a practical field experience, (INTD 77L). To insure that the experience maintains relativeness to interior design, a one unit on campus seminar type course (INTD 77) will be offered as a co-requisite to the field experience.(Appendix 3) One mailing to alumni was done in August, in which a mail back response for work experience position was included. Several work experience positions resulted from that inquiry. (Appendix 4) In early November another inquiry letter for work experience positions will be sent to the professional design community. This combination of courses will be offered in the curriculum for the first time in the spring of 1988.

Two new courses for level three of the program were also developed; a lecture/laboratory course in Kitchen and Bath Design

(INTD 81) and a lecture course in Lighting Design (INTD 82).(Appendix 3) I look forward to teaching the Lighting Design course in Spring 1988. I feel that my experiences in both the local Illuminating Engineering Lighting course in the Fall of 1986 and my opportunity to participate in the Illuminating Engineering Society of North America's summer workshop (July 1987), will enable me to teach a very effective course. Those experiences will be discussed later in this report under professional experiences.

After consulting with my immediate superiors and the MSAC architectural department, it was decided that for the present time, utilization of existing computer and computer aided design classes on campus would be the most feasible application for students and would avoid duplication of courses on the campus. Students in the Advanced Certificate Program are required to take both BUSM 40 - Micro Computers in Small Business Mgt. and DRFT 30- Elements of Computer Aided Drafting. On a personal level, I have obtained software for my Macintosh and am experimenting with drafting and design on that computer. I am aware of increased use of the Macintosh for computer aided design in interior design department across the country. My long term goal is to develop the use of the Macintosh for computer aided design for interior design students. I personally feel that at the present time involved computer aided design hardware and software are not practical for the small design firm, but the Macintosh is practical from a design and business usage.

BENEFIT TO MSAC

The benefits of a "state-of-the-art" curriculum in Interior Design for MSAC are obvious. Only the most important one will be discussed in this section. No adjacent community college offers such a comprehensive curriculum. The sphere of draw of students into the interior design program already exceeds the MSAC boundaries. I anticipate that this draw will continue and even accelerate with the new program. The MSAC Interior Design program has the recognition and respect of professional organizations such as the Pasadena and Inland Chapters of A.S.I.D., the Orange County Chapter of I.S.I.D., and I.B.D. We find that we are constantly seeing students that have been referred by members of those professional organizations.

Students entering the MSAC Interior Design program can now be given the assurance that their education will be as good or better than any community college in California. The program is competitive with proprietary schools.

My new knowledge and updated materials will be shared with students in the classroom situation. This new information and experiences will be incorporated into my classroom presentations, including lectures, audio-visual programs, and assignments.

Updated information, references, and educational resources have been and will continue to be shared with colleagues.

In late spring of 1987, I spent three days on campus meeting with students and advising course sequencing for a smooth transition for continuing students in the MSAC interior design program. Additionally, a suggested equence of course offerings was developed.

These two documents are being used in counseling students and in long term program planning for the department as well as students. (Appendix 4)

The hand out used by instructors and students outlining the interior design program and suggested sequencing of courses was revised and readied for publication. Distribution of this material began this Fall Semester. (Appendix 4)

I am presently developing for the library a list of resources that we hope will update that area of the MSAC library.

**WORKSHOPS AND SEMINARS -
PROFESSIONAL DEVELOPMENT**

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PROFESSIONAL DEVELOPMENT**

Many seminars and workshops are offered by professional interior design organizations and by trade sources. The sabbatical leave afforded me the time to increase my attendance at such events without conflict with classroom responsibilities. A calender of activities itemizes those events in Part II of this report. Space does not allow me to describe each one of those experiences. I have elected to highlight the major events that I feel will best enhance my classroom effectiveness.

Without question the most educationally exciting experience for me was my exposure to lighting design in two different situations. (Appendix 5)

In late October and November of 1986, I enrolled in the Los Angeles Chapter of the Illuminating Engineering Society's *Lighting Fundamentals* course. Taught by Charles Collins of General Electric in Los Angeles, this sixteen hour course covered all aspects of lighting design. An interesting aspect of the course was that we meet in various light laboratories in the Los Angeles area which allowed the students to witness a great variety of lighting demonstrations. The educational materials included in that course will be very helpful in teaching a lighting design course here at MSAC. Proof of completion of that course is to be found in Appendix 5.

The highlight of my lighting education experience was my selection as a grantee in the Fourth Annual IESNA Summer Workshop

for Teachers of Lighting, July 12-24, 1987. (Appendix 5) This had been a grant that I had sought previously but was not selected because MSAC did not have a lighting course in place at the time. Because of the tremendous amount of dollars (\$48,000.00) that the IESNA invest in this annual project, their selection process requires a commitment on the part of the grantee and the institution that they represent to light design education. The competition for the grants is keen. This year's seventeen grantees represented six countries and a variety of backgrounds. A close association with such a talented group of people over a two week period was a learning experience in itself. The workshop was the most intensive educational experience that I have ever participated in. Our days were filled with eight hours of lectures or presentations and four hours of laboratory work every evening. We did have one day off on the week end!!

The intensive series of lectures, demonstrations, and design projects, introduced concepts that are need in developing a comprehensive introductory lighting course. The curriculum included: the history of lighting; and overview of the lighting profession; light and vision; the science and concepts of color; the theory and practice of daylight design; lighting economics; visual perception in design; lighting calculations; and a study of light sources, lighting equipment, and controls. Studio time was used in hands-on design and problem solving. The distinguished faculty included: Robert Levin - Senior Scientist for GTE Lighting Products; David Loe - Lecturer in Light at the Bartlett School of Architecture, London; Joanne Lindsley - Lighting Designer for Synergy Consultants, New York; and Joseph

Murdoch - Professor of Electrical Engineering and Coordinator, Lighting Research and Development Center, University of New Hampshire.

I returned to California with over one hundred pages of notes and a box of materials that will enable me to teach a most enriched class in Lighting Design in Spring 1988.

A second professional experience that I felt was most worthwhile, was attending the National Conference of IDEC (Interior Design Educators Council), in April of 1987 at Atlanta and Callaway Gardens, Georgia. The conference entitled *The Southern Experience - Enrichment by Experience*, was a wonderful enrichment through a combination of: tours of design and architectural sites in and near Atlanta, presentations of inspirational design ideas by creative design professionals, seminars and workshops, and networking with other interior design educator from across the United States and Canada. A copy of the conference program may be found in Appendix 5.

BENEFIT TO MSAC OF WORKSHOPS AND SEMINARS

The personal educational benefits that I have gained by these experiences will serve the College well as I function in the classroom. The depth of information that I have in lighting design as a result of the New Hampshire experience is equivalent to three - three units semester classes in lighting design, if they were even available in Southern California!! I feel that I will be able to teach a most effective course. I look forward to it with great anticipation.

Participation in the wider professional community has facilitated exposure for the interior design program at MSAC. It has

offered contacts for recruitment of hourly instructors in the interior design program, donation of products and materials for classroom use, speakers for club and classroom resources, and job and internship positions for MSAC interior design students.

Personally, I have developed some strong positive relationships with other interior design educators that have already proved to be of tremendous value. After twenty seven years of teaching, I find the networking the most valuable resource that I have at my disposal as a instructor of interior design.

DEVELOPMENT OF ALUMNI LIST WITH ADDRESSES

DEVELOPMENT OF ALUMNI LIST WITH ADDRESSES

The final thrust of my sabbatical leave was to develop a computerized list of MSAC interior design alumni.

For the last three or more years, I have been accumulating names and addresses of alumni from Christmas cards, class lists, etc.. For mailings that had been done before, names and addresses were taken from bit and pieces of those sources. Hardly organized!!

Using a data management software for my Macintosh computer, I organized the names and addresses that I had into a manageable form. Names were alphabetized and identified according to year. My data software allows me to sort out according to years, zip codes, alphabetically or names. It will print lists or labels. (Appendix 8)

The list has been utilized twice already. The first mailing was an invitation to alumni to attend our annual Interiors/Fashion Alumni night in May. The second mailing was a letter in August to interior design alumni that was intended to serve three purposes: recruitment of students for some of our new courses, organization of a formal MSAC Interior Design Alumni Group, and a search for internship sites for interior design students.

BENEFIT TO THE COLLEGE OF THE ALUMNI LIST

The computerized list provide an efficient method to recruit students for advanced course, to obtain internship sites for students, obtain resource speakers for the interior design club, and may serve as a monetary and material support source for the interior design program. One of the return mailings brought a monetary donation.

SUMMARY OF SABBATICAL BENEFIT TO THE COLLEGE

SUMMARY OF SABBATICAL BENEFIT TO THE COLLEGE

The over-all most significant benefit of my sabbatical leave to the college is the strengthening of the interior design program. With a program that meets state and professional requirements for excellence, we can offer the MSAC student a relevant and timely curriculum. I personally feel that the MSAC interior design curriculum now represents a model for the entire community college system.

Through my involvement in professional and educational activities MSAC and its interior design program has had high visibility. Throughout my sabbatical leave I was constantly commended on MSAC and their support for excellence in all educational programs. I was frequently reminded that MSAC is where other community colleges look to for positive examples.

Participation in professional and educational activities has many rewards. I feel that my experiences will serve to enhance my classroom teaching and networks established will continue to reflect in my classroom teaching and commitment to teaching.

CONCLUSION

CONCLUSION

I return to the campus refreshed and energized. The sabbatical leave was a time of reflection; reflection on quality curriculum, reflection on the needs of the student in relationship to the needs of the profession, and most of all a time of reflection personally. In that personal reflection, I arrived at the same conclusion that I did some twenty-eight years ago. That conclusion: that my personal commitment in education is to that of the students. It is in the class room that the dynamic exchange of creative ideas offers me the "highs" of life. I thank the Board of Trustees of Mt. San Antonio College for the opportunity to refresh the mind and the spirit and to reflect and grow professionally and personally.

The Interior Design Practice: Qualifying Factors of Competent Practice

Dorothy Hardy and Marjorie Kriebel, editors
National Council for Interior Design Qualifications
New York, NY

Background

The National Council for Interior Design Qualification is an independent organization created in the public interest to establish standards for the qualification of professional interior designers. The Council serves to identify to the public those interior designers who have met the minimum standards for professional practice by passing the NCIDQ examination. It endeavors to maintain the most advanced examining procedures and to constantly revise the examination to reflect expanding professional knowledge and design development techniques.

In March 1981 the Council considered the need to again survey the professional field, determine what a practitioner does and analyze the results to identify current needs upon which the NCIDQ examination would be based. Subsequently, the Council appointed a committee of four persons selected for their expertise and geographic location (see Appendix: Committee Members and Acknowledgements). The charge to the committee was to identify minimum competency skills and the knowledge and skill levels of the current

professional practice. This information will be for purposes of reviewing goals, content and structure of the current professional examination.

Objectives

Consistent with its charge, the committee identified the following objectives:

1. To identify a list of competencies used in the practice by professional designers.
2. To rank the importance of the list of competencies used in current practice.
3. To provide information for the National Council for Interior Design Qualification that will assist the Council in its continuing analysis of exam content.

Procedures

The charge to the committee requested that factors affecting minimum competency in the practice of interior design be identified and these findings be applied to the goals of the project which were to study and analyze the content and structure of the current examina-

tion. The major approach was predicted upon the work actually done by practitioners in the field. The current content of the NCIDQ examination and its Study Guide was also taken into consideration by the committee.

The committee met in Toronto in April 1981 to identify and organize procedures:

- A. Evaluate existing research and formulate a survey document
- B. Conduct pilot study interviews with a variety of designers
- C. Make adjustments after pre-testing document
- D. Determine sample for survey
- E. Conduct a mail survey
- F. Analyze findings

It was desirable that meetings be limited to as few as possible: telephone conference calls and mailings would be used as the constant source of communication among committee members.

A. Formulation of Document

The first draft of the proposed document was completed in March 1982. Respondents would be presented a list of Subject Areas

TABLE 1: PILOT STUDY SAMPLE SIZE AND DISTRIBUTION

Group	Organization*	Population Size*	Sample Size	Geographic Distribution					
				W.	N.	CEN.	N.W.	S.W.	CAN
1	ASID	6700	12	3	2	2	2	2	3
2	IBD	1025	5	1	1	1	1	2	—
3	IDEC	238	3	1	—	—	—	1	1
4	IDI	52	3	—	—	3	—	—	—
5	IDO	365	3	—	—	—	—	—	3
6	IDSA	65	3	1	1	—	—	1	—
7	NHFL	500	3	—	1	1	1	1	—
8	NCIDQ + 2yrs**	770	4	1	1	1	1	1	—
9	LEADERS	44	2	—	2	—	—	—	—
TOTALS		9759	38	7	8	8	8	8	7

*Organizations and population figures are from NCIDQ records at the time of pilot study

**Persons who had passed the NCIDQ examination in the past two years

(competencies) to be rated on a scale of 1 to 6, where 1 is not important and 6 is very important to what they do and use in their practice. The 117 competency areas were culled from the 1981 NCIDQ Study Guide, research reports by Myers (1982) and Benhamou (1980), and input from the committee. Demographic data would be collected on age; sex; number of years in the profession; whether work is residential, contract or both; and number of designers in the firm. The draft was revised in a meeting at Baltimore in April 1982 and the survey document was ready for the interview stage in May 1982.

B. Pilot Study

The pilot study was to collect information in person from representative groups within the design profession. The pilot study information would be utilized to:

1. Pre-test the survey document.
2. Get indications from the pilot sample of population and stratum variances, since required sample sizes depend on such variances.
3. Determine the size of the mailing sample that would take into account the consequences of sampling error and would produce answers that are satisfactorily close, and
4. Identify the numerical frequencies and other statistical information about the competencies which were considered significant.

While the committee was completing the evaluation of existing research materials and developing the survey documents, work was begun to identify the interview sample. Availability of knowledgeable interviewers and considerations for financial matters were important factors. To conserve funds, metropol-

itan corridors were identified where there was personnel to do the interviewing.

The pilot study was completed with 35 personal interviews. Distribution of the pilot study sample was generally proportioned to reflect the population of the NCIDQ member organizations and would be proportionately similar to the sample of the mailing survey. (See Table 1.)

C. Adjustments to Survey Document

Based on pilot study response to modifications were made to the survey document.

D. Survey Sample Size

The sampling possibilities were studied with Dr. Paul Minton, Director of the Institute of Statistics, Virginia Commonwealth University. It was determined that a stratified random sample should be undertaken. The population to be surveyed was divided into groups. From each group (stratum) or subgroup a method for the random sample was developed. The proportionate size of the sample varied in each stratum, based on analysis of standard deviations in pilot study responses.

E. Mail Study

A total of 676 questionnaires were mailed. There were 305 returns (45%). (See Table 2.) The response data was put on a coding form and then on file in a WYLBUR data set. The following studies were completed on the survey data and represent the active segment of the population that responded to the survey:

1. Frequency of response per item.
2. Cumulative frequencies
3. Percentages
4. Cumulative percentages
5. Mean (average response) for each item
6. Standard deviation (a measure of the variability) of each item.

TABLE 2: STRATIFIED RANDOM SAMPLE SIZE AND RESPONSE

Group	Organization	Population	Required Size	Sample Returns
1	ASID	7298	483(6.6%)	230(47.6%)
2	IBD	1025	46(4.5%)	22(47.8%)
3	IDEC	156	12(7.7%)	5(41.7%)
4	IDI	68	6(8.8%)	2(33.3%)
5	IDO	351	27(7.7%)	11(40.7%)
6	IDSA	(Membership list was not available)		
7	NHFL	551	38(6.9%)	7(18.4%)
8	NCIDQ + 2yrs	766	55(7.2%)	22(40.0%)
9	LEADERS	177	9(5.1%)	6(66.7%)
TOTALS		10,392	676(6.5%)	305(45.1%)

*Due to the consistent response from the IBD pilot study, the required sample size was smaller.

Findings

Demographic information on the respondents included age, sex, years in profession, categories of work, and number of designers in firm. (See Tables 3, 4, 5, 6, and 7.)

TABLE 3: AGE OF RESPONDENT

Under 26	1%
26-35	36%
36-45	27%
46-55	21%
56-65	12%
Over 65	3%

TABLE 4: SEX OF RESPONDENTS

Male	40%
Female	60%

TABLE 5: YEARS IN PROFESSION

1-5	11%
6-10	28%
11-15	15%
16-20	11%
21-25	14%
26-30	11%
31-35	4%
36-40	2%
Over 40	3%

TABLE 6: CATEGORIES OF WORK

Contract	33%
Residential	8%
Contract and residential	52%
Design educator	3%
Other	4%

TABLE 7: NUMBER OF DESIGNERS IN FIRM

1-2	49%
3-5	29%
6-10	10%
11-15	5%
16-25	3%
Over 25	4%

Respondents rated competency areas based on what they do and use in their practice. Table 8 ranks the importance of these skills and knowledges by mean scores only. It should be noted that there is not a significant difference between some of these listed. For example, it cannot be proven that there is a significant difference of ranking between "Presentation to Client" (5.62 mean score)

TABLE 8: RANKING OF IMPORTANCE TO INTERIOR DESIGN PRACTICE

RANK	ITEM	MEAN*	RANK	ITEM	MEAN*	RANK	ITEM	MEAN*
1	Presentation to a client	5.622	41	Behavioral Needs	4.582	78	Color—Theories & Systems	3.710
2	Professional ethics	5.426	42	Detailing-Cabinetry	4.525	79	Neo Classic-Hepplewhite	3.638
3	Estimating	5.298	43	Research Techniques	4.519	80	Neo Classic-Sheraton	3.624
4	20th Century-Current Furn., Commercial	5.294	44	Color-Types of Schemes	4.465	81	Energy Conservation	3.613
5	Working Drawings-Readings	5.291	45	Human Factors-Behavioral Needs	4.457	82	Building Structure	3.590
6	Functional Needs	5.235	46	Lighting Plans-Drafting	4.439	83	19th Century-Art Nouveau	3.586
7	Interior Finishing Materials	5.195	47	Knowledge of Related Professions	4.429	84	Baroque/Rococo-American Colonial	3.565
8	Budgeting	5.188	48	Knowledge of I.D. Organizations	4.429	85	Neo Classic-Louis XVI	3.537
9	Basic Elements of Design & Composition	5.175	49	Commercial Space Planning	4.419	86	Neo Classic-Adam	3.524
10	Office Space Planning	5.155	50	Post-Occupancy Evaluation	4.416	87	Heating/Ventilating/Air Cond.	3.505
11	Appropriate Use/Functional	5.147	51	Textile Construction	4.416	88	Baroque/Rococo-Louis XV	3.502
12	20th Century-Current Architecture	5.128	52	Upholstery Methods	4.401	89	19th Century-English Regency	3.468
13	Lighting-Types of Fixtures/Lamps	5.126	53	Fire Codes	4.365	90	Perspective Drawing, Isometrics	3.372
14	Working Drawings-Drafting Specification	5.118	54	Specification	4.322	91	Neo Classic-Directoire	3.270
15	Writing-Furnishing	5.108	55	Building Codes	4.292	92	Baroque/Rococo-Louis XIV	3.269
16	Office Furn. Arrangements	5.106	56	Commercial Furniture Arrangements	4.290	93	Neo Classic-Empire	3.257
17	20th Century-Current Art Management	5.100	57	Detailing-Arch. Interiors	4.269	94	Baroque/Rococo-Resoration	3.253
18	Management	5.072	58	Drapery Making	4.254	95	19th Century-American Empire	3.250
19	Color-Effects of Size, etc.	5.057	59	Residential Furniture Arrangements	4.234	96	Plumbing	3.244
20	Public Relations	5.041	60	Residential Space Planning	4.224	97	Wholesaling, jobbing, etc.	3.232
21	Finishes/Installation Inform.	5.023	61	Human Factors-Anthropometrics	4.172	98	19th Century-Victorian	3.197
22	Project Administration	5.010	62	Detailing-Furniture	4.147	99	Far East and Islamic Arts	3.175
23	Contract Documents	5.007	63	Architectural/Structural Mat	4.146	100	Classical Antiquity	3.165
24	Acquisition of Work	4.997	64	Lighting-Computation of Quantity	4.101	101	Rendering	3.064
25	Lighting-Distribution	4.993	65	Human Factors-Special Needs	4.078	102	Pre-Columbian and American Indian Arts	2.890
26	Color-Characteristics	4.976	66	Signage, Lettering, Graphics	4.068	103	Renaissance-Tudor	2.865
27	Textile Fibres	4.927	67	20th Century-Bauhaus	4.064	104	Renaissance-Jacobean	2.845
28	Trade Relations	4.837	68	Acoustics	4.063	105	Theories of Architects & Designers	2.833
29	Lighting-Recommended Levels	4.819	69	20th Century-1945-1970	4.058	106	Renaissance-Italian	2.782
30	Presentation Drawings	4.773	70	Acoustic Materials & Systems	3.986	107	Solar Energy-Passive	2.782
31	Salesmanship	4.758	71	Baroque/Rococo-Chippendale	3.983	108	Renaissance-Louis XIII	2.741
32	Appropriate Use/Emotional Impact	4.708	72	Electrical Plans-Drafting	3.895	109	African Arts	2.719
33	Carpet Construction	4.682	73	Baroque/Rococo-Queen Anne	3.882	110	Renaissance-Spanish	2.641
34	Business Writing	4.672	74	Electrical Systems/Wiring	3.868	111	European Peasant Arts	2.591
35	Electrical Plans-Reading	4.640	75	Baroque/Rococo-Georgian	3.859	112	Computers-Information Retrieval	2.556
36	Construction Supervision	4.639	76	Retailing	3.772	113	Renaissance Art-Germanic	2.453
37	20th Century-Current Furn. Residential	4.630	77	20th Century-Art Deco	3.742	114	Renaissance-Francis I	2.453
38	Lighting-Emotional Impact	4.607				115	Middle Ages	2.368
39	Carpet Installation Methods	4.601				116	Computers—Drawing Tool	2.147
40	Interior Construction	4.600				117	Model Building	1.926

*Means of Item Importance for Total Sample, ranked (1 = Not Important, 6 = Very Important)

and "Office Space Planning" (5.15 mean score).

A summary of all subsections except History averages in importance around the 75% level (4.391 or 73%). The History subsection has an overall importance rating of under 50% (2.853 or 47.5%), but competencies related to the twentieth century fall again in to the 75% range (4.574 or 76.2%). (See Table 9.)

TABLE 9: RANKING OF IMPORTANCE BY SUBSECTION

Rank	Item	Mean	% of 6
1	Programming	4.779	79.6%
2	Professional	4.773	79.6%
3	Business Practice	4.718	78.6%
4	Materials	4.682	78.0%
5	Planning	4.571	76.2%
6	Theory	4.325	72.1%
7	Building Construction and Support Systems	4.110	68.5%
8	Communication Skills	3.771	62.8%
9	History	2.852	47.5%

A number of comments were made on the survey document and during pilot study interviews that "people should know" certain facts and background material, even if these are not consciously used in everyday office operation. Some quotations from responses appear in the Observation section of this paper.

Observations

It is interesting to note that almost half of the respondents are working in one or two person offices and over three quarters are working in offices of five persons or less. It is possible that the survey failed to contact a sufficient number of people from large design or architectural firms. However, the vast majority of NICDQ examination candidates are applying through member organizations, and it may be that few members of the "giant" firms join any organization and, therefore, a relatively small number of such professionals take the NCIDQ examination currently.

There was a broad distribution of years in profession. Forty percent of the respondents have practiced less than ten years; another forty percent have practiced ten to twenty-five years. A predictable difference in competency ranking may become apparent between groups. Computer analysis for this factor has not been done. There is an expectation that new competencies and different attitudes may emerge on the part of the younger professionals.

Some competency areas are theoretical and academic and are not used in daily office work. The question of whether areas are valid from a theoretical and educational viewpoint was *not* asked in the survey. Care should be taken that the mean score rating is not the only measure to rank the importance of the skills and knowledge to the practice.

"Presentation to a Client" had the highest ranking of importance. This ranking may not measurably influence the make-up of the NCIDQ examination but should be of importance to educators. Elements such as "Presentation Drawings" and "Salesmanship" are subcategories of this overall general competency area and have been listed and ranked separately.

Ratings for questions related to Building Construction and Support Systems were in the middle range. Several respondents pointed out that the interior designer frequently is not the person to produce these drawings and details, but designers "must understand" these matters.

Model building is an example of an item which rated low. It is possible that this response was caused by the previously mentioned lack of representation from "giant" or architectural firms. Computer related questions were responded to consistently low, yet comments were made that the importance of computers will increase rapidly. Passive solar energy also rated low in importance.

