THE HISTORY OF INTERIOR DECORATION/DESIGN
at the University of Manitoba
1938 -- 1997
(60 years)

PART 1 -- THE DEPARTMENT OF INTERIOR DECORATION
1938 -- 1948

PART 2 -- THE DEPARTMENT OF INTERIOR DESIGN
1948 -- 1997

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Joan Harland, B.Arch. M.A. Professor Emeritus
Chairman/Head, Department of Interior Design 1953 -- 1976
Editor: Ruth Stirk, Dr.phil.
1997

Recaps written by Department Heads:
Joan M. Harland, B.Arch. M.A. '48--'58, '58--'67, '67--'76
George R. Fuller, B.I.D. M.F.A. Ph.D. '78--'83
Michael G. Cox, B.I.D. M.Ed. '83--'88
C. Grant Marshall, B.I.D. M.F.A. '89--'94
Dana G. Stewart, B.I.D. M.C.P. Ph.D. '94--'97

THE HISTORY OF INTERIOR DESIGN
University of Manitoba 1948 -- 1997

PART 2. THE DEPARTMENT OF INTERIOR DESIGN 1948 -- 1997
Bachelor of Interior Design (BID)

The fifty years of the History of the Department of Interior Design (1948 -- 1997) have been broken into five chapters, of approximately ten years each. These divisions are quite artificial in one way because the course continued to develop smoothly. Yet the separations do mark very important events which had their influence on the growth and direction the Department would take, not necessarily immediately but very profoundly.

TO INTERIOR DESIGN GRADUATES -- Just as the course in Interior Decoration/Design was the result of efforts by of all of us, so this History should be the records of all of us, staff and graduates alike. If you find any general areas omitted, please notify me and I will try to include the information in the next run-off. Of course there has not been enough room to include the many details which we all remember. These have been left to your memory, and perhaps this write-up will spur reminiscences which have been dormant for years and which might be put in an appendix for each decade which you will write. I have tried not to mention individual students by name because there have been so many of you who have contributed to this History. All of your names are in the lists of graduates.

HISTORY -- When one reads about earlier decades--even in our own century, it is important to be aware of conditions in those former times. One should not bring the knowledge of a subsequent decade to try to understand and judge the earlier developments. See Recaps for opinions of Department Heads in various decades.

SPELLING -- John A. Russell wrote the text for the Calendars 1938 -- 1965. Professor Russell was originally from U.S.A. and he used the American spelling for such word as "color" and "program". Whenever the course descriptions, etc. have been copied from these calendars, smaller type (font 11) and American spelling have been used. Smaller type (font 11) and English Canadian spelling have been used for the rest of the calendar course descriptions. Larger type (font 12) and English Canadian spelling have been used for the rest of this History. The spelling does vary, but in Canada it is impossible to be completely consistent (especially where quotations are included).

DATES A good deal of the following material had been compiled from, or has been based on the University Calendars. The following conditions should be remembered when referring to Calendar dates:
Taking for example the Calendar of 55/56, which had to be assembled by the Department by January 1955 in order to be sent to the Faculty Office and, when approved by Faculty and Senate had to be printed for distribution in the early summer of 1955 when students would want the material to decide on their courses for the University year 55/56. Obviously, in January, the calendar was based on the courses of the year then in session, the 54/55 year, rarely was the subject to be taught in September known positively as early as January. The 55/56 Calendar really showed the subjects that were being taught in 54/55. Subsequent changes were made known by hand-outs. Please remember: the 55/56 Calendar generally showed the subjects that were being taught in 54/55.
It was also unlikely that all Staff appointments, usually made July or September would be known in January, so the list of 55/56 Staff shown in the calendar was really those who were teaching in 54/55. Staff who died or retired in the spring or summer of 1955 would be shown as teaching during 55/56 in the University Calendar.
When Convocation Proceedings were used, the graduation date of 1955 belonged to the class of 54/55.
While the general dates of the Calendar were sufficient to show subject-matter in the courses, when an exact date was required, other more specific sources were used.