Generally low importance was given to History items except those related to the twentieth century period. The following comments (quoted from the survey documents and the pilot study) give an understanding of how to interpret these low ratings:

- The response of low importance to specific historical periods is truly a misrepresentation. The knowledge of the history of art, architecture, furnishings, and interiors is a basic need. We are constantly drawing on it for inspiration and integrity, but we are not doing "period" work; nor does any particular period seem influential enough to give it greater importance, relative to our current practice.
- Yes, in general for background theory, but not for daily use with the possible exception of classic historical interiors or renovation jobs, which are less common.
- Important for exam, but not for current personal practice.
- Not important in today's work, but to be a designer, it is mandatory.
- Who can say how this knowledge affects your concept — have to know.
- All part of a good liberal arts education.

The survey identified what the practitioners actually do in the field so that the NCIDQ examination would reflect current practices. While the findings of the survey should be of interest to education and accreditation of interior design programs, the ratings may not necessarily reflect educational viewpoints.

Appendix: Committee Members

Members of the Professional Survey Committee:

- Dorothy M. Hardy, Committee Chairperson
Professor of Design
Virginia Commonwealth University
- Donald Covington
Professor of Design
San Diego State University
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Professor of Design
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Central State University, OK
- Betty Ann Raschko
Professor Emeritus
California State University
- Lucy Campbell
Business Services and
Assistance to Chairman
- Lynn Klaskin
Executive Administrator
National Council for Interior Design
Qualifications

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Correlating Needs of Interior Design Employers with Program Development in Interior Design¹

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Introduction

In 1983 the College of Home Economics at the University of Saskatchewan conducted a survey of potential employers of interior design students. The survey included open- and closed-ended questionnaire items designed to afford Saskatchewan employers the opportunity to assess both 1) the importance of courses that interior design students were required to complete and 2) the need for additional coursework. Further, employers were asked to respond to questions designed to ascertain 3) what additional employee characteristics they deemed important and 4) their interest in participation in a field placement program.

The survey was motivated by several factors not the least of which was a concurrent College curriculum review. Interior design is an area of study within the Division of Family and Consumer Studies. Thus, the College was particularly interested in assessing how the interior design program could be strengthened in the context of a divisional social science curriculum. A survey of potential employers of interior design graduates was one method chosen to make this assessment.

A second factor motivating the survey was the desire to inform potential employers about a new field placement program and further to identify those employers who had an interest in participating in

the program. Again, the survey methodology lent itself to meeting these desires and was used.

Previous Research

The idea for conducting an employment survey arose from research conducted by Bailey, Michael, and Sensbach (1983) that attempted to identify organizations that would employ consumer service personnel. Their sample frame included consumer agencies and business directories of Ohio companies that marketed products or services. They reported a response rate of 36%, with the majority of responses supplied by representatives from food industries, utility companies, and state government agencies. Although the population of the Bailey et al. (1983) study is different from the population of employers surveyed in this research, general trends are compared. This is not to imply that the two samples are treated as equivalent; indeed no statistical tests for differences are made.

Subsequent to the collection of the present survey data, Hernecheck, Rettig, and Sherman (1983) reported a similar survey of potential employers of interior design professionals. Although their sample is of professionals in the same field, the geographic location (mid-western American metropolitan centers) of their sample frame is sufficiently different from the present study that inferring our

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Table 1**Importance (Mean) of Courses as Rated by Employers**

Content Area	Rating
Interior Design Related	
Interior Design	4.7
Drafting	4.6
Applied Design	4.5
Building Construction and Materials	4.4
Professional Development	3.9
Housing and Environment	3.6
History of Furnishings	3.0
Other Home Economics Related	
Consumer Behavior	3.0
Financial Management	3.0
Clothing and Textiles	2.6
Research Methods	2.5
Family Studies	2.3
Food Science	1.5
Nutrition	1.5
Communication	
Writing	4.2
Interpersonal Communication/Counselling	3.8
Public Speaking	3.8
TV and Radio Production	2.1
Arts and Science	
Art	3.4
History of Art	3.0
Computer Science	2.8
Psychology	2.7
Sociology	2.5
Statistics	1.9
Physics	1.8
Chemistry	1.7
Biology	1.6
Business	
Management	3.3
Marketing	3.3
Accounting	3.1
Business Law	2.9
Finance	2.8
Economics	2.7

n = 33

*5 = Extremely Important

3 = Of Some Importance

1 = Of No Importance

samples are drawn from the equivalent populations would be erroneous. However, with the usual caveats, comparisons of interest will be made in the discussion section of this paper.

Survey Method

The format of the questionnaire employed by Bailey et al. (1983) served as the starting point for this survey having obtained authors' consent. Questions were redesigned where necessary to accommodate the specifics of the interior design option at the University of Saskatchewan. Each questionnaire was accompanied by a sample program of study that could be elected by a student in the College's interior design area. Literal descriptions of classes rather than course titles appeared in this program to better insure validity of employers' responses. The literal descriptions for interior design courses included creative and aesthetics considerations.

The survey sample frame consisted of businesses and architectural or interior design firms listed in the phone directories of the two major cities in the province of Saskatchewan: Regina and Saskatoon. In addition, the names of employers of past graduates in the design area not already included in the sample frame were added to the list. In total, 128 ques-

tionnaires were sent out during the third week of July 1983. Thirty-five replies were returned, for a response rate of 27.3%. Two questionnaires were only partially completed and thus were not included in the analysis, resulting in a final sample size of 33.

The low response rate can be attributed in part to at least two factors. First, no reminder postcards were sent to prompt responses. Secondly, the week chosen for administration of the survey was inopportune for reaching many employers. The distribution of a follow-up post card had been part of the original survey design; however, delays in printing precluded sign. These courses cover such areas as other subjects in home economics, communication, arts and science, and business. Table 1 summarizes the importance ascribed by employers to courses in the curriculum. Table 2 summarizes the employers' assessment of the adequacy of the depth of study required in selected subject areas. Its mailing. The week chosen for administration of the questionnaire was determined in large part by the availability of resources (i.e., the effective grant period). Although no response rate is reported by Hernecheck et al. (1983), their similar sample frame used to survey six major metropolitan areas resulted in a final sample size of only 63, a possible indication that the present survey's response rate of 27.3% is at least as good as other surveys of its kind.

As indicated in the introduction, both open and closed-ended items were included in the questionnaire to improve validity of responses and speed data analysis. In addition to asking employers to evaluate the interior design curriculum and desirability of specific employee characteristics, respondents were further asked to assess the consideration they would give to previous paid and unpaid (e.g. field placement experience) work experience by applicants at the point of hiring. These results are reported in the next section.

Table 2

Percentage of Employers Recommending More Course Work in Selected Areas

Content Area	% Yes
Housing and Interior Design	64
Other Home Economics Subjects	3
Communication	15
Arts and Science	
Art	6
Science	0
Business	0

Results

Employers were asked to evaluate both the importance and adequacy of depth of study required in interior design courses and courses designated as fulfilling College breadth requirements. For the purposes of this study, breadth courses are defined as all courses not directly related to interior design. These courses cover such areas as other subjects in home economics, communication, arts and science, and business. Table 1 summarizes the importance ascribed by employers to courses in the curriculum. Table 2 summarizes the employers' assessment of the adequacy of the depth of study required in selected subject areas.

Employers Ascribed Importance and Assessed Adequacy of Interior Design Related Courses.

The employers' assessment of the importance of various interior design related courses is presented in Table 1. Interior design, drafting, applied design, and building construction and materials were all courses evaluated as important. Although history of furnishings was ranked the lowest among the interior design related courses it was ascribed as having some importance. Overall, employers did indicate that the design courses offered were important for preparing students for entry-level interior design positions.

As shown in Table 2, 64% of employers indicated that more coursework was needed in housing and interior design, based on the sample program that included 18 credit units of coursework in interior design (out of the 120 credit units required).

Employers Ascribed Importance and Assessed Adequacy of Other Home Economics Related Courses.

As indicated in Table 1, employers did not view College breadth requirements as extremely important in the preparation of graduates for entry-level positions.

veyed. This is quite similar to the results reported by Bailey et al. (1983) where 97.8% of employers cited ability to work with people as "extremely important". Although none of the same questions used in the present survey were asked in the Hernecheck et al. survey, based on analysis of responses to an open-ended questionnaire item which invited employers to cite personal qualities they valued in an entry-level interior design applicant, Hernecheck et al. similarly concluded that interpersonal communication skills are important determinants of success in the field. The authors further suggest that faculty encourage these traits in students. (Hernecheck, 1983, p. 13)

In the present study, 83.3% of the employers considered drafting ability to be an "extremely important" characteristic of interior design employees. Similarly, in the study by Hernecheck et al. (1983), components of drafting such as lettering/line drawing, elevation drawing and use of technical equipment were ranked high as important competencies for entry-level positions.

Ranking low in importance in the present study were: above average grades, willingness to travel, experience in business, experience

in consumer affairs and experience in government affairs. A striking result in both this current study and the Bailey et al. (1983) work is the lack of weight placed upon above average grades by employers. In this study only about 13% of employers indicated that above average grades were "extremely important" and about 27% viewed them as having no importance.

Response to Field Placement and Related Work Experiences.

In 1982 the College of Home Economics developed an elective field study course for students in the Family and Consumer Studies Division. Given the interest expressed by interior design students in such a course, it was decided to use the survey to determine not only employers' willingness to accept students as unpaid apprentices, but also how such experiences would be evaluated by employers at the point of hiring. Seventy-nine percent of design employers responding to the present survey indicated a willingness to supervise a student in a field placement program. As shown in Table 4, 70% of the respondents stated they would give equal consideration to unpaid work experience vis á vis paid work experience. Only 30%

of employers stated they would give more consideration to paid work experience.

Discussion

As anticipated, the results from the employment survey served as useful input to the curriculum review process. Changes implemented in the interior design program area as a direct result of survey findings include additional courses in drafting, plus modification of the content in several interior design courses. Modifications included increasing content pertaining to oral and visual presentation techniques, drafting, energy conservation, management skills and building construction. Further applications of the survey results have been to assist students to select elective credits consonant with the expectations of prospective employers and to locate potential field placement supervisors.

A final point of interest is to compare the interior design program in place at the time of the survey and employer recommendations with the Foundation for Interior Design Education Research (FIDER) coursework guidelines. The FIDER guidelines are devised with the intention of affording flexibility to encourage interior design program development appropriate to the needs and strengths of an institution. The guidelines are flexible in that they designate a percentage range of interior design curricula by subject matter (see Table 5). The guidelines stress a degree structure based on sequential course work in: 1) basic and creative art, 2) interior design, 3) communication skills (e.g. drafting) and technical knowledge, 4) history of art, and 5) liberal arts.

Although respondents to the present survey were provided a copy of the University of Saskatchewan program that was in place at the time (1983), they were not provided copies of the FIDER program content guidelines. Thus, employers were not led to give particular responses.

Table 4

Consideration Given by Employers to Paid versus Unpaid Work Experience

Response	% "Yes"
Would you give:	
More consideration to paid experience over unpaid work experience?	30
More consideration to unpaid experience over paid work experience?	0
Equal consideration to paid and unpaid work experience?	70

n = 33

A Study of Student Work in FIDER-Reviewed First Professional Degree Programs¹

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Abstract

Findings from the content analysis of FIDER Accreditation Reports to 91 first-professional degree programs in interior design are presented. The objectives of the study were to identify differences in FIDER evaluations of student work in relation to 1) academic setting (architecture, fine-arts, home economics/human ecology), 2) accreditation status, and 3) baccalaureate and professional school programs.

The findings show that evaluation of student work is based on specific and professional concerns for effective interior design practice, and provide reliable indications of the Foundation's decision to award or deny accreditation.

Introduction

Between 1973 and August 1984, the Foundation for Interior Design Education Research (FIDER)² reviewed 91 post-secondary interior design programs, including 63 baccalaureate and 10 professional school programs. This paper presents the findings from a study of recommendations regarding the quality of student work in FIDER Accreditation Reports to these 73 baccalaureate and professional school programs.

Fifty-nine of these 73 programs received two-year initial-provisional or five-year accreditation from the Foundation. Fourteen were denied accreditation.

Traditionally, baccalaureate and professional school programs have

been planned to offer the educational foundation for an entry-level position as an interior designer. The term entry-level denotes the introductory step in the process of qualifying an individual to become a professional interior designer rather than a studio or staff assistant. In addition to academic preparation, the achievement of professional status requires practitioner experience and satisfactory completion of a qualification exam.

The decision to award, deny, or revoke accreditation is based on a comprehensive assessment of an interior design program's objectives in the context of its academic resources of curriculum, faculty and staff, students, facilities, and the overall mission and goals of the institution. However, a program cannot be accredited if it does not satisfactorily address the substance of interior design. Therefore, professional schools and baccalaureate programs must be planned to provide quality learning experiences for all facets of comprehensive interior design practice, including problem analysis, conceptual development, and project presentation. Because accreditation seeks to assure that educational processes meet, and preferably go beyond, minimum competence, interior design programs must also provide evidence of their potential to prepare students for an increasingly complex and changing profession.

In order to examine a program to determine whether minimum standards for professional education

are being met, a FIDER Visiting Team, composed of practitioners and educators, typically spends three days with the program conducting interviews, inspections, and evaluating resources. The Visiting Team interviews faculty, staff, students, and administrators. The team inspects the space and facilities, reviews student work, and examines both the professional courses and the supporting courses offered in the curriculum. During the site visit, the Foundation expects to find mature design students who are capable of generating creative ideas and engage in critical thinking and competent design solutions.

The Visiting Team prepares a report outlining its findings and recommendations. This report is reviewed by the institution or program. The report, along with any response from the program, is forwarded to members of the FIDER Accreditation Committee, who then review the material and recommend action to the FIDER Board of Trustees for its final decision on accreditation status (FIDER, 1983).

The accreditation process is designed to assist individual programs by suggesting means whereby the programs may improve their educational effectiveness. FIDER has also made a significant commitment to helping improve the overall quality of interior design education in the United States and Canada. This larger mission is accomplished in part by encouraging and assisting in an exchange of information about current needs and achievements in design education and sponsoring research in these areas.

Objectives of the Study

This FIDER-sponsored research was planned to achieve four objectives: 1) to identify strengths and weaknesses in student work as evidenced by the recommendations in Accreditation Reports to 73 first professional degree programs, 2) to compare the recommendations regarding student work in FIDER accredited programs that have been accredited by FIDER

to those programs that were denied accreditation, 3) to compare the recommendations regarding student work in baccalaureate programs with student work in professional school programs, and 4) to study differences, if any, in recommendations about student work in relation to the academic settings of programs in architecture, fine arts, and home economics.

This study was designed to be useful to the Foundation and to interior design programs. It was planned to identify competencies and skills that, on the whole, may require strengthening in interior design education. Because of this research, faculty may have access to a comprehensive appraisal of student work for use in program self-study and preparation for FIDER accreditation. The research may also serve as an additional reference for reviewing FIDER standards and procedures and help FIDER Visiting Teams prepare site-visit reports.

Limitations

Data for this study were based on that section of the Accreditation Report entitled, "Recommendations for Continued Growth and Development." Recommendations in this section address only the most significant deficiencies or weaknesses. It should be noted that additional observations and/or suggestions for strengthening student work may have been included in other sections of the Accreditation Reports.

This research was limited to the analysis of recommendations in final reports for baccalaureate and professional school programs of three, four, and five year duration. Two year pre-professional and para-professional programs were not included in this investigation.

The specific comparison of student work in baccalaureate and professional programs was limited to programs having two-year provisional or five-year accreditation. The study of student work in relation to academic setting also was

limited to programs having two-year provisional or five-year accreditation.

Procedure

To maintain confidentiality of findings and recommendations for programs reviewed by the Foundation, this study was completed without identification of individual programs. "Recommendations for Continued Growth and Development" sections as presented in the most recent final reports to programs, were furnished by the Foundation for exclusive use by the research team. The data collection and analyses were completed between October 1984 and January 1985. A preliminary draft of the research report was presented to the FIDER Board of Trustees in February 1985.

A data recording matrix was designed after reviewing FIDER Standards and Guidelines for the Accreditation of Baccalaureate Programs and Professional School Programs (FIDER, 1980). Selected educational categories and content units from Phase II of Kate Ellen Rogers' FIDER research were used in an effort to provide consistent terminology (Rogers, 1983).

Rogers found that the Foundation focuses on four major areas, or content units, during evaluations of student work. These are 1) Design Criteria, 2) Design Process, 3) Presentation/Communication, and 4) Project Type. The four content units were found to consist of 32 specific subject categories, each identifying essential knowledge, skills, or learning opportunities for a first professional degree. The groupings of content units showing related subject categories are shown in Table 1.

Recommendations regarding weaknesses in student work were recorded on the data matrix for 73 interior design programs. To accomplish the research objectives, all references to the subject categories were recorded by program type (baccalaureate, professional school), academic setting

Table 1

Content Units and Subject Categories for Data-Recording Matrix

Design Criteria

Aesthetic Sensitivity/Elements of Design
Anthropometrics
Proxemics/Behavioral Needs
Historical and Cultural Impact
Specific Populations - Handicapped, Elderly, Low Income
Special Concerns - Environment, Energy Conservation

Design Process

Analysis

Project Research
Programming
Building Codes
Post-Occupancy Evaluation

Synthesis

Conceptualization
Space Planning
Furniture Planning
Creativity and Innovation
Color
Surface and Structural Materials
Furniture and Furnishings Selection
Textiles
Lighting
Structure
Mechanical Systems, HVAC, Plumbing, Acoustics
Detailing - Furniture, Cabinetry, Interiors

Presentation/Communication

Presentation - Rendering, Models, Film
Graphics - Lettering, Signage
Drafting - Working and Presentation Drawings
Sketching, Rapid Visualization
Documents - Schedules, Specifications, Budgets, Estimates

Project Types

Residential Design
Non-residential Design
Historic preservation, renovation, adaptive re-use
Advanced degree of complexity
Individual student interest

(architecture, fine art, home economics), and accreditation status. Breakdown of the programs by type and accreditation status was as follows: Baccalaureate: Denied (13), Baccalaureate: Provisional (19), Baccalaureate: Five-Year (31), Professional: Denied (1), Professional: Provisional (2), Professional: Five-Year (7).

The numerical frequencies and percent distributions of subject category citations were calculated for each program type and accreditation status. Rank orderings of subject categories were determined from these calculations.

Findings and Discussion

Objective 1

Identify strengths and weaknesses in student work as evidenced by the recommendations in Accreditation Reports.

Four hundred and eight references to the subject categories were recorded for the 73 reports. The references--each about unsatisfactory achievement in student work--addressed 30 of the 32 subject categories (Table 2). No references to the subject categories Post-Occupancy Evaluation and Historic Restoration, Renovation, Adaptive-Reuse were identified in the recommendations.

The average number of references to subject categories in the Accreditation Reports was 5.7. Of these, 52 percent pertained to the content unit Design Process; approximately 20 percent each addressed subject categories in the content units of Design Criteria and Presentation/Communication, and 8 percent focused on Project Types.

References to unsatisfactory achievements in Creativity, Innovation and Aesthetic Sensitivity in student work were recorded most frequently. Recommendations in 38 percent of all final reports addressed these subject categories. Approximately one third of the program reports recommended improving Drafting and Presentation

Table 2

Rank Order of Subject Categories for Student Work According to Percentage of References in Recommendations to First Professional Degree Programs

Frequency	Percentage	Rank	
28	38	1.0	Aesthetic Sensitivity/Elements of Design
28	38	1.0	Creativity and Innovation
26	36	2.0	Drafting: Working and Presentation Drawings
23	32	3.0	Presentation - Rendering, Models, Film
23	32	3.0	Mechanical Systems
20	27	4.0	Conceptualization
20	27	4.0	Special Populations: Handicapped, Elderly, Low Income
19	26	5.0	Structure
18	25	6.0	Programming
18	25	6.0	Advanced Degree of Complexity
16	22	7.0	Detailing - Furniture, Cabinets, Interiors
15	21	8.0	Documents
14	19	9.0	Proxemics/Behavioral Needs
14	19	9.0	Lighting
13	18	10.0	Special Concerns: Environment, Energy, Conservation
12	16	11.0	Space Planning
12	16	11.0	Color
11	15	12.0	Building Codes
11	15	13.0	Sketching
10	14	13.0	Textiles
9	12	14.0	Project Research
9	12	14.0	Surface and Structural Materials
8	11	15.0	Furniture and furnishings Selection
7	10	16.0	Non-Residential Design
6	8	17.0	Anthropometrics
5	7	18.0	Individuals Student Interest
4	6	19.0	Furniture Planning
4	6	19.0	Graphics - Lettering, Signage
3	4	20.0	Historic and Cultural Impact
2	3	21.0	Residential Design
0	0	22.0	Historic Preservation, Renovation, Adaptive-Reuse
0	0	22.0	Post-Occupancy Evaluations

N = 73 programs

Table 3

Rank Order of Subject Categories According to Percentage of References in Recommendations to Accredited Programs and Programs Denied Accreditation

Percentage	Rank	Subject Categories
Programs Denied Accreditation (N = 14)		
79	1	Structure
79	1	Mechanical Systems, HVAC, Plumbing, Acoustics
64	2	Special Populations - Handicapped, Elderly, Low Income
57	3	Creativity and Innovation
57	3	Drafting - working and Presentation Drawings
50	4	Conceptualization
50	4	Detailing - Furniture, Cabinets, Interiors
43	5	Aesthetic Sensitivity/Elements of Design
43	5	Special Concerns - Environment, Energy Conservation
43	5	Programming
43	5	Space Planning
36	6	Project Research
36	6	Presentation - Rendering, Models, Film
36	6	Lighting
36	6	Documents - Schedules, Specifications, Budgets, Estimates
29	7	Proxemics/Behavioral Needs
29	7	Building Codes
29	7	Sketching, Rapid Visualization
21	8	Historical and Cultural Impact
21	8	Color
14	9	Anthropometrics
14	9	Surface and Structural Materials
14	9	Furniture and Furnishings Selection
7	10	Furniture Planning
7	10	Textiles
0	11	Graphics - Signage, Lettering
Accredited Programs (N = 59)		
37	1	Aesthetic Sensitivity/Elements of Design
34	2	Creativity and Innovation
31	3	Presentation - Rendering, Models, Film
31	3	Drafting - Working and Presentation Drawings
22	4	Conceptualization
20	5	Programming
20	5	Mechanical Systems, HVAC, Plumbing, Acoustics
19	6	Special Populations - Handicapped, Elderly, Low Income
17	7	Proxemics
17	7	Documents - Schedules, Specification Writing, Budgets, Estimates
15	8	Color
15	8	Textiles
15	8	Lighting
15	8	Detailing - Furniture, Cabinetry, Interiors
14	9	Structure
12	10	Special Concerns - Environment, Energy Conservation
12	10	Building Codes
12	10	Surface and Structural Materials
12	10	Sketching, Rapid Visualization
10	11	Space Planning
10	11	Furniture and Furnishings Selection
7	12	Anthropometrics
7	12	Project Research
7	12	Graphics - Signage, Lettering
5	13	Furniture Planning
0	14	Historical and Cultural Impact

Skills, as well as strengthening student understanding of Mechanical Systems (HVAC, plumbing, electrical). Achievement levels in the areas of Programming and Documents (schedules, legends, specifications) were considered unsatisfactory for entry-level skills in 20 percent of the programs.

The subject category rankings suggest that many students were very familiar with furniture products, surface materials and furniture planning; their project solutions, however, lacked imagination and sensitivity and were presented poorly. Although 90 percent of the programs provided satisfactory opportunities to study residential and non-residential problems, the scope and complexity of these problems were believed too limited in approximately 25 percent of the programs.

A significant body of knowledge exists about educational requirements for professional practice. After the data shown in Table 2 of this report were compared to findings from recent investigations sponsored by the National Council of Interior Design Qualification (Hardy and Kriebel, 1984) and FIDER (Rogers, 1983 and James, 1984) and research by Hernecheck, Rettig, and Sherman (1983), it was apparent that the Foundation is seeking improvements in those skills considered essential for professional practice.

Objective 2

Compare the recommendations regarding student work in FIDER Accredited Programs to programs which have been denied accreditation.

Table 3 presents the rankings of the 32 subject categories for accredited and denied programs. The rankings were based on the percent of programs in each accreditation status that included subject category references in FIDER "Recommendations for Continued Growth and Development."

Except for two subject categories (Textiles, Graphics-Lettering-Signage), the percent of subject category references was greater in re-

Table 4
Frequency and Percent of Subject Category References in Accredited Baccalaureate and Professional Programs

Content Unit Subject Category	Baccalaureate		Professional	
	N = 50	%	%	N = 9
Design Criteria				
Aesthetic Sensitivity/Elements of Design	19	38	33	3
Anthropometrics	3	6	11	1
Proxemics/Behavioral Needs	9	18	11	1
Historical and Cultural Impact	0	0	0	0
Special Populations - Handicapped, Elderly, Low Income	9	18	22	2
Special Concerns - Environment, Energy Conservation	6	12	11	1
Design Process				
Analysis				
Project Research	3	6	11	1
Programming	10	20	22	2
Building Codes	6	12	11	1
Post-Occupancy Evaluation	0	0	0	0
Synthesis				
Conceptualization	11	22	22	2
Space Planning	5	10	11	1
Furniture Planning	2	4	11	1
Creativity and Innovation	17	34	33	3
Color	9	18	0	0
Surface and Structural Materials	5	10	22	2
Furniture and Furnishings				
Selection	6	12	0	0
Textiles	9	18	0	0
Lighting	8	16	11	1
Structure	8	16	0	0
Mechanical Systems	12	24	0	0
Detailing - Furniture, Cabinets, Interiors	9	18	0	0
Presentation/Communication				
Presentation Types	16	32	22	2
Graphics - Signage	4	8	0	0
Drafting	16	32	22	2
Sketching	7	14	0	2
Documents - Schedules, Specifications	8	6	22	2
Project Types				
Residential	0	0	0	0
Non-Residential	3	6	0	0
Historic Preservation, Restoration, Adaptive Reuse				
Advanced Degree of Complexity	10	20	22	2
Individual Student Interest	1	2	11	1

Table 5**Comparison of Subject Category Citations Among Academic Settings for Baccalaureate Programs**

	FA N=17	ARCH N=10	HEC N=18
Design Criteria			
Aesthetic Sensitivity	24	20	61
Anthropometrics	6	10	6
Proxemics/Behavioral Needs	12	30	17
Historical and Cultural Impact	0	0	0
Special Populations - Handicapped, Elderly, Low Income	29	10	11
Special Concerns - Environment, Energy Conservation	12	10	11
Design Process			
Analysis			
Project Research	6	0	6
Programming	6	20	28
Building Codes	29	0	0
Post-Occupancy Evaluation	0	0	0
Synthesis			
Conceptualization	24	30	11
Space Planning	0	10	17
Furniture Planning	0	0	11
Creativity and Innovation	18	40	50
Color	24	20	11
Surface and Structural Materials	18	10	0
Furniture and Furnishings Selection	12	20	0
Textiles	24	30	6
Lighting	18	0	28
Structure	5	10	28
Mechanical Systems, HVAC, Plumbing, Acoustics	6	10	39
Detailing - Furniture, Cabinets, Interiors	24	10	22
Presentation/Communication			
Presentation - Rendering, Models, Film	29	20	28
Graphics - Lettering, Signage	16	10	6
Drafting - Working Drawings, Presentation Drawings	29	20	33
Sketching - Rapid Visualization	0	30	22
Documents - Schedules, Specifications, Budgets	12	10	11
Interior Design Project Types			
Residential	6	0	0
Non-Residential	12	0	6
Historic Preservation, Renovation, Adaptive- Reuse	0	0	0
Advanced Degree of Complexity	12	10	33
Individual Student Interest	0	0	11

ports to programs denied accreditation than in reports to accredited programs. In ranking, the greatest differences between accredited and denied programs occurred between the subject categories Structure, Space Planning, Project Research, Non-Residential Design, and Historical and Culture Impact. For example, references to unsatisfactory work in the subject category Structure ranked first in denied programs and ninth in accredited programs; Space Planning ranked fifth in denied programs and eleventh in accredited programs.

No differences in rankings occurred in six subject categories. These were Drafting (rank: three), Conceptualization (rank: four), Programming (rank: five), Advanced Degree of Complexity (rank: five), Proxemics/Behavioral Needs (rank: seven), and Color (rank: eight).

Recommendations in 50 percent or more of the denied programs noted unsatisfactory achievement levels in Detailing, Drafting, Special Populations, Conceptualization, and Creativity and Innovation. The reports to approximately 80 percent of denied programs recommended increasing student knowledge of Building Structure and Mechanical Systems. In contrast, the most frequent reference to subject categories in reports to accredited programs was 37 percent. This percent was recorded for Aesthetic Sensitivity/Elements of Design. In 19 subject categories, denied program recommendations were more than double the references made in accredited program recommendations. These included all subjects in the Content Unit Project Types and four of the six categories in Design Criteria.

Fewer than 30 percent of the recommendations in accredited or denied programs pertained to 15 subjects, including anthropometrics, proxemics/behavioral needs, building codes, furniture planning, and furniture/furnishings selection. However, the percent of recommendations in denied programs was greater in 12 of these areas. Based on these findings, it may be con-

cluded that the accreditation status of FIDER reviewed programs reflects the quality of student work. Although widespread differences between two-year provisional and five-year accredited programs may exist, student work is notably stronger in accredited programs than in non-accredited programs.

Objective 3

Compare the recommendations regarding student work in professional school programs to student work in baccalaureate programs.

Table 4 shows the numerical frequencies and percent of subject category references in reports to 50 baccalaureate and 9 professional school programs. The data presented are for 2-year provisional and 5-year accredited programs. The percent of subject category references in reports ranged from 0-38 percent in accredited baccalaureate programs and 0-33 percent in accredited professional school programs. The two categories noted most frequently in baccalaureate and professional school programs were Aesthetic Sensitivity (38 percent and 33 percent, respectively) and Creativity and Innovation (34 percent and 33 percent, respectively).

More baccalaureate programs were cited for unsatisfactory student work in 18 of the subject categories. These included a majority of the subject categories in the content units of Design Criteria and Presentation/Communication. A larger percent of professional school reports included recommendations for six subject categories. These were Anthropometrics, Special Populations, Project Research, Furniture Planning, Surface and Structural Materials, and Documents (schedules, specifications, budgets).

The largest differences based on reference percentages between baccalaureate and professional schools were in Detailing (18 percent baccalaureate, 0 percent professional school), Structure (16 percent baccalaureate, 0 percent professional school), and Mechanical Systems (24 percent baccalaureate, 0 percent professional school).

The above differences in student work may be a reflection of the traditional difference in the "mission and goals" of universities and professional schools with perhaps a stronger career-orientation in professional school students. Although more criticisms of student work occurred in reports to baccalaureate programs, all FIDER-accredited baccalaureate programs and professional school programs achieved minimum standards in all aspects of student work.

Objective 4

Study difference in recommendation about student work in relation to the academic settings of Architecture, Fine Arts, and Home Economics.

A comparison of subject categories occurring in 20 percent or more of final reports to baccalaureate programs in Architecture (ARCH), Fine Arts (FA), and Home Economics (HEC) is presented in Table 5. Subject category percentages are presented for 17 programs in Fine Arts, 10 programs in Architecture, and 18 programs in Home Economics. All programs have 2-year provisional or five-year accreditation. Data for five baccalaureate programs, which are located in other academic settings (e.g. environmental studies), are not included in this analysis.

The subject category Creativity and Innovation was included in 40 percent or more of the reports to programs in Architecture and Home Economics. In contrast, it was included in less than 20 percent of the reports to programs in Fine Arts. In Fine Arts-based programs, student work was considered less satisfactory in four areas. These were Special Populations, Building Codes, Drafting, and Presentation. Sketching skills were apparently adequate in these programs.

Reports to Architecture-based programs indicated that student work required development in several areas, including Textiles, Sketching, and Furnishings Selection. Accomplishment levels in Design Detailing were considered superior to those of students in the other academic settings.

These findings suggest that student work is influenced by the academic setting of interior design programs. The differences are related to the traditional strengths of Architecture (i.e. interior construction, building systems), Fine Arts (i.e. sketching, creative expression), and Home Economics (i.e. design for special populations, textiles, furniture planning). The apparent lack of widespread weaknesses in student work in accredited programs suggests that each discipline can respond effectively in its own unique way to the needs of students and the interior design profession.

Conclusions

This investigation has provided additional evidence of the effectiveness of the Foundation's peer-review model of accreditation. Although few persons will suggest that the accreditation process is error free, findings from this research suggest that appraisal of student work is based on objective standards of evaluation and provides reliable indications of the Foundation's decision to award or deny accreditation to first professional degree programs in interior design.

Because of the Foundation's support, the research team is continuing its study of recommendations in FIDER Accreditation Reports. The data base for the research in progress will be increased to include reports to programs through August, 1985. A content analysis of recommendations regarding faculty qualifications has been planned for 1985/86. A preliminary study to determine differences between recommendations to two-year provisionally accredited programs and five-year accredited programs has been completed. Although this preliminary study does not include the most recent Accreditation Reports, initial findings suggest that evaluations of student work will again reflect the programs' accreditation statuses and thereby provide additional guidance to faculty and administrators during the accreditation process.

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INTERIORS

ENVIRONMENT, DESIGN, MERCHANDISING

STATEMENT OF PURPOSE

Interiors is a service profession of resource people. Growth in this profession has been spurred by the emphasis of fashion in interiors, changing lifestyles and technology, recognition of special environmental needs, demographic changes in our population, and growth in the housing market. Businesses which provide interior furnishings for homes and industry have expanded their services to include skilled personnel able to interpret consumer needs and provide the settings to meet those needs. The Interiors field affects not only the individual within the home environment, but has become a critical factor in business and industry in providing functional and productive work environments.

The mission of the Interiors program is to:

- Provide an Interiors curriculum from the humanistic perspective which considers the psychological, sociological, emotional and physical needs of humans.
- Offer an educational program to meet the minimum qualifications for entry level employment in Interiors occupations, e.g. interior design assistant, retail or wholesale interior design merchandiser, employee within the housing industry or other businesses related to the Interiors field.
- Provide expertise in achieving function and fashion in interior environments.

CAREER OPPORTUNITIES

Career Ladder

Students studying Interiors at a California community college can proceed up a career ladder to various levels of employment and learning. Though the entry level (Level I) does enable a student to be employed, it is strongly recommended that the student proceed to an AA/AS degree.

Employment opportunities in Interiors fields are broad and varied. People trained in these areas have the responsibility of providing planning for all interiors within the human environment.

People trained for an Interiors career can be employed by:

- design firms
- retail stores
- hotels
- architectural firms
- manufacturers of furnishings and related products
- industries and institutions in their design departments
- land development firms or realtors
- governmental agencies related to environment and housing
- educational institutions
- self

Jobs within these areas can relate to design, sales, merchandising, facilities management, research, advertising, product development, public relations, consumer relations, housing development and management.

Work conditions and hours are varied and often involve travel as well as long and irregular work days. Salaries can range from minimum wage with a small commission to a competitive salary or commission. Incomes of experienced professionals vary greatly depending on location, volume of business, and their reputation. The greatest number of job opportunities and highest wages generally exist in larger cities.

Potential employment opportunities for various levels of education are identified below.

Level I - Entry Level: Certificate Program requiring completion of a minimum of 24 semester credit hours in Interiors and related courses. Provides students with a basic understanding of Interiors skills, but does not require completion of enough units to obtain status of a paraprofessional Interiors assistant.

Opportunities:

Design - Interiors Aide
Resource Librarian

Merchandising - Sales
Showroom Assistant

Level IV - Advanced Degrees: Completion of MA/MS Degree or Ph.D. in Interiors or related subject. Provides students with skills and knowledge applicable to professional positions.

Opportunities:

Design - Interior Designer (full ASID status given upon completion of two years professional work experience in Interiors and NCIDQ exam)
Educator (MA/MS Degree or BA/BS Degree and two years professional work experience in Interiors)

Merchandising - Educator (MA/MS Degree or BA/BS Degree and two years professional work experience in Interiors)
Management

Future Outlook

Awareness of the importance of interior designers' services is growing. The demand for qualified people has never been greater. As in any profession, success depends upon a combination of talent, education, desire, and business acumen.

People with the following aptitudes generally find success in this field: artistic talent, psychological insight, ability to approach a problem analytically, flexibility, ability to communicate visually, ability to meet necessary deadlines, ability to work well with diverse populations, business ability, organizational and record keeping skills, ability to budget time, ability to pay close attention to details, accuracy and enthusiasm.

The future of the Interiors field will be influenced by technological advances, growth in population, personal incomes and public awareness as well as by an increasing emphasis on professionalism. Designers will be called upon to have more technical knowledge in specialized design areas and must be prepared to accept greater responsibility and accountability for the environments they shape.

The Interiors program provides the opportunity for service-oriented careers which definitely fit into our future, service-oriented society.

If licensing for interior designers is passed, it is likely that continuing education will be required for renewal of licenses, and the community colleges should be prepared for this impact.

Levels: There are four identified levels for the Interiors program.

- Entry Level (Level I) - The entry level provides students with the minimal basic skills and knowledge for employment in an Interiors related job.
- AA/AS Degree (Level II) - The AA/AS Degree provides students with skills and knowledge for paraprofessional jobs in Interiors.
- Professional Certificate/Degree (Level III) - The professional certificate/degree provides students with the requirements for Associate membership in ASID.
- Advanced Degrees (Level IV) - Advanced degrees provide students with the qualifications for professional employment.

Electives: Courses listed under other Interiors programs than what students are following could be used as elective courses within their program. Electives are recommended courses from which students might select, to complement their study for a degree or certificate.

Field Experience: Vocational majors benefit from having actual "on the job" experiences within their subject area. Students are encouraged to participate in supervised field experience courses in order to gain a deeper understanding of the relationships between classroom theory and practical application.

General Education: California community colleges' philosophy supports the belief that in granting an associate degree, the college certifies that the recipient has acquired a level of competency in a specific course of study and a competency in a broad general knowledge of the physical world and its inhabitants, the achievements of humankind, and a clear and logical manner of thinking and communication skills. Each college specifies its own general education requirements with the intent to encourage each graduate to attain this knowledge in a manner consistent with the graduate's interests and goals.

Interdisciplinary: Although an Interiors major is identified in this report as part of the Home Economics curriculum, it is conceivable that other avenues are available to students to study this subject via other educational delivery systems. Since this subject matter closely relates to other disciplines, it is strongly recommended that colleges develop strong interdisciplinary ties. The courses identified in this program involve Home Economics, Art, Business, Drafting and Architecture departments.

Programs and Course Outline

DESIGN - RESIDENTIAL

- LEVEL I
- Interior Environment
 - Interior Design Fundamentals *1st 35*
 - Housing Concepts *30*
 - Design Principles *color applied*
 - Textiles *new*
 - Period Furniture
 - Materials and Sources
 - Business Math Fundamentals
 - Drafting *Draft 20*
 - Architectural Drafting - Residential *55A*
 - Professional Practices *2001*

DESIGN - COMMERCIAL

- Interior Environment
- Interior Design Fundamentals
- Housing Concepts *?*
- Design Principles
- Textiles
- Period Furniture
- Materials and Sources
- Business Math Fundamentals
- Drafting
- Architectural Drafting - Commercial
- Professional Practices

MERCHANDISING

- Interior Environment
- Interior Design Fundamentals
- Housing Concepts
- Design Principles
- Textiles
- Period Furniture
- Materials and Sources
- Business Math Fundamentals
- Introduction to Fashion
- Visual Merchandising
- Introduction to Microcomputer Applications

- LEVEL II
- Presentation Techniques *Renovating II*
 - Drawing
 - History of Art
 - Custom Interiors - Residential *Art 5*
 - Interiors Field Experience *56A/B*
 - General Education *Pracs, new*

- Presentation Techniques *Renovating*
- Drawing
- History of Art
- Architectural Design - Commercial
- Custom Interiors - Commercial
- Interiors Field Experience
- General Education

- Custom Interiors - Commercial or Residential
- History of Art
- Small Business Management
- Sales
- General Education

- LEVEL III
- Contemporary Furniture *new*
 - Product Design *new*
 - Lighting Design *new*
 - Kitchen/Bath Design *new*
 - Other Specialized Interiors Courses
 - Advanced Studio
 - Elements of Computer Aided Drafting *new*
 - Accounting - Basic

- Contemporary Furniture
- Product Design
- Lighting Design
- Other Specialized Interiors Courses
- Advanced Studio
- Elements of Computer Aided Drafting
- Accounting - Basic

Colleges will add General Education requirements and suggested electives to meet individual community needs.

↑
 WRITING SPECS.
 BUILDING CODES
 SPECS
 TALK TO
 RODGER -

ARCHITECTURAL DESIGN-COMMERCIAL

Application of methods and theory used in the development of commercial exterior design projects including graphic technique, design process, site analysis, presentation drawings and construction principles.

Quality Indicators

Drafting

- plans
- elevations
- tools
- signage
- lettering

Space Planning

- barrier-free access
- human factors and behavioral needs

Building Construction and Support Systems

- codes
- materials and specifications
- electrical
- plumbing
- structural system
- energy considerations
- acoustics

Commercial

ARCHITECTURAL DRAFTING-COMMERCIAL

Application of methods and techniques used in the development of architectural construction documents for commercial structures, including construction theory and practice from site selection to completion. A completed portfolio is a requirement of the course.

Quality Indicators

Drafting

- all indicators

Space Planning

- barrier-free access
- human factors and behavioral needs

Building Construction and Support Systems

- all indicators

Communication Skills

- presentation to client

Business Skills

- portfolio preparation

Commercial

CONTEMPORARY FURNITURE

Architecture and interiors of the Western world from the beginning of the Industrial Revolution to the present. Includes Oriental influences and minor art periods that have affected these styles.

Quality Indicators

History
all indicators

CUSTOM INTERIORS-COMMERCIAL

Skill development in planning and designing non-residential interiors, including custom design problems in the areas of space planning, lighting specification writing, open-plan landscaping, interior components, architectural elements and human factors. Measuring, selecting materials and cost estimating is included.

Quality Indicators

Drafting
all indicators
Color
coordination
Design
elements and principles
Space Planning
all indicators
Commercial
Building
all indicators
Communication Skills
client analysis
presentation
Interior Materials
all indicators
Business Skills
measurements
calculations
contracts
budgets
knowledge of sources

DRAFTING

Basic drafting skills and the principles involved in technical drawing. Includes lettering, sketching, geometric construction, multiview projection, sectioning, primary auxiliary views and secondary auxiliary views.

Quality Indicators

- Drafting
- signage
- lettering
- line quality
- tools

DRAWING

Creative expression through the use of the drawing medium. Emphasis is placed on basic drawing methods and skills, graphic structure, composition and exploration of drawing.

Quality Indicators

- Color-all indicators
- Design-all indicators

ELEMENTS OF COMPUTER AIDED DRAFTING

Intensive program of classroom and hands-on instruction in the use of the computer aided design (CAD) preprocessor, a microcomputer and graphics tablet modified to duplicate the functions of sophisticated industrial CAD equipment.

Quality Indicators

- Drafting
 - plans
 - elevations
 - perspectives
 - signage
 - lettering
 - tools
- Space Planning
 - barrier-free access
 - human factors and behavioral needs
- Residential and Commercial
- Building Construction-all indicators

INTERIOR DESIGN FUNDAMENTALS

Essentials of interior design and furnishings. Study and application of principles of color and design, period influences, selection and arrangement of decorative materials, organized selection of furnishings and materials. Includes consumer and socioeconomic considerations.

Quality Indicators

- Drafting-plans, elevations
- Color-theory, coordination
- Business Skills
 - professional organizations
 - professional ethics
 - job opportunities
 - budget
- Interior materials-all indicators
- History-interiors, designers
- Design-elements and principles
- Space Planning
 - furniture selection and arrangement
 - human factors and behavioral needs

INTERIOR ENVIRONMENT

Analysis and application of design concepts and materials for interior environments. Emphasis on interrelationships between interior space, architectural form and human factors including selection and use of furniture, floor and wall coverings, window treatments, lighting, major appliances and accessories.

Quality Indicators

- Drafting-plans, elevations, lettering, signage
- Color-theory, coordination
- Design-elements and principles
- Space Planning-all indicators
- Residential
- Building
 - electrical
 - cabinetry
 - energy considerations
 - acoustics
 - craftspeople
- Communication Skills
 - client analysis
 - presentation to client
- Interior Materials-all indicators
- Business Skills
 - portfolio preparation
 - measurements
 - calculations

KITCHEN/BATH DESIGN

Space utilization, materials, building codes and special needs for planning efficient and attractive kitchens and bathrooms.

Quality Indicators

- Drafting
 - plans
 - elevations
 - rendering
 - signage
 - lettering
- Color
 - coordination
- Design
 - elements and principles
- Space Planning-all indicators
- Residential
- Building-all indicators
- Interior Materials-all indicators
- Business Skills
 - measurements
 - calculations
 - knowledge of sources

LIGHTING DESIGN

Lighting specifications, available equipment and aesthetic considerations for lighting design from concept through installation.

Quality Indicators

- Color
 - coordination
- Space Planning
 - human factors and behavioral needs
- Residential and Commercial
- Building Construction and Support Systems
 - materials selection and specifications
 - electrical
 - energy considerations
- Interior Materials
 - lighting and luminaries
- Business Skills
 - calculations
 - budget

PRODUCT DESIGN

Design of furniture, cabinetry, simple textiles and other products of concern to the interior designer.

Quality Indicators

- Drafting
 - plans
 - elevations
 - rendering
 - signage
 - lettering
- Color
 - coordination
- Design
 - elements and principles
- Space Planning-all indicators
- Residential
 - Building-all indicators
 - Interior Materials-all indicators
- Business Skills
 - measurements
 - calculations
 - knowledge of sources

PROFESSIONAL PRACTICES FOR INTERIOR DESIGN

Business and practical aspects of the interior design profession including ethical practices, specification writing, record keeping and fee procedures, project control, and post-installation procedures.

Quality Indicators

- Interior Materials
 - installers
- Business Skills-all indicators

SALES

Principles and techniques involved in selling ideas, services or commodities.

Quality Indicators

- Communication Skills-all indicators
- Business Skills
 - professional ethics
 - marketing

VISUAL MERCHANDISING

Role of display, principles of arranging merchandise for sale, care and handling of equipment and sign-writing. Practical experience with windows, showcases and other display units.

Quality Indicators

- Role of display
- Design elements
- Care and handling of equipment
- Display units
- Types of selling environments
- History of development
- Display budget
- Display calendar
- Themes
- Planning
- Fixtures
- Display techniques
- Evaluation
- Lighting

EVALUATION, ASSESSMENT AND ACCOUNTABILITY

Professional Standards

Interiors faculty must meet credentialing requirements for community colleges as established by the State of California. In addition, it is strongly recommended that faculty have current work experience directly related to the courses which they teach. Evaluation of faculty should be done on a regular basis, no less than biannually. Faculty should be encouraged to participate in inservice and activities of professional organizations.

The profession of Interiors is currently undergoing self evaluation by professional organizations and individuals within the field. Support is growing for establishing uniform standards throughout the nation in interior design, perhaps resulting in registration or licensing of interior designers. Once established, these standards are expected to include minimum requirements for education and experience, examination of minimum competency qualifications, a code of ethics, and a requirement for continuing education.

Educational standards have been established by the Foundation for Interior Design Education Research (FIDER), which accredits programs throughout the nation in two, three and four-year schools. FIDER Standards and Guidelines address:

- definition of the interior designer
- eligible institutions
- program objectives
- faculty
- interior design students
- administration
- physical facilities
- educational programs for interior design
- relations to the outside community

Although an education from a FIDER-accredited college or school is not yet required for employment in the field of interior design, many colleges have sought and gained FIDER accreditation.

In addition to the FIDER standards, the Interior Design Educators Council (IDEC) has drafted a position statement on the appointment, tenure and promotion of interior design faculty which addresses the issues of personnel practices and policies, research and creative work, educational instruction and professional and community service.

Professional Organizations

Many professional organizations related to the field of Interiors are supportive of educational programs and offer opportunities for colleges to enhance their programs. These include:

- AAHE - American Association of Housing Educators
- AHEA - American Home Economics Association
- AIA - American Institute of Architects
- AILA - American Institute of Landscape Architects
- ASID - American Society of Interior Designers
- AVA - American Vocational Association
- AWI - Architectural Woodwork Institute
- CAVE - California Association of Vocational Educators
- CHEA - California Home Economics Association
- DLF - Designers Lighting Forum
- IALD - International Association of Lighting Designers
- IBD - Institute of Business Designers
- IDEC - Interior Design Educators Council
- IDS - Interior Design Society
- IES - Illuminating Engineering Society
- ISID - International Society of Interior Designers
- ISP - Institute of Store Planners
- NHFL - National Home Fashions League
- SAH - Society of Architectural Historians
- WID - Women in Design

ASID, ISID, IES, CHEA and AHEA have student chapter affiliations, and IBD has student members-at-large.

Advisory Committee

An advisory committee is very important to an Interiors program. Advisory committees involve community members, representatives from business and industry, and professionals in developing programs which are based on the real needs of the community and which prepare students for meaningful and productive careers.

Interiors advisory committees should draw members from a broad spectrum of professionals and include interior designers, managers of retail stores, professors of interior design programs from four-year institutions, and representatives from state and local placement services and industry. It is recommended that advisory committees range in size from 12 to 18 members. A large committee, although cumbersome to work with simultaneously, provides enough members for small committee work and overcomes the difficulty of scheduling meetings when some cannot attend.