(Preface to Part 2, continued)

LAYOUT Each chapter/decade in Part 2 has been identified by a yellow sheet giving the Chapter and Table of Contents with information relating to the Department for that decade. It was not feasible to show all the activities that have taken place in each decade. Other decades should be considered to have similar agendas, so if you want to see a more complete picture of, for example, "Student Activities" you should refer to B-9 "Student Activites" for all decades. The University and Faculty "Social Activities" detailed for 1948--1958, (see page 23) were not detailed in each subsequent decade though continuing for many years.
Under C-4 "Calendar of Events" for the 1977--1988 era, there have been set out the "Awards and Honours" earned by Interior Design Staff for that decade (see pages 160-161). This was just a sample of the contribution made by Interior Design Staff for one decade, similar recognitions have been earned in other periods but space prohibited showing this in each decade in the History.
The reader need not follow all the course descriptions in detail. They have been included for documentation of statements made in B-4 "Identification of Changes" and in the "Recaps".
Generally the division of B-9 "Student Activities" in each chapter gives undergraduate activities, while C-4 "Calendar of Events" shows activities of the Staff and what was happening in the Faculty or in the University.

Most areas of this History are factual, they have been reported as they occurred, but in the RECAP, the Department Heads: Harland, Fuller, Cox, Marshall and Stewart will be asked to give their interpretation of events, the reasons for certain procedures, the effect of certain actions on the Department, even the hopes of the Department Head as to development. These opinions will be identified by the Department Head's name.

CREDITS -- The original impetus for this History came when Faye Hellner through the Legacy programme encouraged an architect to write a History of the Faculty of Architecture, and I felt a History of the Department of Interior Decoration/Design should be written also.
This History has been compiled for the most part from University publications such as the Calendars, Convocation Proceedings, Year Books and "Network" (a publication by Partners Program). Of great help have been the "Reports to FIDER" written by the Head/Staff describing the Department for the visiting accreditation teams prior to the visits and the "Reports from FIDER" made by the visiting teams after the accreditation visits. (Report from FIDER 93/94 not available)
Very valuable have been the meetings and discussions with Interior Decoration/Design graduates conducted in the spring of 1997, arranged by Professors Faye Hellner and Ronald Veitch, as well as the letters from former students. I thank these people sincerely.
Thanks are also due to St. George's Church for the use of space, to my most valuable Editor Ruth Stirk with her understanding of the University and the Library systems and for her painstaking amending of these pages, and also to Diana Harland/Chance for her suggestions.

Joan Harland, Professor Emeritus, A.T.C.M., B.Arch., M.A., F.I.D.I.M., F.I.D.C., F.I.D.E.C.
Staff of Department of Interior Decoration/Design, 1939 -- 1980
Chairman/Head of Department of Interior Design, 1953 -- 1976
June 30 1997 (date of printing 6/30/98)

HISTORY OF THE SCHOOL/FACULTY OF ARCHITECTURE
University of Manitoba
1948 -- 1997

In 1948, the University of Manitoba Senate established THE SCHOOL OF ARCHITECTURE, with separate Departments of Architecture and of Interior Design and with John A. Russell as Director.

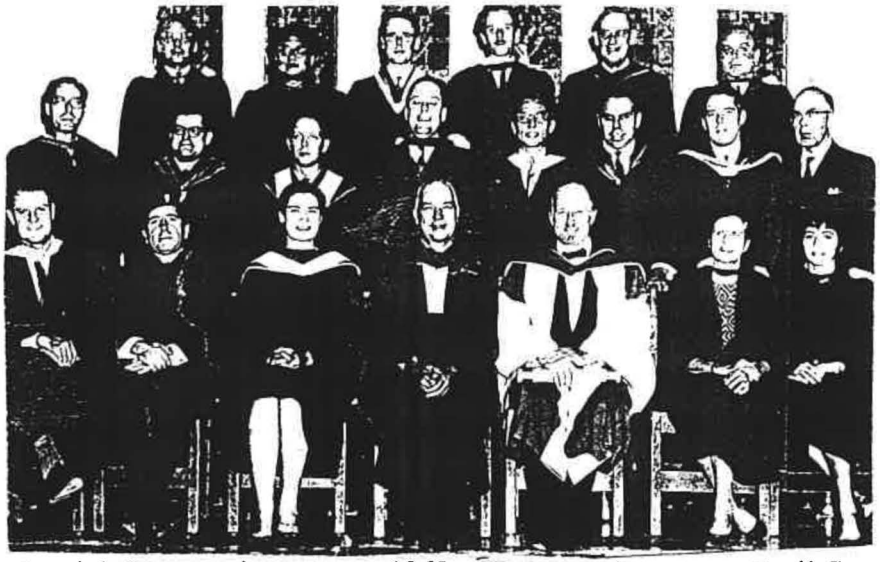
By then, the two title Departments were well established and there had been pressure in each case to increase the subject-matter of each course by enlarging it an extra year. In the case of Architecture, this meant a five-year Bachelor of Architecture degree, and in the case of Interior Decoration, this meant changing the name to Interior Design, adding a fourth year and offering the degree course of Bachelor of Interior Design. This course in Interior Design was Canada's only university course in this professional field, a field recognized in 1954 by the establishment of the professional organization -- Interior Designers Institute of Manitoba (I.D.I.M.) by an Act of the Manitoba Legislature.