RESOURCES

Equipment and Facilities

Courses in the field of Interiors are taught in lecture modes, lecture and laboratory modes, and internship modes. Therefore, it is imperative that programs have adequate classroom facilities, including a laboratory facility with equipment comparable to that used within industry. A well-equipped lab should be spacious, have optimal lighting conditions, provide individual work stations for all students, have adequate storage space for samples, have a sink and water, and include the following design equipment:

- drafting tables, 24" X 36" (30 stations)
- drafting stools, posture swivel (30)
- lectern podium
- display boards
- chalk boards
- audio visual equipment, slide projector, overhead projector, screen
- file and storage cabinets
- display cases with specialized lighting
- light box, GE flourescent
- paper cutter
- mat cutter
- dry mount press and tacker (Lectro Stik waxer)
- KROY 80 lettering machine
- ultrasonic pen cleaner
- miscellaneous supplies such as drafting tools, art media
- catalogs, periodicals
- blueprint machine

It is strongly recommended that the laboratory facility be limited to Interiors classes and be available for student use beyond classroom time.

RECOMMENDATIONS AND DISSEMINATION

Specific processes for implementing recommendations for curriculum are included in the Implementation chapter. Duplication of that chapter to accompany curriculum is suggested if this curriculum portion is separated from the complete document. The Program Plan for Community College Home Economics and a separate Resource Directory can be accessed through VOICE or from the CHE Specialist (glossary).

MT. SAN ANTONIO COLLEGE
Office of Instruction

COURSE EVALUATION COMMITTEE MEETING
January 13, 1986

M I N U T E S

PRESENT: Renee Andrade, Ed Canton, Margie Chitwood, John Conforti, Gil Dominguez, Chairperson, Ed Nettell, Dick Wright

ABSENT: Bruce Paulson

GUESTS: Joann Driggers, ~~Karlene Morris~~, Phyllis Specht

I. **MINUTES**

M(Canton), S(Conforti) and C to approve the minutes dated January 6, 1987 as amended.

II. **TITLE 5 REGULATIONS**

Dr. Dominguez reported that in the Instructional Services meeting held last Tuesday, the Course Evaluation Subcommittee was charged with distributing course outlines to all the departments who, in turn, will evaluate all their courses for compliance with the new Title 5 regulations. As a committee, we will be involved in the evaluation of these courses and recommend them to Instructional Services.

III. **BUSINESS DIVISION**

Margie Chitwood, Coordinator of the Home Economics Department, presented a request to change the prefix headings and some of the course prefixes/numbers in the Home Economics curriculum to implement the recommendations of the California Community Colleges Program Plan for Home Economics. This would result in more standardized titles and result in easier articulation.

Phyllis Specht presented a new course application for HMEC 58, Professional Protocol, which was developed to help students develop skills needed in the business world, such as making presentations in front of groups, business entertaining, and chairing business meetings. This course will help students to become more employable. M(Wright), S(Conforti) and C to approve the request to change the headings along with this new course, effective Fall 1987,

Ms. Chitwood introduced Karlene Morris who is presently on sabbatical leave to evaluate the interior design program. Ms. Morris said that many students who complete the interior design program find employment in related fields and new legislation will require a student to have much more education before they can be called interior designers. Therefore, a new Advanced Interior Design certificate was developed and presented, along with 6 new courses, and M(Chitwood), S(Wright) and C to approve this package, including the class limits, effective Fall 1987.

D. New Certificate

1. INTERIOR DESIGN - ADVANCED

Prerequisite: Major requirements for the A.S. Degree in Interior Design--Residential or Commercial:

ART 4, Art History-Prehistoric through Gothic
ART 15A, Beginning Drawing
ART 66, Portfolio
ARCH 23, Architectural Presentations
BUSM 40, Microcomputers in Small Business Management
DRFT 30, Elements of Computer Aided Drafting
INTD 82, Lighting Design

Residential Design Option:

Core requirements listed above plus:
INTD 81, Kitchen and Bath Design

Ms. Chitwood presented a new course application for Interior Design Fundamentals Laboratory. She explained that because they were inactivating INTD 70A and 70B and revising INTD 35 they needed a laboratory course for students majoring in interior design.

E. New Course Application

1. INTD 35L, INTERIOR DESIGN FUNDAMENTALS LABORATORY

- a. Length: 18 week course
- b. Units: 1 UNIT
- c. Transfer Info.: Non-transfer
- d. Grading: (May be taken for letter grade only.)
- e. Times Taken: (May be taken one time for credit.)
- f. Hours: Three hours Laboratory
- g. Prerequisite: None
- h. Corequisite: None
- i. Prerequisite/Corequisite: INTD 35

COURSE EVALUATION COMMITTEE MEETING - MINUTES
January 13, 1987

- j. Course Description: Laboratory for Interior Design Majors. Proficiency in board presentations will be developed with emphasis on space planning, color and design elements and principles, and the selection of materials and products used in interiors.
- k. Program: Interior Design
- l. General Ed Pattern: N/A
- m. Graduation List: N/A
- n. Established Class Limit: 24
- o. Year/Semester Initial Offering: Fall, 1987
- p. Ticket No.: 3180

2. INTD 71, HISTORY OF FURNITURE STYLES

- a. Length: 18 week course
- b. Units: 3 UNITS
- c. Transfer Info.: Non-transfer
- d. Grading: (May be taken for letter grade only.)
- e. Times Taken: (May be taken one time for credit.)
- f. Hours: Three hours Lecture
- g. Prerequisite: None
- h. Corequisite: None
- i. Course Description: Foundations of architectural and furniture styles of the Western World from Ancient Egypt through Twentieth Century. Includes social, political, and physical factors affecting the design and development of specific periods and styles.
- j. Program: Interior Design
- k. General Ed Pattern: N/A
- l. Graduation List: N/A
- m. Established Class Limit: 35
- n. Year/Semester Initial Offering: Fall, 1987
- o. Ticket No.: 3181

Two new course applications for Interior Design Work Experience were withdrawn for further research

Ms. Morris presented two new course applications for Design Showcase House Practicum. She explained that the instructors and students are becoming more involved in design showcase houses and are putting in many hours. This experience is very valuable, not only because it gives them practical experience, but also because they come into contact with professionals, and many times, leads to employment.

Two short-term classes have been developed to give both the instructors and students credit for the long hours they put in. INTD 78A covers the planning and development of the design concept and INTD 78B covers the actual on-the-site experience.

5. INTD 81, KITCHEN AND BATH DESIGN

- a. Length: 18 week course
- b. Units: 3 UNITS
- c. Transfer Info.: Non-transfer
- d. Grading: (May be taken for letter grade only.)
- e. Times Taken: (May be taken one time for credit.)
- f. Hours: Two hours Lecture; Three hours Laboratory
- g. Prerequisite: INTD 75, INTD 74, ARCH 15
- h. Corequisite: None
- i. Course Description: Space utilization, materials, building codes, equipment and special needs of planning efficient, attractive kitchens and baths. Laboratory assignments involve the design of kitchen and baths.
- j. Program: Interior Design
- k. General Ed Pattern: N/A
- l. Graduation List: N/A
- m. Established Class Limit: 24
- n. Year/Semester Initial Offering: Fall 1988
- o. Ticket No.: 3184

6. INTD 82, LIGHTING DESIGN

- a. Length: 18 week course
- b. Units: 3 UNITS
- c. Transfer Info.: Non-transfer
- d. Grading: (May be taken for letter grade only.)
- e. Times Taken: (May be taken one time for credit.)
- f. Hours: Three hours Lecture
- g. Prerequisite: INTD 75 or INTD 76, ARCH 15 or ARCH 25
- h. Corequisite: None
- i. Course Description: Fundamental lighting course which will enable interior design majors to design interior lighting based on physical, social, aesthetic, psychological and economic needs for residential and commercial spaces.
- j. Program: Interior Design
- k. General Ed Pattern: N/A
- l. Graduation List: N/A
- m. Established Class Limit: 30
- n. Year/Semester Initial Offering: Fall 1987
- o. Ticket No.: 3185

COURSE EVALUATION COMMITTEE MEETING - MINUTES
January 13, 1987

F. Application to Amend Course Outline

1. INTD 70A, INTERIOR DESIGN

a. Inactivate

2. INTD 70B, INTERIOR DESIGN

a. Inactivate

IV. ADJOURNMENT

Due to lack of time, it was necessary to schedule an additional meeting to work on the remainder of the agenda. It was agreed to hold another meeting on Thursday, January 22nd at 1:00 p.m. The meeting adjourned at 3:00 p.m.

Respectfully submitted,

Joyce Workman
Secretary to Committee

MT. SAN ANTONIO COLLEGE

Office of Instruction

APPLICATION TO AMEND COURSE OUTLINE

APPLICATION DATE: 12-05-86

SEMESTER/YEAR TO BE EFFECTIVE: Fall 1987

PREFIX/NUMBER: HEMH 30

TITLE: House Design TICKET NO.: 0982

DIVISION: Business DEPARTMENT: Home Economics

WILL THIS AMENDMENT CHANGE THE DESCRIPTION OF MAJOR(S) OR CERTIFICATE(S) AS PRINTED IN THE GENERAL CATALOG? YES NO

If YES, please complete the Certificate/Major Revision form for Committee action.

SECTION(S) OF COURSE OUTLINE TO BE AMENDED: Prefix, Title and Description & Objectives Outline
(e.g., UNITS, DESCRIPTION, Etc.)

FROM:

HEMH 30—HOUSE DESIGN

3 UNITS
CSC

Two hours lecture.

Three hours laboratory.

Advisory Prerequisite: Eligibility for ENGL 68 or BUSM 5 or DATA 10 or DATA 28.

This course presents a study of the constructional and artistic factors of housing as related to family needs. The laboratory includes experience in the evaluation of ready-built houses and the architectural drawings of homes.

0982

TO:

Prefix - INTD 30
Title - Space Planning

Description: Develops a proficiency in both residential and commercial space planning, using client analysis and assessment of needs. Skills in drafting and presentation techniques are emphasized in the laboratory.

REASON FOR CHANGE:

Aligns course with comparable course at CSULB, and better meets industry requirements.

SIGNED: Charles M. [Signature]
Division Dean

APPROVED: [Signature] OFFICE OF INSTRUCTION COMMITTEE ACTION DATE: January 22, 1987

If approved, this amendment will be filed with the Course Outline in the Office of Instruction.

C.I.D. Code _____ Criterion _____
Instr. Type _____ Trans. Code _____
Irreg. Weeks _____ G. E. Code _____
Times Taken _____ Graduation _____
Effective Sem. 873 Grading Code _____
Committee Action Date 1/22/87
Ticket No(s). _____

MEASURABLE COURSE OBJECTIVES (see #3 below)

State 5 to 20 objectives:

1. Students will develop ideas and present design solutions in scaled drafted drawings.
2. Student will develop design concepts using the needs and preferences of a client.
3. Student will apply space planning principles to a variety of residential and commercial design problems.
4. Students will learn to communicate design ideas with orthographic drawings.
5. Student will develop a working knowledge of signage used in design communications.
6. Student design concepts will use lighting and electrical needs, energy considerations and efficiency of use as guidelines.
7. Student will develop client communication and presentation skills.
8. Students will be given opportunities to develop three dimensional illustration of design concepts.

1. How does the content of the course address competency in reading, or occupational and problem-solving skills?

Mechanical and artistic skill are an integral part of the learning process in the course. Basic reading and math skills are necessary to follow and solve project assignments. Projects may require outside class research for student to develop a satisfactory solution.

2. Required reading, writing, and other outside of class assignments (Title 5, Section 55002):

Textbook and outside reading will be required in the class. Student will be expected to complete exams that will involve recall and written essay form.

3. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Student will develop a complete set of drawings for the project. Drawings must meet acceptable levels of proficiency.

Student will be tested with a minimum of at least two exams that involve objective and essay questions.

TOPICAL OUTLINE INTD 30 Space Planning

Week

Topic of Class Activity

1	Course Introduction
2	Evaluation of floor plans
3	Project orientation/bubble diagrams and lettering
4	Social Behavior and Space Requirements
5	Perception of Space, Visual, Auditory, Tactile and Thermal
6	Proxemics in Cross Cultural Context
7	Cities and Culture
8	Construction Detailing
9	Furniture Placements Exam
10	Solving Space Planning for Special Needs.
11	Solving Space Planning for Light Commercial Needs
12	" " " " " "
13	Lighting and Electrical Needs
14	Development of Lighting Plans and Reflected ceiling plans.
15	Planning Kitchen and Refreshment Spaces
16	Planning Bath Space Needs
17	Presentation and Review
18	Presentations and Exam

UNIVERSITY OF SAN ANTONIO COLLEGE

Office of Instruction

(Instruction Office Use Only)

APPLICATION TO AMEND CREDIT COURSE OUTLINE

MSAC No.: _____ Criterion: _____
 T.O.P. Code: _____ Trans. Code: _____
 Instr. Type: _____ G.E. Code: _____
 Irreg. Weeks: _____ Graduation: _____
 Times Taken: _____ Grading _____
 Effective Code: _____
 Sem.: 873
 Committee Action Date: 1/22/87
 Ticket No(s): _____

APPLICATION DATE: 12/05/86

SEMESTER/YEAR TO BE EFFECTIVE: FALL 1987

PREFIX/NUMBER: INTD 75

TITLE: Interior Design TICKET NO.: 0986

DIVISION: Business DEPARTMENT: Home Economics

WILL THIS AMENDMENT CHANGE THE DESCRIPTION OF MAJOR(S) OR CERTIFICATE(S) AS PRINTED IN THE GENERAL CATALOG?
 Yes No

If YES, please complete the Certificate/Major Revision form for Committee action.

SECTION(S) OF COURSE OUTLINE TO BE AMENDED: Prerequisites, Title, Units, Hours, Description,

(e.g., UNITS, DESCRIPTION, Etc.) Outline Objectives

FROM: INTD 75—PROBLEMS OF RESIDENTIAL INTERIOR DESIGN 2 UNITS

Semester Spring
 One hour lecture.
 Three hours laboratory.
 Prerequisite: None (Recommended that student has completed or is taking concurrently: HEMH 30, INTD 70A, and INTD 70B).
 Advisory Prerequisite: Eligibility for ENGL 68 or BUSM 5 or DATA 10A or DATA 28.
 Through laboratory experience, students will deal with custom design problems of residential interiors in the areas of remodeling and renovation of existing residences; environmental lighting; custom furniture and cabinetry; wood finishes; window treatments; and framing, care, and installation of artwork.
 0986

TO: INTD 75 - Residential Interior Design Studio
UNITS 3

Two hours lecture, three hours laboratory
 Prerequisite: INTD 30, INTD 35 & 35L, HMEC 5, HMEC 6, ARCH 21
 Analysis and application of design concepts, space planning techniques and resources in solving problems relative to function and quality of residential environments. Barrier free design, environmental lighting, custom designs of cabinetry and furniture, finishes, specifications writing, and use of art work will be integrated into a project of remodeling and renovation of an existing dwelling.

REASON FOR CHANGE:

Former title has negative connotation. Material too broad for 2 unit course. Level of course demands some basic course prerequisites.

SIGNED: Chitwood
Division Dean

APPROVED: Adelberto Dominguez COMMITTEE ACTION DATE: January 22, 1987
OFFICE OF INSTRUCTION

If approved, this Amendment will be filed with the Course Outline in the Office of Instruction.

MEASURABLE COURSE OBJECTIVES (see #3 below)

State 5 to 20 objectives:

1. Student will be able to analyze needs of client through application of information gathering techniques, collation and translation.
2. Student will be able to measure existing dwelling and analyze architectural design for adaption to needs of client.
3. Student will design, draw and specify custom designs for furniture and cabinetry.
4. Student will create designs that meet the needs of handicapped people.
5. Students will develop workable solutions for lighting problems in reflected ceiling plans.
6. Students will develop working drawings using standard design communication techniques.
7. Students will develop schedules for finishes, products and materials.
8. Students will write specifications for products and materials used in project.

1. How does the content of the course address competency in reading, or occupational and problem-solving skills?

- student must apply problem solving techniques to analyzing both architectural problems and human needs.
- student must be able to read, write using correct English grammar and spelling for schedules and specifications.
- student must read and interpret codes for barrier-free design.

2. Required reading, writing, and other outside of class assignments (Title 5, Section 55002):

Reading - text and research for individual design problems.

Writing - specification for purchase, installation and fabrication of materials and products.

3. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Student will work with actual floor plan and produce a project consisting of blue prints and notebook to meet course objectives.

Student will be tested with a written tests, minimum to be mid-term and final exam.

Student will be required to do research to arrive at solution for individual projects.

UNIVERSITY OF SAN ANTONIO COLLEGE

Office of Instruction

APPLICATION TO AMEND CREDIT COURSE OUTLINE

DEC 5 1986

(Instruction Office Use Only)

MSAC No.: _____ Criterion: _____
 T.O.P. Code: _____ Trans. Code: _____
 Instr. Type: _____ G.E. Code: _____
 Irreg. Weeks: _____ Graduation: _____
 Times Taken: _____ Grading Code: _____
 Effective Sem.: 873
 Committee Action Date: 1/22/87
 Ticket No(s): _____

APPLICATION DATE: 12/05/86

SEMESTER/YEAR TO BE EFFECTIVE: FALL 1987

PREFIX/NUMBER: INTD 76

TITLE: Interior Design TICKET NO.: 2551

DIVISION: Business DEPARTMENT: Home Economics

WILL THIS AMENDMENT CHANGE THE DESCRIPTION OF MAJOR(S)
 OR CERTIFICATE(S) AS PRINTED IN THE GENERAL CATALOG?
 Yes No

If YES, please complete the
 Certificate/Major Revision form for
 Committee action.

SECTION(S) OF COURSE OUTLINE TO BE AMENDED: Prerequisites, Title, Units, Hours, Description,
 (e.g., UNITS, DESCRIPTION, Etc.) Outline Objectiv

FROM: INTD 76—PROBLEMS OF COMMERCIAL INTERIOR DESIGN
2 UNITS

*One hour lecture.
 Three hours laboratory.
 Prerequisite: None (Recommended that student has completed INTD 70A and INTD 70B).
 Advisory Prerequisite: Eligibility for ENGL 68 or BUSM 5 or DATA 10A or DATA 28.
 Exploration of commercial and institutional environments including space planning, lighting systems, writing specifications, open-plan landscaping, interior components, architectural elements, and human behavior. Course will include lectures and student projects and research emphasizing a problem-solving approach.*
 2551

TO: TITLE: Commercial Interior Design Studio
 UNITS: 3

Two hours lecture
 Three hours laboratory
 PREREQUISITES: INTD 30, INTD 35 & 35L, HMEC 5, HMEC 6, ARCH 21
 DESCRIPTION:

Analysis and application of design concepts, space planning techniques, and resources in solving problems relative to function and quality of commercial and institutional environments. Barrier free design, lighting systems, interior components, architectural elements writing specifications, and open plan landscaping will be integrated into projects, and ~~research emphasizing a problem solving approach.~~

REASON FOR CHANGE:
~~Former title has negative connotation. Material too broad for 2 unit class. Level of course demands some basic course prerequisites.~~

SIGNED: *Chlorine N...*
 Division Dean

APPROVED: *Adelberto M. Dominguez* COMMITTEE ACTION DATE: January 22, 1987
 OFFICE OF INSTRUCTION

If approved, this Amendment will be filed with the Course Outline in the Office of Instruction.

MEASURABLE COURSE OBJECTIVES (See #3 Below):

State five (5) to ten (10) Objectives:

1. Student will use problem solving approach in assessing client needs in relationship to architecturally feasible solutions.
2. Student will understand problems of paper and people flow as it relates to commercial and institutional design.
3. Develop a variety of commercial light systems in the form of reflected ceiling plans.
4. Understand code requirements and apply them to the selection and specification of soft goods.
5. Design facilities that meet state and federal requirements for barrier free design.
6. Evaluate the compatibility of interior components with architectural elements.
7. Development methods of project management with a complete set of drawings with schedules and specifications.

1. **How does the content of the course address competency in reading, or occupational and problem-solving skills?**
Student must apply problem solving techniques to analyzing both architectural problems and human needs.
Student must be able to read, write using correct English grammar and spelling for schedules and specifications.
Student must read and interpret codes.

2. **Required reading, writing, and other outside-of-class assignments (Title 5, Section 55002):**

Reading -- text and research for individual design problems

Writing -- specification for purchase, installation and fabrication of materials and products

3. **Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):**

Student will work with actual floor plan and produce a project consisting of blue prints and notebook to meet course objectives.

Student will be tested with written tests, minimum to be a mid-term and final exam.

Student will be required to do research to arrive at solutions for individual projects.

TOPICAL OUTLINE INTD 76 - Commercial Interior Design Studio

Week

Topic of Class Activity

1	Course Introduction, areas of specialization of commercial design.
2	Space planning
3	Open plan landscape planning
4	Paper and people flow planning
5	Time management planning
6	Exam
7	Specification (writing and estimating)
8	Codes related to soft goods
9	Compatibility of interior components and architectural elements.
10	Exam, State and federal requirement for barrier free design
11	Noise and sound control systems
12	Lighting systems
13	Lighting systems
14	Working with sales representatives
15	Accessorization of commercial spaces - cost projections, design options, security and safety.
16	" " " " " " "
17	Presentations of projects
18	Review and exam

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MT. SAN ANTONIO COLLEGE

Office of Instruction

APPLICATION TO AMEND COURSE OUTLINE

APPLICATION DATE: 12-05-86

SEMESTER/YEAR TO BE EFFECTIVE: Fall 1987

PREFIX/NUMBER: HEMH 35

TITLE: Home Furnishings

TICKET NO.: 0983

DIVISION: Business

DEPARTMENT: Home Economics

WILL THIS AMENDMENT CHANGE THE DESCRIPTION OF MAJOR(S) OR CERTIFICATE(S) AS PRINTED IN THE GENERAL CATALOG? YES NO

If YES, please complete the Certificate/Major Revision form for Committee action.

SECTION(S) OF COURSE OUTLINE TO BE AMENDED: Prefix, Title, Description, Outline Objectives
(e.g., UNITS, DESCRIPTION, Etc.)

FROM:

HEMH 35—HOME FURNISHINGS

3 UNITS
CSE

Three hours lecture.

Advisory Prerequisite: Eligibility for ENGL 68 or BUSM 5 or DATA 18 or DATA 28.

Application of art principles and color theory to the selection of materials and furnishings for the home, furniture arrangements, and total design of the home. Analysis of consumer and socio-economic aspects to help an individual create an individual home environment. Consideration is also given to historical decorative arts to include consumer aspect.

0983

TO:

Prefix - INTD 35

Name - Interior Design Fundamentals

Description:
Essentials of Interior Design in planning of total life spaces. Design principles and elements are applied to the selection and arrangement of materials and products used to satisfy the environmental needs of individuals and families.

REASON FOR CHANGE:

Part of total program rewrite to meet current academic and professional requirements

SIGNED: Clifton M. [Signature]

Division Dean

APPROVED: [Signature]

OFFICE OF INSTRUCTION

COMMITTEE ACTION DATE: January 22, 1987

If approved, this amendment will be filed with the Course Outline in the Office of Instruction.

DEC 5 1986

(Instruction Office Use Only)

C.I.D. Code _____ Criterion _____
Instr. Type _____ Trans. Code _____
Irreg. Weeks _____ G. E. Code _____
Times Taken _____ Graduation _____
Effective Sem. 873 Grading Code _____
Committee Action Date 1/22/87
Ticket No(s). _____

MEASURABLE COURSE OBJECTIVES (see #3 below)

State 5 to 20 objectives:

1. Identify and evaluate current movements that influence contemporary interior design fashion.
2. To identify, evaluate and apply design principles and elements to interior environment
3. To become familiar with career options within the field of interior design.
4. Student will evaluate materials and products used in interior environments for their esthetic and performance qualities.
5. Student will work with fabric and color samples in creating color boards.

1. How does the content of the course address competency in reading, or occupational and problem-solving skills?

Artistic skills will be developed in the course. Students must be able to read and understand textbook. Skills will be learned that will contribute to the student's occupational preparation in interior design.

2. Required reading, writing, and other outside of class assignments (Title 5, Section 55002):

Textbook and outside reading will be required in the class. Student will be expected to complete exams involving objective and essay questions.

3. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Examinations

Student projects in the form of materials boards, notebooks, etc.

Week **Topic of Class Activity**

1	Course Introduction/ Life Styles and Current movements in Interior Design
2.	Design Principles/ Unity and emphasis
3.	" " / Scale, proportion, rhythm, balance
4.	Design elements, line texture and form
5.	Exam, Color
6.	Color
7.	Spatial Design
8.	Intrepreting Floor plans
9.	Furniture arrangements
10.	Environmental controls, Exam.
11.	Furniture Selection
12.	Floor Coverings
13.	Window Treatments
14.	Wallcoverings and other backgrounds
15.	Lighting, artificial and natural
16.	Budget decorating, accessories
17.	The interior design professional
18.	Review and Final Exam

New Course Application

Office of Instruction

MSAC No.: _____ State Code: _____
T.O.P. Code: _____ CSU G.E.: _____
Instr. Type: _____ MSAC Grad 1983: _____
Irreg. Weeks: _____ Grading Code: _____
Times Taken: _____ Competency: _____
Effective Sem.: 873 Class Limit: 35
Committee Action Date: 1/13/87
Ticket No(s): 3181
Date Prepared: _____
Dept. Order No.: _____
Proposed Class Limit: 35

Division: Business

Department: Home Economics

Course Prefix/Number: INTD 71

MSAC Program Title: Associate in Science Degree in Interior Design- Residential or Commercial

Course Title: History of Furniture Styles Units Per Sem.: 3

Hours Per Week: Lec. 3 Lab. _____ Activity _____ Independent Study _____

Course Length (Weeks): 18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade [x] CR/NC [] Option [] Yr./Sem. Initial Offering: Fall 1987

If Proposed for MSAC Competency Requirement, Specify Category: N/A

If Proposed for MSAC Graduation Requirements, Specify Category: N/A (Requires Additional Application)

Proposed CSU Transfer Course: Yes [] No [x]

If Proposed for CSU General Ed., Specify Category: N/A (Requires Additional Application)

Prerequisite: None

Corequisite: None

Prereq/Coreq: None

Course Description: Foundations of architectural and furniture styles of the Western World from Ancient Egypt through Twentieth Century. Includes social, political, and physical factors affecting the design and development of specific periods and styles.

If Vocational Course, Indicate Program Placement:

1. Interior Design - Residential Major [x] Cert. [x]

Required Course [x] Restricted Elective [] Recommended Elective []

2. Interior Design - Commercial Major [] Cert. []

Required Course [x] Restricted Elective [] Recommended Elective []

Reviewed by: Division Dean: [Signature] Date: Dec. 5, 1986

Instruction Office: [Signature] Date: _____

TOPICAL OUTLINE

Week	Topic or Class Activity
1	Course Introduction, The Classical Periods (Egypt, Greece and Rome)
2	The Middle Ages; The Renaissance
3	French Styles: Baroque, Rococo, Regence
4	French Styles: Neoclassic Revival, Directoire
5	French Styles: Empire, French Provincial, Exam
6	English Styles: Jacobean, William and Mary, Queen Anne
7	English Styles: Chippendale, Adams and Contemporaries
8	English Styles: Hepplewhite, Sheraton, Regency
9	Exam, American Styles: Early Colonial
10	American Styles: American Georgian, Federal
11	American Styles: Post Federal
12	American Styles: 19th Century and Revival Styles
13	Exam, Field Trip
14	Early Modern Movements of the 19th Century
15	20th Century Designs: Eames, Greene, and Wright
16	20th Century Designs: Saarinen, Vreuer, Van de Rohr, Aalto, Maloof and others
17	Review
18	Exam and project presentation

COURSE APPLICATION

1. Why is this course necessary? For occupational courses, cite advisory committees or similar bodies testifying to the need for the proposed course.

- Part of NCIDQ Exam
- Listed as requirement for F.I.D.E.R.
- Cited in Guidelines by Task Force of C.C.C. Home Economics Programs.

2. What are the indications of student interest in the proposed course?

Students have been requesting such a course from instructors for over 10 years.

3. What similar courses, if any, exist at this College?

none

4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.

n.a.

5. If offered via the television/radio mode, please provide the following:

n.a.

a. Number of television/radio programs: ____; Length of programs: _____

b. Number of required hours of instruction scheduled for orientation: ____

c. Number of required hours of instruction scheduled for review: ____

d. Number of required hours scheduled for examinations: ____

6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)

n.a.

7. How does the content of the course address competency in reading, or occupational and problem-solving skills?

- students must apply problem solving skills in analyzing and identifying various styles.
- course introduces terms and language not part of most speaking vocabularies.

8. Required reading, writing, and outside of class assignments (Title 5, Section 55002):

Textbook reading, library research and project outside of class.

9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

- students will be tested on written and visual materials (slide identification)
- students will do project that involves styles currently on the market and identifying such.

New Course Application

(INSTRUCTION OFFICE USE ONLY)

Office of Instruction

MSAC No.: _____ State Code: _____
 T.O.P. Code: _____ CSU G.E.: _____
 Instr. Type: _____ MSAC Grad 1983: _____
 Irreg. Weeks: _____ Grading Code: _____
 Times Taken: _____ Competency: _____
 Effective Sem.: _____ Class Limit: _____
 Committee Action Date: _____
 Ticket No(s): _____
 Date Prepared: _____
 Dept. Order No.: _____
 Proposed Class Limit: 15

Division: Business
 Department: Home Economics
 Course Prefix/Number: INTD 77L

MSAC Program Title: Interior Design - Residential and Commercial

Course Title: Interior Design Work Experience Units Per Sem.: 1

Hours Per Week: Lec. _____ Lab. _____ Activity _____ Independent Study _____

Course Length (Weeks): 18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade CR/NC Option Yr./Sem. Initial Offering: Spring 1988

If Proposed for MSAC Competency Requirement, Specify Category: N/A

If Proposed for MSAC Graduation Requirements, Specify Category: N/A
(Requires Additional Application)

Proposed CSU Transfer Course: Yes No

If Proposed for CSU General Ed., Specify Category: N/A
(Requires Additional Application)

Prerequisite:

Corequisite:

INTD 77

Prereq/Coreq: work

Course Description:

~~Work experience which provides actual job experiences related to interior design.~~
 Enrollment is dependent on job placement. Job placement
 is not guaranteed but assistance is provided by interior design staff. From seventy-five to ninety hours of on-site work is required.

If Vocational Course, Indicate Program Placement:

1. Interior Design - Residential and Commercial Major Cert.

Required Course Restricted Elective Recommended Elective

Major Cert.

Required Course Restricted Elective Recommended Elective

Reviewed by: Division Dean: _____ Date: _____

Instruction Office: _____ Date: _____

COURSE APPLICATION

Why is this course necessary? For occupational courses, cite advisory committees or similar bodies testifying to the need for the proposed course.

Proposed as a requirement for interior design curriculum by F.I.D.E.R., and C.C.C. Task Force Study on Home Economics Programs. Recommended by ADVISORY Comm.

2. What are the indications of student interest in the proposed course?

Students have recognized need for long time, many have tried to fill gap with own experiences.

3. What similar courses, if any, exist at this College?

Work experience programs already exists as part of this college's curriculum.

4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.

Apply college work experience criteria

5. If offered via the television/radio mode, please provide the following:

N/A

a. Number of television/radio programs: _____ Length of programs: _____

b. Number of required hours of instruction scheduled for orientation: _____

c. Number of required hours of instruction scheduled for review: _____

d. Number of required hours scheduled for examinations: _____

6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)

N/A

7. How does the content of the course address competency in reading, or occupational and problem-solving skills?

Student will have had to demonstrate basis competency in writing, reading and math to have satisfactorily completed the prerequisites for this course.

B. Required reading, writing, and outside of class assignments (Title 5, Section 55002):

Reading, writing as needed for job performance.

9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Student will be evaluated by work supervisor and campus faculty member for job performance and responsibility.

New Course Application

Office of Instruction

MSAC No.: _____ State Code: _____
 T.O.P. Code: _____ CSU G.E.: _____
 Instr. Type: _____ MSAC Grad 1983: _____
 Irreg. Weeks: _____ Grading Code: _____
 Times Taken: _____ Competency: _____
 Effective Sem.: _____ Class Limit: _____
 Committee Action Date: _____
 Ticket No(s): _____
 Date Prepared: _____
 Dept. Order No.: _____
 Proposed Class Limit: 15

Division: Business

Department: Home Economics

Course Prefix/Number: INTD 77

MSAC Program Title: Interior Design - Residential and Commercial

Course Title: Interior Design Work Experience Seminar Units Per Sem.: 1

Hours Per Week: Lec. 1 Lab. _____ Activity _____ Independent Study _____

Course Length (Weeks): 18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade CR/NC Option Yr./Sem. Initial Offering: Spring 1988

If Proposed for MSAC Competency Requirement, Specify Category: N/A

If Proposed for MSAC Graduation Requirements, Specify Category: N/A
(Requires Additional Application)

Proposed CSU Transfer Course: Yes No

Proposed for CSU General Ed., Specify Category: N/A
(Requires Additional Application)

Prerequisite: INTD 71, 72, 74, 75 or 76

Corequisite: INTD 77L

Prereq/Coreq: _____
 Course Description: *A work experience course designed to combine actual job experience in interior design with related classroom instruction.*
 On campus component of Interior Design field work experience. (INTD 77L) Students will discuss, critique, and share experiences related to work experience. Emphasis to be placed on professionalism in problem solving approach. *in which*

If Vocational Course, Indicate Program Placement:
Interior Design - Residential and Commercial Major Cert.

Required Course Restricted Elective Recommended Elective

Major Cert.

Required Course Restricted Elective Recommended Elective

Reviewed by: Division Dean: _____ Date: _____

Instruction Office: B Date: _____

ADOLESCENT COURSE OBJECTIVES: (See #9 below)

1. Student will write weekly evaluation of work experience.
2. Student will keep a daily log of work experiences with notations of learnings.
3. Student will contribute to discussion with experiences related to work.
4. Student will submit an academically prepared evaluation paper at the end of semester.
5. Student will research sources and develop a resource file.

TOPICAL OUTLINE

Week	Topic or Class Activity
1	Introduction to Work Experience
2	Expectations and goal setting for work experience
3	Job seeking techniques
4	Interior Design Portfolios and Resumes
5	Professional images
6	Professional images, verbal and body language skills
7	Interpersonal relationships on the job
8	" " " " "
9	Developing sources
10	Organizing a library
11	Sales Techniques for the designer
12	" " " " "
13	Professional Organizations
14	Professional Networking
15	Discussion - job experiences
16	Discussion - job experiences
17	Project presentations
18	Exam

COURSE APPLICATION

Why is this course necessary? For occupational courses, cite advisory committees or similar bodies testifying to the need for the proposed course.

Proposed as a requirement for interior design curriculum by F.I.D.E.R., and C.C.C. Task Force Study for Home Economics Programs. Repeatedly recommended by Advisory Committee.

2. What are the indications of student interest in the proposed course?

Students have recognized need for a long time, many have tried to fill gap by creating own experiences.

3. What similar courses, if any, exist at this College?

Work experience programs have been a part of this college's curriculum for a long time. Similar on campus seminar components are offered in other occupational areas on campus.

4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.

N/A

5. If offered via the television/radio mode, please provide the following:

N/A

a. Number of television/radio programs: _____; Length of programs: _____

b. Number of required hours of instruction scheduled for orientation: _____

c. Number of required hours of instruction scheduled for review: _____

d. Number of required hours scheduled for examinations: _____

6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)

N/A

7. How does the content of the course address competency in reading, or occupational and problem-solving skills?

Students will have had to demonstrate basic competency in writing, reading, and math to have satisfactorily completed the prerequisites for this course.

8. Required reading, writing, and outside of class assignments (Title 5, Section 55002):

Student will be required to keep a written log, and write evaluations.

9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Student will submit academically written paper at end of semester.

Student will keep a daily written log of work experiences.

Student will submit weekly mini-evaluations.

Course Application

Office of Instruction

MSAC No.: _____ State Code: _____
 T.O.P. Code: _____ CSU G.E.: _____
 Instr. Type: _____ MSAC Grad 1983: _____
 Irreg. Weeks: _____ Grading Code: _____
 Times Taken: _____ Competency: _____
 Effective Sem.: _____ Class Limit: _____
 Committee Action Date: _____
 Ticket No(s): _____
 Date Prepared: _____
 Dept. Order No.: _____
 Proposed Class Limit: 24

Division: Business

Department: Home Economics

Course Prefix/Number: INTD 81

MSAC Program Title: Interior Design - Residential Advanced Certificate

Course Title: Kitchen and Bath Design Units Per Sem.: 3

Hours Per Week: Lec. 2 Lab. 3 Activity _____ Independent Study _____

Course Length (Weeks): 18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade CR/NC Option Yr./Sem. Initial Offering: Fall 1985

If Proposed for MSAC Competency Requirement, Specify Category: N/A

If Proposed for MSAC Graduation Requirements, Specify Category: N/A
(Requires Additional Application)

Proposed CSU Transfer Course: Yes No

If Proposed for CSU General Ed., Specify Category: N/A
(Requires Additional Application)

Prerequisite:
INTD 75, 74 and ARCH 31

Corequisite:

Prereq/Coreq:

Course Description:

Space utilization, materials, building codes, equipment and special needs of planning efficient, attractive kitchens and baths. Laboratory assignments involve the design of kitchens and baths.

If Vocational Course, Indicate Program Placement:

1. Interior Design - Residential Advanced Certificate

Major
Cert.

Required Course Restricted Elective Recommended Elective

Major
Cert.

Required Course Restricted Elective Recommended Elective

Reviewed by: Division Dean: [Signature] Date: Dec 5, 1986

Instruction Office: REFERENCE N Date: _____

MEASURABLE COURSE OBJECTIVES: (See #9 below)

1. To become familiar with the factor involved in planning efficient kitchens and baths.
2. To be able to select and evaluate appropriate materials and finishes for surfaces in kitchens and baths.
3. To be able to specify appropriate lighting design for kitchens and baths.
4. To plan kitchens and baths to meet the needs of the handicapped and current building codes.
5. To develop workable drawings that conceptualize designs for kitchens and baths.

TOPICAL OUTLINE

Week	Topic or Class Activity
1.	Course Introduction
2.	Kitchens: Needs
3.	Kitchens: Space utilization
4.	Kitchens: Handicapped considerations and codes
5.	Exam, Field Trip
6.	Baths: Needs and Space utilization
7.	Baths: Handicapped considerations and codes.
8.	Cabinets: uses and special needs
9.	Cabinets: Custom and pre-build
10.	Cabinets: Styles, finishes and drawing
11.	Countertops: types and finishes
12.	Ceiling and walls: Specifying, Exam
13.	Appliances and Equipment Choices
14.	" " "
15.	Lighting and Electrical Equipment with requirements
16.	Flooring Materials
17.	Presentation of projects
18.	Review and Final Exam

COURSE APPLICATION

Course necessary? For occupational courses, cite advisory committees or similar bodies testifying in favor of the proposed course.

Recommended by both F.I.D.E.R. and C.C.C. Task Force Study for Home Economics and included in N.C.I.D.Q. Exam for Interior Design Competency.

2. What are the indications of student interest in the proposed course?

Students interested in any class offering more depth in Interior Design Program.

3. What similar courses, if any, exist at this College?

none

4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.

NA

5. If offered via the television/radio mode, please provide the following:

NA

- a. Number of television/radio programs: _____; Length of programs: _____
- b. Number of required hours of instruction scheduled for orientation: _____
- c. Number of required hours of instruction scheduled for review: _____
- d. Number of required hours scheduled for examinations: _____

6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)

NA

7. How does the content of the course address competency in reading, or occupational and problem-solving skills?

Basic skills of reading and writing necessary for research necessary to complete project requirements. Develops occupational skills.

8. Required reading, writing, and outside of class assignments (Title 5, Section 55002):

Reading of textbook. Research required from a variety of sources. Student will write specifications and schedule of products and materials.

9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Student will produce a conceptualize design of both a kitchen and bath design with full architectural drawings including schedules and specifications. Students will be tested on lectures and textbook.

New Course Application

Office of Instruction

MSAC No.: _____ State Code: _____
T.O.P. Code: _____ CSU G.E.: _____
Instr. Type: _____ MSAC Grad 1983: _____
Irreg. Weeks: _____ Grading Code: _____
Times Taken: _____ Competency: _____
Effective Sem.: 873 Class Limit: 30
Committee Action Date: 1/13/87
Ticket No(s): 3185
Date Prepared: _____
Dept. Order No.: _____
Proposed Class Limit: 30

Division: Business

Department: Home Economics

Course Prefix/Number: INTD 82

MSAC Program Title: Interior Design - Advanced Certificate - Residential & Commercial

Course Title: Lighting Design Units Per Sem.: 3

Hours Per Week: Lec. 3 Lab. _____ Activity _____ Independent Study _____

Course Length (Weeks): 18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade [X] CR/NC [] Option [] Yr./Sem. Initial Offering: Fall 1987

If Proposed for MSAC Competency Requirement, Specify Category: NA

If Proposed for MSAC Graduation Requirements, Specify Category: NA (Requires Additional Application)

Proposed CSU Transfer Course: Yes [X] No []

If Proposed for CSU General Ed., Specify Category: NA (Requires Additional Application)

Prerequisite: INTD 75 or 76, ARCH 15 or 25

Corequisite:

Prereq/Coreq:

Course Description: Fundamental lighting course which will enable interior design majors to design interior lighting based on physical, social, aesthetic, psychological and economic needs for residential and commercial spaces.

If Vocational Course, Indicate Program Placement:

1. Interior Design 0 Advanced Certificate - both Residential and commercial. Major [] ADV. Cert. [X]

Required Course [X] Restricted Elective [] Recommended Elective []

Required Course [] Restricted Elective [] Recommended Elective [] Major [] Cert. []

Reviewed by: Division Dean: [Signature] Date: Dec 5, 1986

INST. 03 8/84 Instruction Office: _____ Date: _____

MEASURABLE COURSE OBJECTIVES: (See #9 below)

1. Students will become familiar with lighting terminology and equipment.
2. Students will learn how to calculate mathematically lighting requirements.
3. Students will research the available sources for lighting & auxiliary equipment.
4. Students will design lighting for a variety of interior spaces and tasks.
5. Students will draft and design reflected ceiling plans.

TOPICAL OUTLINE

Week	Topic or Class Activity
1.	Introduction/History/Terminology and symbols
2.	Lighting Needs: Physiological and psychological
3.	Properties of Light: Color, movement, and distribution
4.	" " " " " "
5.	Exam; Light sources
6.	Light Sources
7.	Equipment: fixtures, controls, diffusers, Etc.
8.	" " " " "
9.	Field Trip
10.	Luminaires and their photometric data
11.	Schematic representation
12.	Exam; Illuminance calculations
13.	Lighting for critical seeing
14.	" " " "
15.	Motivational Lighting
16.	Exterior Lighting
17.	Lighting Economics
18.	Review, Presentations, Exam

COURSE APPLICATION

1. Why is this course necessary? For occupational courses, cite advisory committees or similar bodies testifying to the need for the proposed course.

-Lighting information needed to successfully pass N.C.I.D.Q. exam.
-Sited in guidelines by Task Force Study of C.C.C. Home Economics programs
and F.T.D.E.R.

2. What are the indications of student interest in the proposed course?

Students have asked for lighting course in interior design curriculum for several years.

3. What similar courses, if any, exist at this College?

none

4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.

NA

5. If offered via the television/radio mode, please provide the following:

- NA
- a. Number of television/radio programs: ____: Length of programs: ____
- b. Number of required hours of instruction scheduled for orientation: ____
- c. Number of required hours of instruction scheduled for review: ____
- d. Number of required hours scheduled for examinations: ____

6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)

NA

7. How does the content of the course address competency in reading, or occupational and problem-solving skills?

Student must use math skill to do lighting calculations.
Students will need to apply problem solving techniques to analyze lighting problems and conceptualize design solutions.

8. Required reading, writing, and outside of class assignments (Title 5, Section 55002):

Students will read textbook, research lighting catalogs, and interpret calculation charts.

9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002):

Student will take a minimum of two exams.
Students will do lighting projects involving reflected ceiling plans, calculations, and specification writing.

MT. SAN ANTONIO COLLEGE

Office of Instruction

APPLICATION TO AMEND COURSE OUTLINE

APPLICATION DATE: 12-05-86

SEMESTER/YEAR TO BE EFFECTIVE: Fall 1987

PREFIX/NUMBER: INTD 72

TITLE: Professional Practices for Interior Design TICKET NO.: 2349

DIVISION: Business DEPARTMENT: Home Economics

WILL THIS AMENDMENT CHANGE THE
DESCRIPTION OF MAJOR(S) OR YES
CERTIFICATE(S) AS PRINTED IN THE NO
GENERAL CATALOG?

If **YES**, please complete the
Certificate/Major Revision form for
Committee action.

SECTION(S) OF COURSE OUTLINE TO BE AMENDED: Pre requisites

(e.g., UNITS, DESCRIPTION, Etc.)

FROM: INTD 70A or HEMH 35

TO: INTD 35, 35L

REASON FOR CHANGE:
Curriculum rewrite numbers changed

SIGNED: _____
Division Dean

APPROVED: _____ COMMITTEE ACTION DATE: _____
OFFICE OF INSTRUCTION

If approved, this amendment will be filed with the Course Outline in the Office of Instruction.

(Instruction Office Use Only)

C.I.D. Code _____	Criterion _____
Instr. Type _____	Trans. Code _____
Irreg. Weeks _____	G. E. Code _____
Times Taken _____	Graduation _____
Effective Sem. _____	Grading Code _____
Committee Action Date _____	
Ticket No(s). _____	

New Course Application

Office of Instruction

MSAC No.: _____ State Code: _____
 T.O.P. Code: _____ CSU G.E.: _____
 Instr. Type: _____ MSAC Grad 1983: _____
 Irreg. Weeks: 18 hrs. Grading Code: _____
 Times Taken: _____ Competency: _____
 Effective Sem.: 873 Class Limit: 10
 Committee Action Date: 1/13/87
 Ticket No(s): 3182
 Date Prepared: _____
 Dept. Order No.: _____
 Proposed Class Limit: 10

Division: Business

Department: Home Economics

Course Prefix/Number: INTD 78A

MSAC Program Title: Interior Design

Course Title: Design Showcase House Practicum Units Per Sem.: 1

Total Hours:: Lec. 18 hrs. Lab. _____ Activity _____ Independent Study _____

Course Length (Weeks): 1-18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade CR/NC Option Yr./Sem. Initial Offering: FALL 1987

If Proposed for MSAC Competency Requirement, Specify Category: N/A

If Proposed for MSAC Graduation Requirements, Specify Category: N/A
(Requires Additional Application)

Proposed CSU Transfer Course: Yes No

If Proposed for CSU General Ed., Specify Category: N/A
(Requires Additional Application)

Prerequisite: None

Corequisite: None

Prereq/Coreq: INTD 75 or 76

Course Description:
Hands-on experience in solving and interfacing with an interior design problem, situation. Students will work on the design steps from concept to completion as they become involved with a room/space within a Showcase House.

If Vocational Course, Indicate Program Placement:

1. Interior Design - residential and Commercial

Major
Cert.

Required Course Restricted Elective Recommended Elective

Major
Cert.

Required Course Restricted Elective Recommended Elective

Reviewed by: Division Dean: Christina [Signature] Date: Dec 5, 1986

COURSE APPLICATION

1. Why is this course necessary? For occupational courses, cite advisory committees or similar bodies testifying to the need for the proposed course.
Advisory Committee has indicated need for on-the-job training and hands-on experiences.
2. What are the indications of student interest in the proposed course?
Student interest has brought these projects to our attention. Interior Design professional organizations (ASID, ISID) ask for student participation with these projects.
3. What similar courses, if any, exist at this College?
None
4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.
5. If offered via the television/radio mode, please provide the following:
 - a. Number of television/radio programs: _____; Length of programs: _____
 - b. Number of required hours of instruction scheduled for orientation: _____
 - c. Number of required hours of instruction scheduled for review: _____
 - d. Number of required hours scheduled for examinations: _____
6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)
7. How does the content of the course address competency in reading, or occupational and problem-solving skills? Students will have actual problem solving experience in Interior Design.
8. Required reading, writing, and outside of class assignments (Title 5, Section 55002): Students will be involved in the total design experience involving reading blueprints, taking measurements, drafting floor plans, preparing presentation boards, writing a contract, writing specifications, and keeping a journal of job performance.
9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002): Performance Journal will include client profile and budget. Presentation boards will exhibit design plans. Finished design area will be a measurement of student learning.

New Course Application

Office of Instruction

MSAC No.: _____ State Code: _____
T.O.P. Code: _____ CSU G.E.: _____
Instr. Type: _____ MSAC Grad 1983: _____
Irreg. Weeks: 1-18 Grading Code: _____
Times Taken: _____ Competency: _____
Effective Sem.: 873 Class Limit: 10
Committee Action Date: 1/13/87
Ticket No(s): 3183
Date Prepared: _____
Dept. Order No.: _____
Proposed Class Limit: 10

Division: Business

Department: Home Economics

Course Prefix/Number: INTD 78 B

MSAC Program Title: Interior Design

Course Title: Design Showcase House Practicum Units Per Sem.: 1

Total Hours: Lec. 9 hrs Lab. 27 hrs Activity _____ Independent Study _____

Course Length (Weeks): 1-18 May Be Taken 1 Times for Credit

Grading (Check One): Letter Grade [] CR/NC [x] Option [] Yr./Sem. Initial Offering: SPRING 1988

If Proposed for MSAC Competency Requirement, Specify Category: N/A

If Proposed for MSAC Graduation Requirements, Specify Category: N/A (Requires Additional Application)

Proposed CSU Transfer Course: Yes [] No [x]

If Proposed for CSU General Ed., Specify Category: N/A (Requires Additional Application)

Prerequisite: None

Corequisite: None

Prereq/Coreq: INTD 78A

Course Description:

Hands-on experience in solving and interfacing with an interior design problem, situation. Students will continue their work on the design steps from concept to completion as they are involved with a room/space within a Showcase House.