The Interior Design classes were originally located on the fourth floor of the Arts (Tier) building (see Part 1, pg. 22) As the veteran enrolment grew larger, the School of Architecture was moved out of the Arts building to two "temporary" huts vacated by the army after the war. The first year of Architecture and the four years in Interior Design were located in Hut K, the upper four years of Architecture and the School office were in Hut F, some studio classes were held in the "Drill Hall". Lectures were in the Administration, the Arts, and the Engineering Buildings. The Architecture Library was in a special area of the main Library, the slides were placed in the Administration Building.

In February 1957, the Manitoba Legislature approved a capital grant for the construction of a building to house the School of Architecture. Construction began in the spring of 1958, and in July, the Canada Council made a grant of $500,000 (representing half the estimated cost of construction) from its University Capital Grants Fund. The new building for the School of Architecture was finished in time for the opening of the 1959/60 session. Smith Carter Searle were the Architects: James Donahue was the Design Architect and Grant Marshall was the Interior Designer. This building was the first in Canada to be designed and built for the exclusive use of a School of Architecture. It provided staff offices, lecture rooms and drafting studios for Architecture, Interior Design and the graduate courses in Architecture. It also included the architecture library, several workshops, a photographic laboratory and both staff and student lounges (see page 58).

In November 1963, in observance of the fiftieth anniversary of the establishment of the Department of Architecture at the University of Manitoba, the School of Architecture was reconstituted as the FACULTY OF ARCHITECTURE with two departments of undergraduate study: Architecture and Interior Design, with the graduate work in Architecture and the Department of City Planning, and with John A. Russell as Dean. Sir Basil Spence (architect for the new Coventry Cathedral, England) received an honorary degree at a special Convocation to mark the occasion.

(History of the School/Faculty of Architecture, continued)



Front row: (l. to r.)
R.E.Sellors,T.M.Janowski
J.M.Harland, J.A.Russell,
Basil Spence,R.Austmann,
C. Coop.
Middle row:
D.Styliaras,C.R.NelsonJr.
D.A.Ellis, C.G.Marshall,
G.U.da Rosa, T.R.Matoff,
D.D.Gillmor, J.V.Koska,
Back row:
H.Kalen, K.C.Lye,
C.de Forest, J.W.Graham,
D.L.Dunklee,
J.J.Chrabaszcz.

Special Convocation, Nov. 1963, Honorary Degree -- Basil Spence.

In February 1966, the Senate authorized the reorganization of the curriculum in Architecture to include a three year programme leading to the degree of Bachelor of Environmental Studies as a pre-requisite to one of the following: (i) a three-year programme leading to the degree of Bachelor of Architecture (changed in 1970 to Master of Architecture), (ii) an Urban Design option for Bachelor of Architecture, (iii) a two-year programme leading to the degree of Bachelor of Landscape Architecture (changed in 1972 to a Master degree) and (iv) a two-year programme leading to the degree of Bachelor of Interior Design (in addition to the regular four-year curriculum leading to this degree). Very few students elected to take (iv) and the four year programme leading to the Bachelor of Interior Design (first professional degree) remained dominant. The Faculty of Architecture included the Departments of: Architecture, Interior Design, City Planning, Environmental Studies, and Landscape Architecture.

In 1966, Dean John A. Russell, who had been on the Staff for 38 years and who had largely been instrumental in establishing, developing and supporting the Interior Decoration/Design programme died suddenly. This was a great loss to all Departments in the Faculty and in particular to the Department of Interior Design.

Deans, Faculty of Architecture include:
- John A. Russell, 1963 -- 66
- Roy J. Sellors, 1967 -- 72
- John Graham, Acting Dean, 1972 -- 74
- Jack Anderson, 1974 -- 79
- Harlyn E. Thomson, 1979 -- 84
- Thomas H. Hodne Jr. 1984 -- 89
- Michael G. Cox, 1990 --

Heads, Department of Interior Design include:
- Joan M. Harland, (1953) 1958 -- 76
- John W. Graham, Acting Head, 1977 -- 78
- George R. Fuller, 1978 -- 83
- Michael G. Cox, 1983 -- 88
- George R. Fuller, Acting Head, 1989
- C. Grant Marshall, 1989 -- 1994
- Dana G. Stewart, 1994 -- 1997

In 1992, the climax of thirty years of study and planning resulted in the Senate establishing the Master of Interior Design degree (MID).