If Vocational Course, Indicate Program Placement:

1. Interior Design - Residential and Commercial

Major [x] Cert. [x]

Required Course [] Restricted Elective [] Recommended Elective [x]

Major [] Cert. []

Required Course [] Restricted Elective [] Recommended Elective []

Reviewed by: Division Dean: [Signature] Date: Dec 5, 1986

Instruction Office: _____ Date: _____

COURSE APPLICATION

1. Why is this course necessary? For occupational courses, cite advisory committees or similar bodies testifying to the need for the proposed course.
Advisory Committee has indicated need for on-the-job training and hands-on experiences.
2. What are the indications of student interest in the proposed course?
Student interest has brought these projects to our attention. Interior Design professional organizations (ASID, ISID) ask for student participation with these projects.
3. What similar courses, if any, exist at this College?
None
4. If this course is to be offered in other than the lecture and/or laboratory activity format, or under unusual attendance reporting procedures, please indicate.
5. If offered via the television/radio mode, please provide the following:
 - a. Number of television/radio programs: _____; Length of programs: _____
 - b. Number of required hours of instruction scheduled for orientation: _____
 - c. Number of required hours of instruction scheduled for review: _____
 - d. Number of required hours scheduled for examinations: _____
6. If this course is recommended as a transfer course, please designate equivalent courses offered in lower division at four-year institutions. (Information to be obtained in consultation with the Counseling Office.)
7. How does the content of the course address competency in reading, or occupational and problem-solving skills? Students will have actual problem solving experience in Interior Design.
8. Required reading, writing, and outside of class assignments (Title 5, Section 55002): Students will be involved in the total design experience involving reading blueprints, taking measurements, drafting floor plans, preparing presentation boards, writing a contract, writing specifications, and keeping a journal of job performance.
9. Method(s) of evaluation for determining whether stated course objectives have been met (Title 5, Section 55002): Performance Journal will include client profile and budget. Presentation boards will exhibit design plans. Finished design area will be a measurement of student learning.

MT. SAN ANTONIO COLLEGE



ASSOCIATE IN SCIENCE DEGREE: Interior Design

This program is intended to prepare students for employment in the field of Interior Design. The student is provided with a choice of two areas of emphasis: Residential Interior Design or Commercial Interior Design. Programs in both areas are available as a Certificate and an Associate in Science Degree, and there is an Advanced Certificate. Students desiring a Bachelor's Degree (transfer program) should consult with a Counselor to discuss transferability of courses.

Required Courses:

* INTD	30	Space Planning (3)
* INTD	35-35L	Interior Design Fundamentals and Laboratory (4)
INTD	71	History of Furniture Styles (3)
INTD	72	<i>Professional Practices for Interior Design (3)</i>
* INTD	74	Materials and Products for Interior Design (3)
INTD	77-77L	<i>Interior Design Field Experience and Seminar (2)</i>
* HMEC	5	Applied Art Techniques and Analysis for Home Economics (3)
* HMEC	6	Color Theory (2)
* HMEC	17	Textiles (3)
* ART	5	Art History-Renaissance through Modern (3) (H)
* ARCH	11	Architectural Drawing (3)
* ARCH	21	<i>Architectural Design (3)</i>
* ARCH	13	<i>Architectural Illustration (2)</i>

Plus the required courses as listed in one of the following options:

Residential Interior Design Option:

Required Courses listed above plus the following:

* ARCH	15	<i>Architectural Working Drawings-Residential (3)</i>
INTD	75	<i>Residential Interior Design Studio (3)</i>

Restricted Electives: (Select One)

* BUSS	35	Salesmanship (3)
BUSS	50	Merchandising Management I (3)
BUSM	60	Human Relations in Business (3)
* BUSM	66	Small Business Management (3)
* BUSA	72A-B	<i>Bookkeeping-Accounting (4)</i>

Commercial Interior Design Option:

Required Courses listed above plus the following:

INTD	76	<i>Commercial Interior Design Studio (3)</i>
* ARCH	25	<i>Architectural Working Drawings - Commercial (3)</i>
BUSM	60	Human Relations in Business (3)

Recommended Electives: General

* ARCH	23	<i>Architectural Presentations (2)</i>
DRFT	67	Reading Construction Drawings (3)
* ART	22	Design - Three Dimensional (3)
BUSM	5	Business English (3)
* HEMH	41	Life Management (3) (HP)

Recommended Electives: Residential

INTD	78A-B	<i>Design Showcase House Practicum (2)</i>
INSP	70	Elements of Construction (3)
* HEMH	80	Consumer Economics (3)

Recommended Electives: Commercial

ARCH	12	Materials and Specifications (3)
ARCH	14	<i>Building and Zoning Codes (3)</i>
* BUSA	72A-72B	<i>Bookkeeping-Accounting (4)</i>

For recommended curriculum sequence, see end of section.

NOTES:

- * Courses preceded by an asterisk (*) are transferable to the California State Universities and Colleges. Students seeking a four-year Bachelor's Degree should consult with an MSAC Educational Advisor and an Advisor at the campus of their choice concerning requirements for transfer.

- () Letters in parentheses indicate classes that are on the General Education list: (NS) Natural Science, (SBS) Social and Behavioral Sciences, (H) Humanities, (LR) Language and Rationality, (HP) Health and Physical Well Being. See the General Education list for courses that satisfy those areas of General Education not covered by major courses.

ITAL. *Italicized courses have prerequisite(s). Do NOT schedule these courses until after the prerequisite(s) has(have) been completed. Check the College Catalog/Bulletin for prerequisite(s).*

— **Underlined courses indicate classes that have a corequisite(s) which must be taken during the same semester. Check the College Catalog/Bulletin for corequisite(s).**

CURRICULUM SEQUENCE: Interior Design

*Students working toward an A.S. Degree or Certificate in Interior Design should plan their class schedules to follow this suggested sequence:

Entry Level Courses:

INTD	30	Space Planning
INTD	35-35L	Interior Design Fundamentals and Laboratory
HMEC	5	Applied Art Techniques and Analysis for Home Economics
HMEC	6	Color Theory
ARCH	11	Architectural Drawing

Intermediate Level Courses:

* ARCH	21	Architectural Design
* ARCH	15	Architectural Working Drawings—Residential
* ARCH	25	Architectural Working Drawings—Commercial

Advanced Level Courses:

* INTD	72	Professional Practices for Interior Design
* INTD	77-77L	Interior Design Field Experience and Seminar
* INTD	75	Residential Interior Design Studio
* INTD	76	Commercial Interior Design Studio
* INTD	78A-B	Design Showcase House Practicum (elective course)
* ARCH	13	Architectural Illustration

Advanced Certificate Level Courses

* INTD	81	Kitchen and Bath Design
* INTD	82	Lighting Design

Courses with Non-Sequencing Problems

INTD	71	History of Furniture Styles
INTD	74	Materials and Products for Interior Design
HMEC	17	Textiles
ART	5	Art History—Renaissance through Modern
		All Business Courses

*Denotes course requiring prerequisites; check College *Catalog* for specifics.

In addition to the Major requirements, students should complete as many of the recommended electives and additional restricted electives as possible as these classes enhance the student's education in the field. Students also will need to meet the requirements for the Associate in Science Degree as established by the College. Consult the College *Catalog*/ Bulletin for specific requirements.

INTERIOR DESIGN
SUGGESTED COURSE SEQUENCING FOR STUDENTS

Prepared by : Karlene Morris

ENTRY LEVEL COURSES

INTD 30 Space Planning
INTD 35 Interior Design Fundamentals
INTD 35L Interior Design Fundamentals Laboratory *
HMEC 5 Applied art Techniques and Analysis for Home Economics
HMEC 6 Color Theory
ARCH 11 Architectural Drawing

INTERMEDIATE LEVEL COURSES

ARCH 21 Architectural Design*
ARCH 15 Architectural Working Drawings-Residential*
ARCH 25 Architectural Working Drawings-Commercial*

ADVANCE LEVEL COURSES

INTD 72 Professional Practices for Interior Design*
INTD 77 Interior Design Field Experience Seminar*
INTD 77L Interior Design Field Experience*
ARCH 13 Architectural Illustrations*
INTD 75 Residential Interior Design Studio*
INTD 78A Design Showcase House Practicum (elective course)*
INTD 78B Design Showcase House Practicum (elective course)*
INTD 76 Commercial Interior Design Studio*

ADVANCE CERTIFICATE LEVEL COURSES

INTD 81 Kitchen and Bath Design*
INTD 82 Lighting Design*

COURSES WITH NON-SEQUENCING PROBLEMS

INTD 71 History of Furniture Styles
INTD 74 Materials and Products for Interior Design
HECT 71 Textiles
ART 5 Art History - Renaissance through Modern
_____ All Business Classes

* DENOTES COURSE REQUIRING PRE-REQUISITES - CHECK COLLEGE CATALOG FOR SPECIFICS

Proposed Sequence
 Interior Design Curriculum
 Karlene Morris
 March 10, 1987

Course #	Course	1987-88		1988-89		1989-90	
		Fall	Spr	Fall	Spr	Fall	Spr
INTD 30	Space Planning	D	D	D,E	D	D	D
INTD 35	Int. Design Fund.	D,D,E	D,E	D,D,E	D,E	D,D,E	D,E
INTD 35L	Int. Design Fund. Lab.	D,D,E	D,E	D,D,E	D,E	D,D,E	D
INTD 71	History of Furn. Styles	D	E	D	E	D	E
INTD 72	Prof. Prac. of Int. Des.		E		E		E
INTD 74	Materials & Prod. Int. Des.		D	E	D	D	E
INTD 77	Int. Des. Field Exp.		D		D		D
INTD 77L	Int. Des. Field Exp.		D		D		D
HMEC 5	App. Art Tech.....Home Ec.	D	D	D	E	D,E	D
HMEC 6	Color Theory	E,D	D	D	D	D	D
INTD 75	Resid. Int. Des. Studio			E			
INTD 76	Comm. Int. Des. Studio	E				E	
INTD 81	Kitchen & Bath Des.	D				E	
INTD 82	Lighting Design		D		E		D
INTD 78	Des. Showcase Prac.	D	D	D	D	D	D

Note to Students: This is only a suggested sequence of course offerings. This sequence is subject to change from year to year as we see needs arise. D indicates a day section of a class, E indicates an evening section of a class.

HISTORY OF FURNITURE STYLES

EARLY STYLES

I. Survey of Early Civilizations

- A. Stonehenge
- B. Knossos and Minoan Art

II. Egyptian Furniture

A. General Characteristics

- 1. More refined than bulky architecture
- 2. Very colorful
- 3. Lines - both straight and curved
- 4.

B. Ornamentations:

- 1. carvings - turnings
- 2. veneering
- 3. inlays of gold, ivory, and ebony

C. Materials

- 1. wood - yew, sycamore, cedar, olivewood
- 2. bronze
- 3. Finishes- paint and Egyptian varnish

D. Colors - strong, bold hues. Symbolic. Henna reds, prussian blue, saffron yellows, bottle green, turquoise, brown, ivory, black, and white.

E. Upholstery

- 1. Some loose cushions
- 2. Fabrics - cotton, linen
- 3. Leather, rushes, reeds common for seats.

F. Motifs

- 1. Lotus most used
- 2. Wing and Globe, symbolized Upper and Lower Egypt
- 3. Papyrus and palmetto
- 4. Guilloche
- 5. Many geometric forms
- 6. Animal and human forms

G. Kinds of furniture

- 1. Chair
 - a. General characteristic
 - (1) Wood and rectangular
 - (2) Low, wide and square seats
 - (3) Backs of solid wood
 - (4) Legs sturdy square or animal forms
 - b. Domestic chair vs. throne chair
- 2. Stool
 - a. Four legged stool
 - b. Three legged stool
 - c. Folding stool

3. Couch
 - a. Purposes
 - b. Designs
4. Tables
 - a. small like present day stands
 - b. square and rectangular table with four slender square legs
5. Chests
 - a. important for burial containers
 - b. rectangular, with hinged tops
 - c. some mounted on four short legs

III. Greek Furniture

- A. General characteristics
 1. Restrained, graceful, pure and refined
 2. Available examples limited, drawings frescos important
- B. Ornamentations:
 1. Carvings
 2. Inlays - designs achieved though use of contrasting woods
 3. Use of ivory, tortoise shell and metal
- C. Materials
 1. wood - cypress, yew, oak, boxwood, ebony, olivewood
 2. Bronze
 3. Finish - painted
- D. Colors
 1. rose
 2. grey
 3. green
 4. tan
- E. Upholstery
 1. Loose cushions
 2. Fabrics - cotton, linen, and silk
- F. Motifs
 1. Acanthus Leaf
 2. Honeysuckle, laurel leaf, evy, palm, oak leaf, grapevine, rose, festoon of flowers, rosettes, Greek fret, urn, scroll, lyre, griffon
- G. Kinds of Furniture - practically identical to furniture of the Egyptians
 1. Chair
 - a. Throne
 - b. Domestic
 2. Couch
 - a. Leg types
 - b. General characteristics
 3. Tables
 - a. Types
 - b. General characteristics
- H. Adaptions

IV. Roman Styles

A. Historical Background

B. Architecture

1. Greek Influence
2. Kinds of Buildings
3. Roman Orders
 - a. Doric, Ionic, and Corinthian orders
 - b. Tuscan
 - c. Composite
4. Specific Roman contributions
 - a. Dome
 - b. Coasters
 - c. Oculus
 - d. Basilica
5. The Roman House
 - a. Design features
 - atrium
 - cubicula
 - peristyle/peristylum
 - triclinium
 - b. Construction
 - floors
 - interior walls

C. Furniture

1. Sources of Information
2. Later influences of Roman furniture
3. General characteristics
 - a. Designs, Greek inspired
 - b. Scale, massive and elaborate
 - c. Materials
 - (1) Wood, many varieties, Citron most prized, maple and ebony
 - (2) Fabrics, wool, linen, silk used as cushions, hangings, covers
 - (3) Colors, greens, purple, scarlet and golds
 - (4) Ornamentations inlaid with shells, ivory and rare woods, platings with silver, gold and bronze.
 - d. Motifs
 - (1) Human figures
 - (2) cupids, cherubs
 - (3) swans
 - (4) ram's head

- (5 Monopodia
(6 griffins
4. Kinds of furniture pieces
 - a. Bed/couch
 - b. Thrones
 - c. Stools
 - d. Cradles or Crib
 - e. Tables
 - f. Shelves, cupboards, and sideboards.

V. Middle Ages - Gothic

- A. Historical Background Medieval
- B. Historical Background Gothic (1150 - 1500)
- C. Characteristics of Architecture (Also used as motifs in furniture)
 1. Arches
 2. Motifs
 - a. Linenfold
 - b. Ivy leaf: mans fraility
 - c. Oak leaf: strength of God and acorns
 - d. Fleur-de-lis or finial
 - e. Dove: peace
 - f. Circle: eternal love of God
 - g. Trefoil: trinity
 - h. Quatrefoil: the four apostles
 - i. Cinquefoil: the five epistles
 - j. Human figures
 - k. Gargoyle: mythical monster, scare evil spirits away
 - l. Tracery - lace masonry work imitated in furniture
 3. Windows
 - a. Rose window
 - b. Arched windows
 4. Construction techniques
 - a. Flying buttress
 - b. Rib Vault
 - c. Clerestory windows - first used in Egypt

5. Interiors

- a. General characteristics
- b. Ornamentations and tapestries

D. Furniture**1. Characteristics**

- a. Architectural in form with crude detailing
- b. Featured architectural motifs, arches, trefoils, linenfold and pierced carving.
- c. Chest/seats panel construction
- d. Vertical lines dominant
- e. Material, wood - oak and pine

2. Types of furniture

- a. Chests - important piece of furniture
 - (1 Used as storage, as table, seat, or bed
 - (2 Earliest "trunk"
 - (3 Panel construction
 - (4 Rough chipped carving
 - (5 Some legs
- b. Tables
- c. Seating pieces
 - (1 Stools
 - (2 Chairs and characteristics
- d. Beds
- e. Storage pieces
 - (1 Cupboards
 - (2 Presses
 - (3 Livery

HISTORY OF FURNITURE STYLES
RENAISSANCE STYLES (1400-1600 A.D.)

I. Italian Renaissance Periods

- A. Early Renaissance 1400-1500 "Quattrocento"
- B. High Renaissance 1500-1520 "Cinquecento"
- C. Late Renaissance 1520-1600

II. Italian Renaissance

A. Historical Background

- 1. Intellectual Protest
- 2. Meaning of "Renaissance"
- 3. Italy cradle of Renaissance
- 4. Reaction of the people

III. Architects of the Renaissance

A. Andrea Palladio

B. Giacomo da Vignola

IV. Interiors

A. Palaces

B. Niche

C. Floors

D. Fireplaces and Mirrors

V. Characteristics of Furniture

A. General Characteristics

- 1. Large and rectangular
- 2. In general -low flat relief Early Renaissance, high relief High Renaissance
- 3. Classic motifs
 - a. Egg and Dart
 - b. Rosette
 - c. Guilloche
 - d. Acanthus Leaf
 - e. Themes
 - (1 Mythology
 - (2 Religious
 - (3 Historical
- 4. Upholstered seats

- a. Fabrics - Velvets, damasks, brocades, tapestries, tooled leather, fringes, tassels, and braiding.
- 5. Wood - principally walnut, some oak, cedar, and cypress
- 6. Architectural details - pilasters, pediments incorporated
 - a. Michaelangelo - influence from 16th C. on.
 - (1 Cabinet makers use of human forms
 - (2 Standard of workmanship is very high
- 7. Ornamentations more extensive in Early Renaissance
 - a. Intarsia - inlaid work of multi colored woods
 - (1 originated, Sienna, Italy 1475-1520
 - (2 used extensively in panels in choir stalls, wainscoting of and more limited on domestic furnishings
 - b. Certosina - ivory inlay used in Early Renaissance
 - (1 Fine, detailed and geometric
 - (2 Influenced by Near East (called Damascas work)
 - c. Painting and gilding were common in Early Renaissance
 - d. Pastiglia - bas-relief design formed by thin layers of plaster over fabric.
 - e. Pietra/Dura - a form of inlaid work
 - (1 Stone/Hard composed of cut and polished semi-precious stones inlaid in furniture.
 - (2 Done mostly in Florence during first half of 17th C.
- 8. Kinds of Furniture
 - a. Chests
 - (1 Cassone
 - (2 Cassapanca
 - (3 Credenza
 - (4 Chairs
 - i. Sedia
 - ii. Sgabello
 - iii. X-Shaped Chairs
 - (5 Tables

IV. SPANISH RENAISSANCE COMPARED TO ITALIAN

- A. Historical Differences
- B. Differences in furniture
 - 1. Influences
 - 2. Materials, ornamentations and finishes
 - 3. Motifs
 - 4. Kinds of furniture

History of Furniture Styles
French Furniture Outline

- I. French Renaissance - 1495-1645
 - A. Historical Background
 - B. Architecture
 - C. Interiors
 1. Fireplaces
 2. Great hall replaced with more formal rooms
 3. Architectural orders - pilasters common
 4. Walls with wooden wainscots, tapestries, Cordovan leather or family portraits.
 5. Coffered ceilings
 6. Floors, marble squares or Delft tiles
 7. Niches important in the design
 8. Bedrooms center of private lives, bed most important piece of furniture.
 - D. Characteristics of French Renaissance Furniture
 1. Forms - Generally massive, heavily carved in sharp relief.
 2. Materials - shiny, well polished oak or walnut, later ebony veneer.
 3. Chairs had turned ball, spiral, or baluster legs with bun or Flemish scroll feet.
 4. Ornamentation - marquetry used.
 5. Upholstery - embossed Cordovan leather, velvet, needlepoint, damask, fringes.
 6. Motifs: olive, laurel, or acanthus, foliated scrolls, arabesques, rosettes, cartouches, medallions, shells, chimera, griffins, caryatids.
 7. Furniture pieces
 - a. New innovations - fixed upholstery.
 - b. Chairs
 - (1) General characteristics - high paneled backs generally lowered and upholstered.
 - (2) Cane used for the first time
 - (3) Chairs without arms for women
 - c. Tables
 - (1) Colonnaded table gilded
 - (2) Marble tops new at time of Francis I.
 - d. Chests - followed Italian style with all surfaces carved.
 - e. Beds - monumental, elaborately carved headboards, posts, cornice and heavy testers.
- II. French Baroque Period: Louis XIV (1643-1700)
 - A. Historical Background
 1. Louis XIV reign.
 2. Versailles
 3. French Baroque influences
 - B. Architecture
 1. General Characteristics - vast in scale, rectilinear in form, with classical details.
 2. Versailles - most important

- a. Construction
- b. Design of Interiors
 - (1 General characteristics
 - (2 Ornamentations
 - (3 Use of tapestries, paintings, carvings, mirrors and panels.

C. Furniture of Louis XIV

- 1. General Characteristics
 - a. Monumental, exaggerated massive classic forms, too heavy to move.
 - b. Elegant rather than comfortable
 - c. Straight lines with some compass curves, symmetrical structure.
 - d. Straight legs became curved as period progressed.
- 2. Materials
 - a. Woods - oak, walnut, some lime and pearwood with inlays of exotic woods.
 - b. Tables with marble tops
- 3. Ornamentation
 - a. carvings
 - b. marquetry
 - c. Inlays
 - d. Ormolu
- 4. Finishes - gilt, oil, lacquer, painting, and wax.
- 5. Motifs - sunburst, double L in oval, satyr mask, S and C curves, dolphins, sphinxes, lion's head and claws, rams's head or horns, acanthus, laurel or olive leaf, flowers, fruit, birds, butterflies, palmettes, human and allegorical figures and ancient weapons.
- 6. Andre Charles Boulle
 - a. Important contributions
 - (1 Marquetry
 - (2 Parquetry
 - (3 Boulle Work
 - (4 Ormolu
- 7. Furniture Pieces
 - a. Chairs and Sofas
 - (1 Chairs were tall, upholstered, with gilded legs, later the Cabroile leg was used for the first time. Chairs generally crested at the top.
 - (2 Heavy X or H stretchers were used.
 - (3 Fauteuil - upholstered chair with open arms develops
 - (4 Textiles in warm brilliant colors used.
 - b. Storage pieces - large storage status for the ladies
 - (1 Commode - most important piece
 - (2 Armoire - storage piece
 - c. Tables and Desks - great variety, massive and gilded sometimes with inlay. Early period balaster leg, later the Cabroile.
 - d. Beds - enormous in size, concealed by rich, heavy showy draping, first round beds. Better in Louis XV period.
 - e. Accessories -

III. French Regence Period (1700-1730)

A. Historical Background

B. Characteristics of Regence Furniture

1. General characteristics
2. Legs
3. Stretchers
4. Chairs
5. Surface ornamentation

IV. French Rococo Period: Louis XV (1730-1760)

A. Historical Background

B. Architecture and Interiors

1. Architecture least affected by the style.
2. Interior room changes to demand new forms of furniture
3. Important Design Motifs

C. Characteristics of Louis XV Furniture

1. General Characteristics - feminine, graceful, humanized in scale and shows considerations for a woman.
2. Form - Pieces were smaller, lighter hence moveable. Emphasis placed on the curved line. Bombe' and Serpentine curves widely used.
3. Legs - Cabroile with no stretchers.
4. Materials
 - a. Woods - walnut, mahogany, oak and fruitwood
 - b. Cane, rush, and straw.
5. Ornamentation
 - a. Carvings
 - b. Inlay
 - c. Ormolu
 - d. Painting, polychroming and gilding.
6. New Pieces - many introduced.
7. Upholstery - pastel colors used.
8. Motifs - included asymmetrical broken curves, flowers, twisted scrolls, shells, singeries, chinoiserie, musical instruments, love symbols, wreaths, pastoral scenes, trophies.
9. Furniture Pieces
 - a. Chairs - easily moved, padded arms set back, Cabroile leg, back more square in proportions.
 - (1) Two important armchairs-
 - i. Fauteuil
 - ii. Bergere
 - b. Sofas
 - c. Tables and desks
 - d. Chests.

V. French Neoclassic Period: Louis XVI (1760-1789)

A. Historical Background

1. Began before death of Louis XV, but most closely associated with Louis XVI
2. Political and Economic Climate
3. Influence of Pompeii and Herculaneum
4. Influential Artist

B. Architecture

1. Architecture first to reflect style
2. Influence of women on the architecture

C. Interiors

1. Interiors and architecture most important aspects of Neoclassic Style
2. Discards the Rococo curve
3. Emphasis on straight lines and geometric forms
4. Majority of rooms treated with wood paneling in a symmetrical composition
5. Walls
 - a. low dados, wainscoting and paneling
 - b. stretched textiles and wallpaper used in small houses
6. Fireplaces, marble with rectangle mirrors hung above
7. Entrance halls plastered and painted to imitate marble
8. Flooring - marble used in halls, oak parquet with Oriental rugs used elsewhere

D. Characteristics of Louis XVI Furniture

1. General Characteristics
 - a. Classical influence dominated
 - b. Pieces were lighter, feminine, delicate and scaled for comfort
 - c. Furniture and architecture designed to match
 - d. Rectangular shapes persisted
2. Finishes - more pieces were painted
3. Legs - rectilinear - gaine, gluted, turned, and quiver-shaped, or spindle shaped and fluted.
4. Ornamentation - delicate and graceful, included marquetry and ormolu.
 - a. Hardware - drop ring handles framed by circular motifs
 - b. Bronzework was at its height, but metal mounts were subdued
5. Motifs were derived from Greek sources and from nature: classical orders, fruit, flowers, laurel wreaths, garlands, ribbons and bowknots, mythological scenes, shepherds and shepherdesses, caryatids, trophies, hunting and music symbols, arabesques, running motifs such as quilloche, beads, leaf bands.
6. Materials - mahogany was major wood; though some ebony was used.
7. Upholstered seating pieces in taperstry, needlepoint, silk, brocades, damasks, printed cotton pastoral scenic motifs. Tooled leather desk tops.
8. Colors in general were light tones.
9. Numerous innovations
 - a. dining tables
 - b. combination secretary and chest-or-drawers,
 - c. cylinder desks
 - d. mechanical furniture

- e. furniture with metal tops
- 10. Furniture
 - a. Political upheaval and world unrest led to desire for stability, symmetry, and regularity in design.
 - b. Chairs and Settees
 - (1 During transitional period the cabroile leg began to straighten and the scroll foot disappeared.
 - (2 Rectilinear legs
 - (3 Manchettes (padded arm rests)
 - (4 Seats were semicircular, circular or straight, painted gray, white, gilded or left natural.
 - (5 Several types of chairs - fauteuil, bergere, open back chair, and chaise lounge.
 - (6 Chair backs were rectangular, square, oval, or medallion
 - c. Secretaires and desks
 - (1 Drop lids high interior shelves and drawers
 - (2 Caryatides or fluted pilasters at corners
 - (3 Plaques of Sevres porcelain, Wedgwood used.
 - (4 Many small pieces and case furniture had marble tops
 - (5 Desks and writing tables had tooled leather covers
 - d. Mechanical furniture popular at the time - chair which converted into a toilet.
- 11. Cabinetmakers
 - a. George Jacob - founded a dynasty of cabinetmakers
 - b. Henri Riesener - Parisian of German birth, pupil of Oeben designed for Marie Antoinette.

VI. French Directorie (1795-1804)

A. Historical Background

B. Interiors

- 1. Broad stripes popular and damasks, silks, brocades continued in use
- 2. Toile de jouty - scenic fabric continued but motifs changed from pastoral to revolutionary subject matter.
- 3. Colors began stronger and related frequently to new flag colors.

C. Characteristics of Furniture

1. General Characteristics

- a. Early pieces were light and delicate but later examples austere and weighty.
- b. Forms were angular with few rounded corners.
- c. Pieces were less well constructed than those of earlier periods.
- d. Greek and Roman forms were blended into structural forms.

2. Materials - mahogany or painted wood were used.

3. Ornamentation was applied and inlaid and included carved legs and posts, friezes and borders, pilasters, metal mounts, and porcelain plaques.

4. Motifs included revolutionary symbols, agricultural symbols, Greek symbols, and Egyptian symbols.

5. Innovations included meridienne, a daybed for reclining; bent, wrought iron and bronze furniture with tripod supports designed in the Greek manner.

Straight legs topped with Egyptian or Grecian head ending with human feet.

VII. French Empire (1804-1815)

A. Historical Background

B. Interiors

1. Colors
2. Influence of Pompeii
3. Mantles
4. Floors
5. Use of wallpaper
6. 1801 Jacquard Loom invented.

C. Characteristics of Empire Furniture

1. General Characteristics
 - a. Massive and heavy with stiff curves and monumental proportions.
 - b. Glued construction replaces dowel construction
 - c. Pieces were symmetrical and uniform in appearance
 - d. Curved legs on chairs with front legs curving outward and rear curving to the back, or caryatid, chimera, turned, pillared, or griffin shaped.
 - e. Feet were plain, paw, claw.
 - f. White marble was replaced by colored marble, malachite, mosaic.
 - g. Bent wrought iron and bronze furniture with tripod supports became popular again. (campaign bed)
2. Ornamentations included heavy, flat surfaces of plain wood with bronze supports mounts, inlays and some low relief carving.
3. Motifs included Napoleonic devices, military symbols, Egyptian symbols and classical symbols.
4. New forms - few appeared; sleigh bed, dressing table with drawer, candleholders, bookcases with glass doors, pedestal base round table and a three legged round table.

VIII. French - Provincial (1650-1900)

A. Historical Background

1. Users of provincial furniture
2. Inspiration for provincial furniture

B. Characteristics of French Provincial Furniture

1. General Characteristics
 - a. Designs simpler and easier to produce than court furniture
 - b. Featured curvilinear construction
 - c. Pieces had delicate or high relief carving into solid woods of oak, walnut and local woods
 - d. Comfort was important with small seating pieces of furniture tie-on cushions were used rather than upholstery.
 - e. Fabrics were rough textured with gay colors.
2. Ornamentation
 - a. Cane backs and rush seats were common
 - b. Simple metal mounts of steel and brass were used.

- c. Stretchers in the X or H shape were used.
 - d. Legs were spiral and baluster turned or cabroile, feet were scroll, bun, or ball.
3. Motifs included native flora, baskets or vases.

HISTORY OF FURNITURE STYLES
ENGLISH FURNITURE STYLES

I. English Tudor (1485 -1603)

A. Historical Background

1. Political Climate
2. Artistic Achievement
3. Personality influences

B. Architecture

1. Human scale for the first time in England becomes important
2. More secular buildings were being built
3. Half timbered house popular. Upper stories overhang lower ones.
4. Gunpowder eliminated the protection of the castle giving rise to the country house.
5. Chimneys and gatehouse were important features.

C. Interiors

1. Smaller rooms off the great hall developed, not corridors.
2. Oak paneling first used.
3. Furniture sparse on walls, tapestries or painted cloths as pictures used as paintings weren't hung until the 17th c.
4. Floors were stone or clay with loose rushes.
5. Kitchen in great house was large and separate.
6. Staircases were unimportant.

D. Characteristics of Tudor Furniture

1. General Characteristics
 - a. Design was utilitarian, rectilinear, crude and boxy; no comfort.
 - b. Construction was simple, panel and frame with mortise.
 - c. Pieces had low stretchers to keep rushes on the floor.
 - d. Legs were straight, turned, or square with feet a continuation.
2. Materials - Oak was most widely used.
3. Ornamentations
 - a. carving was rough; Gothic tracery, linenfold, chip-carving, Rudo rose, medallion, Tudor arch, grapevines.
 - b. Pieces were painted for protection against vermin, smoke, and weather.
 - c. Colors: rich red, green, and yellow.
4. Furniture Pieces
 - a. Seating Pieces

- (1) Chairs were rare and uncomfortable. Only chair was the "chair of the estate" which was placed on the dias.
"Thrown" chair - parts turned on a lathe became more important in the Elizabethan period.
Curule or X chair derived from ancient Romans.
- (2) Stools most common seating piece.
- b. Chests - were most important piece of furniture used for seating, storage, and as luggage. Sometimes smaller boxes inside and opened in the front, forerunner of the chest of drawers.
- c. Tables
 - (1) table dormant replaced the trestle table by Mid-Tudor period.
 - (2) Had legs and low stretchers to keep feet off cold damp floor.
 - (3) Draw table developed about middle of the century.
 - (4) Hutch Table serving table with a cupboard used as side table.
- d. Storage Pieces
 - (1) AUMBRY - designed for food storage, pierced carving.
 - (2) CUPBOARD - term for storage of food or display of silver.
 - (3) PRESS - tall storage unit for linen and clothing.
- e. Beds
 - (1) Most costly item because of use of textiles
 - (2) Usually structural feature of the home.
 - (3) All but very poor had feather mattresses.

II. English Elizabethan (1558-1603)

A. Historical Background

B. Architecture

1. Domestic building increased
2. Special emphasis on symmetry with classical features for decoration.
3. Stone and brick principle materials used.
4. The rise of the manor house.

C. Interiors

1. "Great Hall" became an entry.
2. Dining rooms, private rooms and chambers were added, chapel, library, drawing room, smoking room, dressing room, butler's pantry and servants quarters.
3. Space planning became important and Indigo Jones became best known.
4. Fireplaces became most important
5. Stairways were object of beauty and importance.
6. Walls were paneled 3/4 with plaster or wooden frieze.
7. Floors covered with plaited rush mats, carpet still rare.
8. Age of embroidery.

D. Characteristics of Elizabethan Furniture

1. General Characteristics
 - a. Pieces were heavy, massive, rectilinear, but lighter than Tudor designs.
 - b. Construction was improved.
 - c. Furniture was prized.
 - d. Legs bulbous with square or bun feet.
 - e. Stretchers were low and heavy.
 - f. The court cupboard was an innovation.
2. Materials - Oak was the basic wood, but walnut, chestnut, birch, fir, holly,

- cedar finished with bee's wax; and ebony inlay were also used.
3. Ornamentation - was lavish, carving was vigorous and in high relief. Painting was no longer used. Finished with oil or wax.
 4. Motifs - cup and cover, inlay with floral and chequer patterns, strapwork, grotesque, caryatids, swags, leaves, human figures, heraldic designs.
 5. Upholstery - little used, but tapestry, velvets, and leather used.
 6. Furniture Pieces
 - a. Chairs and seating pieces
 - (1) not contoured to the body, straight backs and seats, arms were slightly curved downward, heavy stretchers and straight feet.
 - (2) Cresting or elaborate carving decorated top rail, back and apron.
 - (3) Types:
 - Caquetoire - lighter joined chair
 - Thrown chair now popular
 - Glasbury chair (Italian origin)
 - Stools became more similiar to chairs
 - b. Tables
 - (1) Draw tables replace table dormant
 - (2) Large tables needed.
 - c. Cupboards and Chests
 - (1) Chests most common
 - (2) Court cupboard
 - (3) Livery cupboard
 - (4) Press cupboard
 - d. Beds
 - (1) Monumental in form
 - (2) Luxurious curtains
 - (3) Most expensive item of furniture

III. Jacobean Period (1603-49)

- A. Historical Background
- B. Architecture
 1. Many manor houses built using brick and stone.
 2. Two type of Architecture
 - a. Jacobean-extension of Elizabethan
 - b. Palladian or Italianate style.
 3. Indigo Jones introduced concept of architect and construction supervisor.
- C. Interiors
 1. Desire for comfort increased.
 2. Walls wainscoted or white plaster with classical orders and pilasters.
 3. Ceiling plastered with strapwork.
 4. Floors of tile, flagstone, slate, stone, or oak planks.
 5. Textiles - important
- D. Characteristics of Jacobean Furniture
 1. General Characteristics
 - a. Pieces were large, rectangular, sturdy, but less heavy than previous periods.

- b. More emphasis on comfort.
- c. Stretchers were higher off the floor.
- d. Legs were baluster, fluted, columnar; feet were straight.
- e. Innovations included the gateleg table.
- 2. Material - oak most frequently used, but some walnut and beech wood, wax or oil.
- 3. Ornamentation: ornate carving and inlay, more restrained design; scale and ornament related.
- 4. Motifs: lozenges, lunettes, acanthus leaf.
- 5. Upholstery - nailed to frame, more cushions were used in velvet, tapestries, and leather in colors of green, red, brown, and yellow.
- 6. Furniture Pieces
 - a. Chairs and Seating Pieces
 - (1) Numerous, lighter, with tall straight back that ended in carved cresting at the top.
 - (2) More open, paneled back with elaborate carving.
 - (3) Turned legs, heavy bun feet disappeared, feet were plainer with smaller bun or block feet.
 - (4) Turkey work upholstery popular.
 - b. Tables
 - (1) Innovation of the period was the gate-leg table
 - (2) Other tables similar to Elizabethan but lighter more refined.
 - c. Chests - little change
 - d. Beds - little change

IV. William and Mary (1687-1702)

A. Historical Background

- 1. Political Climate
- 2. Main changes in Furniture
- 3. Important Cabinet Makers
 - a. Marot
 - b. Jensen

B. Characteristics of William and Mary Furniture

- 1. General Characteristics
 - a. Comfort became a consideration, slant back chairs introduced.
 - b. Pieces were lighter in scale, simpler in shape, easier to handle.
 - c. Development of the apron.
 - d. Stretchers were X shaped, often curved with finial in center.
 - e. Rectilinear flat tops become arched on top of cabinets and chests.
 - f. Bracket and bun feet.
 - g. New leg shapes: Straight legs replace the Flemish scroll, inverted cup turnings, spiral, and trumpet.
 - h. Interest in curved forms.
- 2. Materials: walnut, ebony, holly, and pear used for marquetry; brass.
- 3. Finish: Oil varnish - very highly polished and wax.
- 4. Colors - rich red, green, blue, yellow, and gold.
- 5. Upholstery - liberal use, increased padding.
 - a. needlepoint
 - b. velvet, damask

- c. Chintz-used for the first time
- d. Brocates, crewel embroideries
- 6. Motifs: flowers, foliage, cupids, scrolls, serpentine curves, twist turnings, shell (at end of period)
- 7. New Pieces - high boy, wing chair, padded settee, chest of drawers, slant-top desk, kneehold desk.

V. Queen Anne Furniture (1702-14)

A. Historical Background

- 1. Influence of Queen Anne
- 2. Influence of Increased Wealth

B. Architecture

- 1. Architectural Style was English Baroque
- 2. Great houses had been modernized, exteriors reflect combination of styles.

C. Interiors

- 1. Similar to previous periods but plainer.
- 2. Layout was classical.
- 3. Floors were of wide polished oak boards. Carpets first woven in England in 1701.
- 4. Fireplaces smaller with glazed Dutch tiles.
- 5. Walls were vertical panels of oak above the dado rail with horizontal panels below.

D. Characteristics of Queen Anne Furniture

- 1. General Characteristics
 - a. Furniture was lighter, more refined, with unpretentious lines; human scale was considered.
 - b. Workmanship was superior.
 - c. Pieces were curvilinear in shape and unornamented.
 - d. Pieces were comfortably padded, shaped to fit body.
 - e. The cabriole leg was the chief characteristic, with pad, club, or slipper foot; the ball-and-claw foot became popular after 1712.
 - f. Stretchers were eliminated.
- 2. Materials - fine grained walnut, some ash, fruitwoods, mahogany used for first time.
- 3. Ornamentation - Carving in low relief, marquetry, lacquer work called japanning.
- 4. Motifs - included shell, broken pediment, S-shaped curve.
- 5. Foreign influences
- 6. Upholstery - more widely used.
Fabrics - needle work, chintz, damasks, velvets, and tapestries.
- 7. Furniture Pieces
 - a. Chairs and Seating Pieces
 - (1) Chairs with curved lines, front legs cabriole, foot evolver, Shell motif in the center seat frame and top of back. Stretcher disappear after 1708.
 - (2) Back open splat, were spoon-shaped in profile, and fiddle and vase form.

- (3) Seat were shaped or curved often with upholstered seat rail.
- (4) Important innovation was the Windsor chair which originated around High Wycombe, the center of England's chair making in the late 1600's.
- (5) Wing chair continued
- (6) Corner Chair designed
- (7) Love seats less than four feet in length used in drawing rooms
- b. **Tables**
 - (1) Some tables with holes for money and candle holders, Cabroile leg and chinoiserie tops.
 - (2) Drop leaf tables, handkerchief, flap, tilt top with pie-crust or scalloped edge.
- c. **Case Pieces**
 - (1) Commode had bracked feet or bun feet.
 - (2) Slant top desks, secretaries, and bureau bookcases.
 - (3) Highboys might be flat on top, have a broke scroll top, or a double dome top with a shaped finial between domes.
- d. **Bed** : increased in importance for ladies used to receive guests in bed.
- e. **Accessories** - chinaware and mirrors important.

IES Lighting Education



This certificate is awarded to

Karlene E. Morris

for completion of the course of study entitled

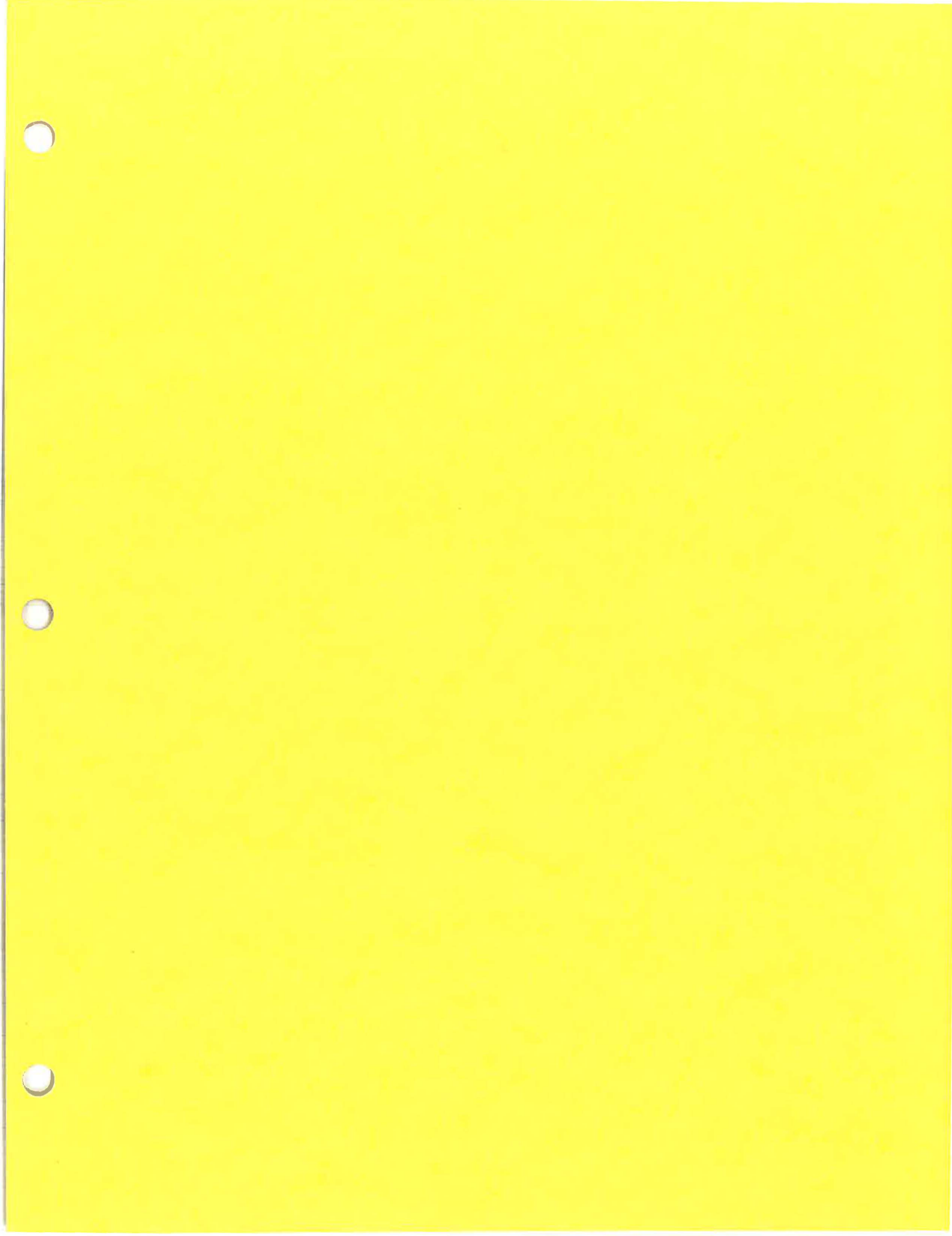
Lighting Fundamentals

November 18, 1986

Date of Completion

Charles J. Collins

Program Director



MT. SAN ANTONIO

COMMUNITY COLLEGE DISTRICT

1100 NORTH GRAND AVENUE • WALNUT, CALIFORNIA 91789
(714) 594-5611

January 5, 1987



Attention: Mrs. LaRee Di Stasio
Technical Administrator, IES
345 East 47th Street
New York, NY 10017

Application: Fourth Annual IESNA Summer Workshop for Teachers

Applicant: Karlene Morris
Instructor of Interior Design
Mt. San Antonio College
1100 North Grand Ave.
Walnut, CA 91789

Mailing Address: 3643 Yorkshire Road
Pasadena, CA 91107
(818) 796-3214

Educational Bkgd: B.S. South Dakota State University, 1960
M.A. California State University Long Beach 1964
Additional Post-Graduate 60 plus units in Interior Design over
last fifteen years.

Employment: Since 1966, full time tenured member of the Home Economics Dept.
Mt. San Antonio College, Walnut, California. The College is part of the
California Community College System. As one of over a hundred
colleges in that system, it serves the region some twenty-five miles
east of downtown Los Angeles. Enrollment of credit students exceeds
twenty-two thousand, with combined enrollment of credit and non-
credit students of over thirty thousand students. The interior design
area within the Home Economics Dept. has approximately two hundred
majors and represents students with a diversity of educational
backgrounds, ethnic origins, ages and sex.

Curriculum Vitae: In the early 1970's, I developed for the college a two-year occupa-
tional program in Interior Design. Since that time, I have spearheaded
the growth of that program and supervised all aspects of its adminis-
tration. Currently, I am on a sabbatical leave developing an updated
expanded curriculum in Interior Design. In addition to a full time
teaching assignment, I supervise five part time instructors, have
responsibility for all aspects of the budget, and supervise a student
design club of some sixty plus members.

Lighting Curriculum

Responsibilities: As part of a major curriculum rewrite and expansion, I have just
completed the development of a fundamentals lighting course and
integration of lighting design into other interior design courses for the
college. I recently completed the Los Angeles Chapter of IES
"Fundamentals in Lighting" course. Beginning with the fall 1987
academic year, I will be responsible for implementing the lighting
course into the curriculum, and the purchase and development of visual
and educational aids for lighting instruction within the classroom.

Comments: The opportunity to participate in the Fourth Annual IESNA Summer
Workshop would be of immeasurable benefit in the development of
lighting curriculum for our Interior Design Program. It would also
better equip me to teach that course if the need arises.

I thank the IESNA Board of Directors for providing an opportunity for
educators to participate in such a meaningful educational experience
and for taking the time to review this application.



**Illuminating Engineering Society
of North America**

Office of the Technical Director

**345 East 47th Street
New York, New York 10017
212 705 7916**

January 13, 1987

Ms. Karlene Morris
Instructor of Interior Design
Mt. San Antonio
Community College District
1100 North Grand Avenue
Walnut, CA 91789

Dear Ms. Morris:

Fourth Annual Summer Workshop for Teachers of Lighting
New England Center, Durham, New Hampshire
July 12 through July 24, 1987

This is to acknowledge and thank you for your application for participation in the subject workshop.

Applications are to be reviewed in late February and following that review, we will let you know whether or not you have been accepted.

Very truly yours,

A handwritten signature in cursive script that reads "LaRee Di Stasio".

LaRee Di Stasio
Technical Administrator

LD/cc

cc: C. Bernecker
M. Chitwood



Illuminating Engineering Society
of North America

Office of the Technical Director

345 East 47th Street
New York, New York 10017
212 705 7916

March 2, 1987

Ms. Karlene Morris
Mt. San Antonio
Instructor of Interior Design
Community College District
1100 North Grand Avenue
Walnut, CA 91789

Dear Ms. Morris:

Fourth Annual Summer Workshop for Teachers of Lighting
The New England Center, Durham, New Hampshire
July 12 through July 25, 1987

On behalf of the Educational Advisory Council, I'm pleased to notify you that based on your submitted material of January 5, 1987, you have been accepted to participate in the subject workshop. At a later date, you will receive additional information such as brochures, maps, program, and a listing of supplies required.

As outlined in our announcement, your room and meals while at the New England Center for the two-week period will be covered by the IESNA, and the \$2,000 workshop fee will be waived. You will be expected to cover other expenses, including travel, and to attend for the entire time.

For the purpose of final room arrangements, would you please let me know by **April 1** of your continued desire to participate in the workshop. Also, your preferred address and phone number for sending additional information.

Very truly yours,

A handwritten signature in cursive script that reads 'LaRee Di Stasio'.

LaRee Di Stasio
Technical Administrator

LD/cc

cc: C. Bernecker, R. Levin, J. Lindsley,
D. Loe, J. Murdoch, M. Chitwood

P.S. Please note, the workshop ends **July 25** - not July 24.

March 9, 1987

LaRee Di Stasio
Technical Administrator
Illuminating Engineering Society
of North America
345 East 47th Street
New York, New York 10017

Dear Ms. Di Stasio:

It is with pleasure that I acknowledge the receipt of your letter of March 2, 1987, and the selection to participate in the Fourth Annual Summer Workshop for Teachers of Lighting. I look forward to the experience as an educational experience that will not only enhance my own teaching in Interior Design and Lighting, but be of benefit to the entire Interior Design Program at Mount San Antonio College of which I represent.

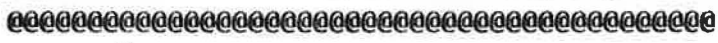
Since I am on sabbatical leave this academic year and am not regularly on campus, please use my home address for all future mailings.

3643 Yorkshire Road
Pasadena, CA 91107
818 796-3214

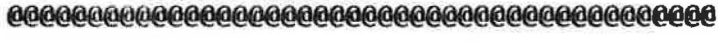
Again, thank you for the appointment and I look forward to meeting you in July in New Hampshire.

Sincerely,

Karlene E. Morris



**KUDOS,
LAURELS
AND DOINGS**



Karlene Morris Instructor of Interior Design, has been selected as one of 16 educators of interior design and architecture from across the United States to participate in the Fourth Summer Workshop for Teachers of Lighting by the Illuminating Engineering Society of North America. Congratulations Karlene!

* * *

BOARD OF TRUSTEES
MT. SAN ANTONIO COLLEGE

ACTION

DATE February 5, 1986

SUBJECT Applications for Sabbatical Leave, 1986-87

OVERVIEW

The Board of Trustees may grant sabbatical leaves for purposes of study, travel, independent study and research, or a combination thereof. Applications for sabbatical leaves are reviewed by the Salary and Leaves Committee for recommendation to the Board. The Committee membership is composed of three (3) instructors and three (3) managers. The Director, Personnel serves as chairperson.

ANALYSIS

1. The Salary and Leaves Committee received ten (10) applications from faculty members for sabbatical leaves to be taken during the 1986-87 school year; eight (8) for full-year leaves and two (2) for one-semester leaves. Three (3) applications were withdrawn prior to to the final evaluation process.
2. The current contractual Agreement provides that the number of unit members that may be authorized for sabbatical leaves at any one time shall not be more than three percent (3%) of the total number of full-time equivalent certificated unit members. The maximum sabbatical leave allotment for the 1986-87 school year is eight (8).
3. The Salary and Leaves Committee evaluated the sabbatical applications within the context of the established criteria. Sabbatical applicants were informed of the evaluation criteria and procedures through the distribution of an informational packet, individual assistance by Committee members, and in an orientation program provided by the Committee.
4. The Salary and Leaves Committee is recommending that seven (7) sabbatical leave requests be submitted to the Board for approval; five (5) full-year leaves and two (2) one-semester leaves.
5. Attached is a summary statement regarding the type of leave requested by the individual instructors.
6. I am recommending that all applicants approved for sabbatical leaves be replaced by hourly employees. The net cost of sabbaticals to the District will be \$15,900.

RECOMMENDATION

It is recommended that the Board of Trustees approve and grant the sabbatical leaves as requested by faculty members as per the attached list. The list is prioritized as per contractual agreement.

Recommended by Walter W. Collins

Section President

Approved by John D. Randall

Agenda Item C

SUBJECT Applications for Sabbatical Leave, 1986-87

DATE February 5, 1986

RECOMMENDED SABBATICAL LEAVES

William Kagy - Industrial Studies Division (full year) - Independent study and research to enable the development of laboratory equipment for the Air Conditioning and Refrigeration Program.

Gary Toops - Humanities Division (full year) - Independent study, research and travel. Will visit facilities of major organ builders in American and historic areas of the world, particularly related to music. Upon return, will compile results of research into a project titled "The Sights and Sounds of the Organ."

Jeanne O'Reilly - Humanities Division (full year) - Independent study, research and travel. Will conduct a Regional Comparative Study for English classes in Freshman Composition, Remediation Courses and Basic Human Communication classes. Will improve Spanish language proficiency skills by residing in Sevilla, Spain for two months.

Karlene Morris - Business Division (full year) - Project to revise and update the Interior Design curriculum for MSAC.

Leo Baker - Social Sciences Division (spring semester) - Formal Study in the areas of Native American history and anthropology at Humboldt State University. Will enroll in full course of study (12 semester units) at upper division or graduate level courses.

Diane Lewis - Physical Education/Athletics Division - (spring semester) - Independent study with master dance teachers in the areas of tap, modern, jazz and ballet. Upon return, the instructor will compile a reference notebook of record list and dance combinations, sequences and routines.

John Burns - Natural Sciences Division (full year) - Formal study in the area of education at the University of California, Los Angeles.

MT. SAN ANTONIO COLLEGE
Salary and Leaves Committee

APPLICATION FOR SABBATICAL LEAVE

Name of Applicant Karlene E. Morris

Address 3643 Yorkshire Road, Pasadena, CA 91107

Employed at Mt. San Antonio College beginning September 1966

Dates of last sabbatical leave:

From September 1975 To June 1976

Department Home Economics Division Business

Length of sabbatical leave requested: Purpose of sabbatical leave:

One semester _____ Study _____ Independent Study
Fall _____ Spring _____ and Research _____

Two semesters x Travel _____ Combination
Administrative _____ (specify) _____

Project x

NOTE: Sabbatical periods are limited to contractual dates of the academic year.

Effective dates for proposed sabbatical leave:

From September 1986 To June 1987

and (if taken over a two school year period)

From _____ To _____

Attach a comprehensive, written statement of the proposed sabbatical activity(ies) including a description of the nature of the activity(ies), a timeline of the activity(ies), an itinerary, if applicable, the proposed research design and method(s) of investigation, if applicable.

Attach a statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsideration.

Karlene E. Morris
Signature of Applicant

December 2, 1985
Date

APPLICATION FOR SABBATICAL LEAVE

Page 2

Applicant's Name Karlene E. Morris

The acknowledgment signatures reflect awareness of the sabbatical plan for the purpose of personnel replacement. Comments requested allow for recommendations pertaining to the value of the sabbatical leave plan to the College. Applicants must obtain the signatures of acknowledgment prior to submitting application to the Salary and Leaves Committee.

ACKNOWLEDGMENT BY THE DEPARTMENT/DIVISION

Signature of Department Chairperson Margie Chiswood Date 11/27/85

Comments: *I support the attached request as I see it to be extremely beneficial to our interior program. We have a program that is a head setter in the State and I think it is terrific that Karlene has the desire to be innovative and making certain our program meets industry's needs.*

Signature of Division Dean M. R. Rone Date _____

Comments: *The interior design program is designated by the Division as one with high-growth potential. This sabbatical will result in necessary curriculum revision/development, including integration of microcomputers into the design curriculum. Additionally, a broadening of the community/professional contacts will assist with advice and placement.*

ACKNOWLEDGMENT BY THE OFFICE OF INSTRUCTION

Signature of Asst. Superintendent/Vice President, Instructional & Student Services _____ Date _____

Comments:

FINAL ACTION BY THE SALARY AND LEAVES COMMITTEE:

- Recommend approval to the Board of Trustees
- Not recommend approval to the Board of Trustees

Signature - Chairperson, Salary and Leaves Committee Date _____

Signature - Authorized Agent for the Board Date _____

PROPOSAL FOR SABBATICAL LEAVE

KARLENE E. MORRIS, HOME ECONOMICS

December 2, 1985

THE PROPOSAL

This sabbatical proposal has an over-all objective of creating a "state of the arts" interior design program at MSAC. The proposed project is multi-faceted including: major curriculum revisions and development including detailed course development in the courses of computer aided design and the use of the personal computer as a interior design business tool, the development of a course in historical decorative arts with student syllabus and slide presentation, and development of a course in student internship in interior design; increase liaison relationships with the professional design community; and development and computerization of alumni list for resources and recruitment.

THE NEED

In order to justify the need for this project it is necessary to review and summarize the history of my teaching at MSAC, the interior design program at MSAC, and the interior design profession; and to review the present status and requirement for the profession with future implications.

Personal Professional History: I came to MSAC in the fall of 1966 as a generalist in Home Economics. In those first years, I taught a variety of Home Economics courses. In the early 1970's, I developed a two-year occupational program in interior design for the college. At the same time, I began additional graduate courses related to interior design. During the academic year of 1975-76, I had my first sabbatical leave. The thrust of that leave was course work in interior design. Since that time my emphasis in professional growth has been through conferences, seminars, workshops, etc., offered by the professional design organizations that I have affiliated with; ASID (American Society of Interior Designers), ISID (International Society of Interior Design), and IDEC (Interior Design Educators Council). Since the inception of the interior design program, I have been totally

responsible, as the only one hundred percent contract faculty, for all curriculum development and revision, equipment and supply procurement and maintenance, recruitment of students and hourly faculty, the interior design advisory committee, advisor to the student interior design club, advisor for student participation in design competitions, advisor for student participation in showcase design houses, and the maintenance of liaison relationships with the professional community. The volume of this proposal requires a leave to complete, given the responsibilities, I normally carry as a classroom teacher.

INTERIOR DESIGN PROGRAM AT MSAC: Since its inception in the early 1970's the Interior Design Program at MSAC has grown significantly. The last major curriculum revision was done in 1978-79 when the program was split into specialities of residential and contract design. Presently, we are enrolling approximately one hundred new students yearly into the introductory level course. Facilities are being utilized five mornings, four afternoons, and four evenings each week with design classes. This growth has taken place despite the handicap of insufficient contract faculty. The loss of a sixty percent contract person in interior design in 1980 has not been replaced. In the academic year of 1984-85, Anne Fortini was granted a sabbatical leave for the partial purpose of retraining in interior design. She is presently teaching one class and in spring semester will teach a second class in the program. Other classes are taught by four hourly instructors with supportive courses taught by instructors in the Home Economics Department and several instructors in other departments on campus.

The student interior design club serves as an important liaison for students to the professional design community. In 1981, the student club became an affiliate with ISID, as a Junior Student Chapter of the International Society of Interior Designers. That club enjoys a membership of fifty to sixty members each year. Advisorship of this club is very demanding as the club actively supports scholarship fund raisers, speakers, seminars, competitions and showcase house design teams. Until this current academic year, I have served as the sole advisor for this club.

THE INTERIOR DESIGN PROFESSION: A major of interior design is a relatively new major in colleges and universities with only a handful

offering such before 1970. Since 1970, the growth of interior design education throughout the nation has been significant. Coinciding with this development has been the maturing of the occupation of interior design into a recognized and respected profession. This profession today, demands intensive education and training for its members.

The major professional organizations today support an independent body know as FIDER (Foundation of Interior Design Education and Research). FIDER encourages research, administers qualifying examinations for professional memberships, and accredits schools offering programs in interior design. FIDER guidelines serve as the basis for curriculum development for any educator aware of the professional standards required for entrance level jobs today.

PRESENT NEEDS AT MSAC: In light of the history outlined above, I believe that it is mandatory that the present interior design program at MSAC be revised, and expanded to meet the demands of the profession as they now exist. The professional organizations in interior design of ASID (American Society of Interior Design), ISID (International society of Interior Design), IBD (Institute of Business Designers), and NHFL (National Home Fashions League) all are requiring academic preparation that exceeds the present offerings at MSAC. This academic requirements can be meet within the framework of a community college. The objective of this proposed curriculum project would be to meet the academic requirements now demanded by these professional organizations.

Since 1984, Margie Chitwood of this campus, has been serving as the chair of Interior Design Curriculum on a state wide Task Force Study of Home Economics sponsored by the California Community College Chancellor's Office. Now being readied for publication is a comprehensive document outlining recommended standards for Home Economics related occupational programs. I intend to use this document as a guide for curriculum revision and development insuring that MSAC interior design program will not only meet FIDER guidelines but also the guidelines as outlined by this Task Force Study.

The professional ASID chapters of Pasadena and the Inland Empire have expressed strong interest in the proposed curriculum ideas and

encouraged me to move ahead in the project. The MSAC program enjoys a lot of respect from these organizations. They see the MSAC program as the strongest in the area for community college interior design programs.

FUTURE NEEDS OF THE PROFESSION: The results of a recent study undertaken by IBD (Institute of Business Designers) clearly indicates the need for interior designers who are well trained. This study which took eighteen months to prepare focuses on the economic, social, and technological conditions which will affect the design industry for the rest of this century. Specifics of that study are too detailed to include in this text, but will serve as guidelines as the curriculum revisions and developments for interior design are developed for MSAC.

SABBATICAL PROPOSAL, PART I CURRICULUM REVISION AND DEVELOPMENT

SCOPE: The scope of curriculum revision and development shall include the development of course requirements for a three tier career preparation ladder, review and revision of all existing courses presently in the interior design program, development of an additional courses in interior design representing a thirty-three to forty percent increase in units over the present program. Four of the new courses are earmarked for extensive development beyond the course outline stage.

THE METHODOLOGY: The methodology used in the curriculum revision and development shall include: (1) A study of other interior design programs in California Community Colleges through review of their curriculum and on-site visitations where feasible. I am particularly interested in the programs at Saddleback, Orange Coast and American River College. I feel that they have the strongest programs in the State of California. (2) To use the Interior Design Advisory Committee for advisement and review when the project is completed. Certain professional members from both the Pasadena and Inland Empire Chapter of ASID have expressed interest in advisement. (3) To use the guidelines as established by FIDER. (At this writing a national self study of two year college curriculum is being completed.

I have been advised by a member of the committee that those findings and recommended competencies in interior design for two year schools will be ready by June 1986.) (4) To use the guidelines as developed by the California Community College Task Force Study of Home Economics Programs.

PROPOSED REVISIONS

1. Career Ladder	Present Prog.	Proposed Prog.
a. Certificate	23 units, Res. Des. 22 units, Com. Des.	36 units, Res.Des. 36 units,Com.Des.
b. A.S. Degree	32 units, Res. Des. 33 units, Com. Des.	48 units, Res.Des. 48 units,Com.Des.
c. Advanced Level	no program	A.S. Degree, with additional units to meet new guidelines in I.D.

2. Existing courses revisions. Total of ten courses in interior design now being taught all to be review and revised in line with total program as outlined in part 1, curriculum revision and development. Support courses taught in Home Economics, Art, Business and architecture to be reviewed working with an interdisciplinary approach with those departments.

3. The development of additional courses to fit needs of new curriculum. Additional courses will represent approximately a thirty-three to forty percent increase in units over present program. Specifically new courses to be develop include; decorative arts history, kitchen/bath design, lighting design, product design, computer aided design for interior designers, an internship in interior design field work, and the use of the personal computer as a tool for management of a design business. Course development that will require special research or additional materials development include:

- a) Computer aided design for interior designers: We presently have a computer aided design laboratory on our campus in architecture/drafting. I will work with Joe Ramos, department chair and Elnora Dyer, Technician in the CAD Lab. in course development and laboratory utilization. Interior Design at MSAC has enjoyed a supportive working relationship with architecture/drafting on this campus as interior design students are required to enroll in a number of architecture classes.

- b) The Personal Computer as a business tool. I will work with Marvin Gore in course development of such a course. The personal computer laboratory in the Business Division could be utilize for a course designed specifically to use the personal computer in data management, word processing and accounting in interior design businesses.

- c) Internship in Interior Design: I foresee the need for an internship program at the advanced certificate level. In addition to the course development, extensive liaison work needs to be done with the professional community to development internship sites for students. Additionally, paper work needs to be developed to monitor such programs.

- d) Historical Decorative Arts: I propose the development of this to be threefold; (1) Development of a course outline for the course. (2) Development of a syllabus for student use that would be in outline form including the following information: chronology, important dates and events; outstanding people, rulers, artists, and architects; political and geographical influences; decorative motifs and art forms; specific characteristics; and illustrated drawings of furniture forms. (3) Development of an extensive slide presentation of historical decorative arts with accompanying text spanning the time period of Egyptian to Modern Times. This visual presentation could be available to other instructors teaching historical decorative arts.

BENEFIT TO THE COLLEGE, PROPOSAL - PART I

The benefits to the college are almost too multi-faceted to enumerate. Principle advantages to Mt. San Antonio College may be grouped into three categories: (1) A curriculum that meets guidelines as outlined by both FIDER and the State Wide Task Force impacts with

respect for the integrity of the product that we in education produce to both the professional interior design community and the wider education community of the California Community College system. (2) The present interior design program at MSAC draws students from a wide geographical area. An expanded, updated interior design program can only serve to attract additional students. (3) A well defined and developed curriculum and course content facilitates continuity and maintainence of consistency from instructor to instructor and course to course. Running a program with a wide variety of hourly instructors sometimes results in inconsistencies. However a clearer, more defined curriculum will minimumize such problems.

SABBATICAL PROPOSAL, PART II DEVELOPMENT OF ALUMNI LIST WITH ADDRESSES

SCOPE: The scope of the alumni list shall be to organize all available names with addresses into a form that is readily usable for mailings etc..

BACKGROUND: Present lists of alumni include Christmas card lists, past club membership rosters, past roll lists with no similence of order.

METHODOLOGY: The method that will be used to formulate these names into a usable list will be to use my personal computer with my data management program.

BENEFIT TO THE COLLEGE, PROPOSAL - PART II

This organized list of alumni will be used to benefit the college by:

- (1) Recruitment of certificate and A.S. Degree Alumni for new advanced level courses to be offered.
- (2) Potential internship positions for currently enrolled students.
- (3) Resouce speakers for club meetings and seminars.
- (4) A source of monetary and material support to the interior design program.

SABBATICAL PROPOSAL, PART III WORKSHOPS AND SEMINARS

BACKGROUND: Many seminars and workshops offered by professional interior design organizations and by trade sources are often in conflict with classroom responsibilities. My personal commitment is to my students, as a result I attempt to limit my absences from the classroom. An examination of my personal attendance record over the last twenty years at MSAC would verify that fact. During a sabbatical leave, I hope to be able to take advantage of more of these activities than time permits when serving as a full time contract employee.

METHODOLOGY: Specifically, I hope to be able to participate in a lighting course sponsored by the Illuminating Engineers Society, and to participate in a business practices workshop and/or class. Specific dates can not be supplied here as these events are not scheduled this far in advance. I also hope to be able to attend workshop/training sessions offered by trade sources. I have spoken to Steelcase, Inc. and have been assured of notification of such events. Other sources of workshops, lectures include the Getty Museum, The Los Angeles County Museum of Art, Design West Week at the Pacific Design Center, Design Week at the Spring Street Design Center, other trade sources and professional organizations as listed on page one of this proposal.

BENEFIT TO THE COLLEGE, PROPOSAL - PART III

Participation in the wider professional community has facilitated exposure for the interior design program at MSAC, offered contacts for recruitment of hourly instructors in the interior design program, donation of products and materials for classroom use, speakers for the club and classrooms, and job opportunities for students. My continued participation will only enlarge upon the above and hopefully develop internship positions for MSAC interior design students.

SUMMARY OF SABBATICAL PROPOSAL:

I propose to engage in a project for the college that will include:

1. Review, revise, and update interior design curriculum of which;
 - A. All existing curriculum in interior design program at MSAC and supportive courses in other departments to be reviewed in light of state and national guidelines for such curriculum.
 - B. Several new courses to be developed including courses in the history of decorative arts, kitchen/bath design, lighting design, product design, computer aided design, internship in interior design and use of microcomputer as business tool.

- C. Courses in computer aided design and microcomputer to work on an interdisciplinary approach with Business and Architecture.
 - D. Development of internship with contacts with the professional design community for sites for internship.
 - E. In depth development of course in Historical Decorative Arts including student syllabus and slide presentation.
2. Development of a computerized list of Interior Design Alumni Students.
 3. Increased liaison contacts with professional design community through professional meetings, seminars and workshops.

PROPOSED TIME LINE:

Fall Semester 1986:

1. Review, revise, rewrite and development curriculum in interior design to meet December 15th curriculum dateline of college.
2. Work with my division dean and the dean of vocational education in the procurement of grants, monies, equipment if applicable.
3. Attend seminars, meetings and workshops as available.

Spring Semester 1987:

1. Develop in depth of courses as proposed.
2. Develop mailings to professional design community for internship sites.
3. Develop alumni lists and materials for summer 87' mailing to alumni with new college interior design offerings.
4. Attend seminars, meetings and workshops as available.

PERSONAL GROWTH AND DEVELOPMENT

After nearly twenty-six years of teaching with twenty of those at MSAC I still get excited with each new semester. My personal professional goals have always been directly related to my teacher/student interests. I have found my personal professional satisfactions in my relationships with students whether that is in the classroom or working with students through club activities, competitions, or showcase house projects. In addition to my strong personal convictions that it is imperative that the interior design curriculum be revised, reviewed and expanded, I look forward to a sabbatical leave as a time of personal renewal and refreshment. I thank the sabbatical leave committee for their time in reviewing this proposal.



MT. SAN ANTONIO COMMUNITY COLLEGE DISTRICT

November 12, 1986

*Of Service To Our
Community*

Marion Rader
American River College
4700 College Oak Drive
Sacramento, CA 95841

Dear Marion,

I realize that this is very over due, but I do want to thank you for all the help that you gave me when I visited your campus last month. I now have completed the curriculum plan for our college and your input was most helpful.

I was very impressed with your food service program and thoroughly enjoyed the lunch. Thank you again.

I look forward to seeing you again at some Interior Design or C.C.C. meeting.

Sincerely,

Karlene Morris



*Of Service To Our
Community*

MT. SAN ANTONIO COMMUNITY COLLEGE DISTRICT

November 12, 1986

Diane Bower
Home Economics Dept.
Monterey Peninsula College
980 Fremont Blvd.
Monterey, CA 93940

Dear Diane,

This note is long overdue, and I apologize for such. I have been pushing to complete the curriculum in the last month. Unfortunately that meant neglecting some other details.

I want to thank you for the materials that you shared with me and for your time when I visited your campus last month. Using lots of different sources, I feel that I now have a workable program together for the college.

Thank you again. I look forward to seeing you again at some meeting- perhaps interiors or C.C.C.

Sincerely,

Karlene Morris



BOARD OF TRUSTEES

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Shirley Raiston
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Chancellor

Rancho Santiago College
Family & Consumer Studies
Interior Design
Valinda Tivenan

September 17, 1986

Dear **KARLENE**,

I am writing to notify you that the Interior Design Advisory Committee meeting at Rancho Santiago College has been scheduled for Thursday October 30, at 2:30 p.m. in Room T-210. I realize that this meeting may not be a top priority for you considering your hectic schedule, however I would truly appreciate your attendance if at all possible. I look forward to your expertise and input that is vital to the growth of our program.

Thank you,

Valinda Tivenan

Valinda Tivenan

RANCHO SANTIAGO COLLEGE

Santa Ana Campus
17th at Bristol
Santa Ana, CA 92706
(714) 667-3000

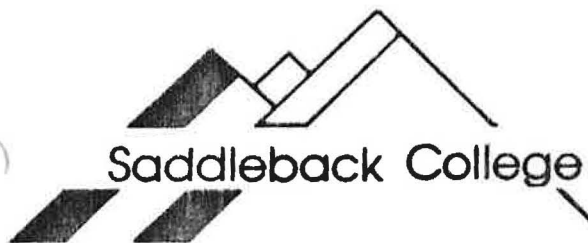
Orange Campus
8045 E. Chapman
Orange, CA 92669
(714) 667-3167

Garden Grove Campus
13162 Newhope
Garden Grove, CA 92643
(714) 537-9260

Centennial Education Center
2900 W. Edinger
Santa Ana, CA 92704
(714) 667-3465

Orange Adult Learning Center
541 N. Lemon
Orange, CA 92667
(714) 997-1610

BGS 101



Temporary Parking Permit

ISSUED TO: Karlene Morris LICENSE NO.: _____

PERMIT VALID FOR: DATE 11/21/86 EXPIRES: 11/22/86

ALL PARKING LOTS EXCEPT
HANDICAPPED & METERED STALLS

PARK ONLY IN: _____

Place inside vehicle on left-hand side of windshield in front of steering wheel. Failure to properly display this temporary permit will result in your being cited into Municipal Traffic Court. (NOTE: NOT VALID IN METERED STALLS.)

ISSUED BY: Paul D. Messinger TITLE: Director Safety & Security

PD-14

VOID IF ALTERED

CAMPUS MAP INSIDE