CHAPTER I. BACHELOR OF INTERIOR DESIGN 1948 -- 1958

Officers: John A. Russell, Director, School of Architecture 1945 -- 1963
Joan Harland, Chairman, Department of Interior Design 1953 -- 1958

The format of each of the five chapters is the same. Each chapter classifies the many areas of activities within the Department and describes the stages of development in each period. In order to identify the subjects of the course and to study the changes made each decade, the first part of each chapter has been divided under "Curriculum" into:
list of the subjects and descriptions at the start of the period,
list of the subjects and descriptions at the end ot the period,
identification of changes, deletions and additions.

CHAPTER I 1948 -- 1958

The Beginning of the Course in INTERIOR DESIGN 1948

By 1948, the Diploma of Interior Decoration course had been established for ten years and there had been a great deal of study in developing subject-matter which reflected the needs of the young profession (See Part 1). The three years were heavy and yet more experience was felt necessary to train for the commercial and business interior installations which appeared to be developing. There was also great interest on the part of the Interior Decoration veteran students to have a degree programme. The Faculty of Arts was anxious that more "Arts" subjects be required for a degree.

In 1948, the University of Manitoba Senate established the four-year Bachelor of Interior Design (B.I.D.) degree. As one studies the curriculum for the new degree course, it will be noted how completely the diploma course provided the foundation for the degree work. The development of a four year sequence in Design was very important to give adequate experience in the progression from 1--fundamentals through 2--residential, from 3--typical commercial experiences, to 4--large complex and specialized projects. Other subjects were introduced as needs were identified and as staff personnel became available. It was also possible to provide for Arts subjects throughout the four years to a total of 30 CH (a full year value of Arts subjects)

A. STATEMENTS of INTENT and PHILOSOPHY 1948 -- 1958

John A. Russell, Director, School of Architecture and Fine Arts (49/50 calendar)
Joan M. Harland, Chairman, Department of Interior Design (53/54 to 58/59 calendars)

"The four-year course in Interior Design is designed to prepare the graduate to enter the professional field of Interior Design. Being more than just a "decorator", the interior designer must be equipped to analyze the requirements of the client and to interpret them in a planned arrangement of integrated spaces designed for use. Further, he must be able to create interior settings whose line, form, pattern, texture, color and light will be so coordinted into a harmonious whole as to create the most appropriate setting for specific activities.

To do this, the designer must not only be acquainted with the historic background and development of architecture, interior decoration, furniture and the fine arts, but he must have a knowledge of architectural form, interior design, building construction, furniture design and construction and the many materials, old and new, which are available. In addition he must have facility in the rapid and effective presentation of sketch ideas, ability to draft these ideas accurately and to present them graphically for the client.

To meet these requirements the curriculum is closely allied to that in architecture, with courses in drafting, graphic presentation and water color, history of art, building construction, color theory and harmony and industrial design, supplemented by courses in theory of interior design, practical studio problems in designing for specific conditions and requirements, history of furniture and the analysis of period styles."

B. CURRICULUM and other DEPARTMENT DETAILS 1948 --1959

1. ADMISSION requirements 48/49

In order to qualify for entrance to first year in Interior Design a student must pass the equivalent of Manitoba Junior Matriculation (Grade XI) Examinations with:
English, another language (preferably French) and three other subjects, with an average of 60% or more.

2. LIST of SUBJECTS at the Start of this Period 48/49 ** (49/50 calendar)

First Year:

I.D.Design Problems -- Fundamentals of Design and Materials (2),*
Pure Design (4)
Graphics -- Interior Drawing A (5), Interior Drawing B (5)
I.D.Topics -- Materials of Interior (2), Pattern Design (4), Color I (4)
Enrichment -- English I (8), French I (8)

Second Year:

I.D.Design Problems -- Interior Design I (10), Theory of Interior Design I (4)
Graphics -- Graphic Presentation I (2)
I.D.Topics -- Furniture Design and Construction (4), Practical Projects (4),
Building Construction (I.D.) (4)
The Profession-- Summer Work
Enrichment -- History of Art I (4), English II (8)

Third Year:

I.D.Design Problems -- Interior Design II (10), Theory of Interior Design II (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Building Mechanics (4), Industrial Design I (4),
Color II (4), History of Furniture I (4)
The Profession--Summer Work, Professional Practice I (2)
Enrichment --History of Art II (4), Psychology II (4)

Fourth Year:

I.D.Design Problems--Interior Design III and Interior Design Thesis (18),
Theory of Interior Design III (4)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- History of Furniture II (3)
The Profession- Summer Work, Professional Practice II (4)
Enrichment -- History of Art III (4), Economics (4)

***CREDIT HOURS, (CH). (numbers in brackets) A method of weighting subjects according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week for one term equalled 1 CH. The mark obtained in class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year's standing.**

** For explanation of dating, see "Dates": Part 2, page iv.

(B. Curriculum, continued)

DESCRIPTION of each subject at the Start of this Period 48/49 (49/50 calendar)

FIRST YEAR (48/49)

I.D.Design Problems

FUNDAMENTALS OF DESIGN AND MATERIALS This course in designed to introduce the student to the basic fundamentals of design as used in all the creative arts, both historic and contemporary. The practical portion of the course will serve to direct his thoughts toward the designer's use of materials, with emphasis upon the aesthetic rather than the physical qualities. It will provide opportunity for sensory familiarization with textures and colors and for model representation..
Lecture: 1 hour -- Studio: 1 hours -- per week, both terms.

PURE DESIGN A study of the fundamental principles of design through a series of exercises with the basic units of expression, line, area, value, color, texture, volume. Practice in the use of various media, pencil, ink, chalk, poster paint, water color, familiarizes the student with graphic presentation techniques.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

Graphics

INTERIOR DRAWING A An introduction to the fundamentals of good drafting, designed to enable the student to present his ideas clearly and graphically with the aid of shades and shadows. The practical work is composed of problems drawn in orthographic and isometric projections with pencil. The fundamentals of good lettering are also studied.
Lectures: 2 hours -- Studio: 9 hours -- per week, first term.

INTERIOR DRAWING B A continuation of Drawing A, introducing various methods of constructing perspective views. The practical work concludes with problems in elementary composition in interior design, presented in pencil, ink or simple wash.
Lectures: 2 hours -- Studio: 9 hours -- per week, second term.

I.D.Topics

MATERIALS OF INTERIOR Detailed survey of materials, both structural and decorative, used in the design of contemporary interiors (wallpaper, fabrics, rugs, lighting fixtures, wood, plaster, paint, plastics, metals, glass, mirrors, etc.), the treatment of background surfaces, (texture, pattern, finish, color) and the effect of different lighting conditions on these. Outside research and file required.
Lecture: 1 hour -- per week, both terms.

PATTERN DESIGN Lectures on the developments of pattern and its use in Interior Decoration. The designing of patterns for wallpaper, textiles, floor coverings, etc., and their presentation in various media.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOR I A study of the theories of color mixture and harmony, based upon analysis of the Munsell and Ostwald systems of color nomenclature and measurement. Analysis of color both as a creative and as an explaining medium in design with special emphasis on its relation to space, form, texture and light. Problems in color harmony are prepared outside and discussed critically in class. (This is not a course in the technique of painting).
Lectures: 2 hours -- per week, both terms

(First year, continued)

Enrichment

ENGLISH I A critical study of specimens of poetry, drama, novel and short story. One hour a week will be devoted to composition. Students will be required to submit regularly critical reports and other forms of writing. Authors: Shakespeare, O'Casey, Brontë, Understanding Poetry, Short Stories for Study.
Lectures: 4 hours -- per week, both terms.

FRENCH I Language study and practice in the classroom, and readings in French and French-Canadian culture.
Lectures: 4 hours -- per week, both terms.

SECOND YEAR (48/49)

I.D.Design Problems

INTERIOR DESIGN I Problems in the designing of simple interiors, planning the arrangements, materials, furniture and colors to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives rendered in water color.
Studio: 15 hours -- per week, both terms.

THEORY OF INTERIOR DESIGN I To be taken concurrently with Interior Design I. Discussion of the aims and principles of interior design from the contemporary point of view. Detailed survey of the requirements of rooms and furniture arrangements planned for those requirements. Outside research and file required.
Lectures: 2 hours -- per week, both terms

Graphics

GRAPHIC PRESENTATION I Exercises in various media and techniques of sketching and architectural delineation: pencil, charcoal, conte, lithographic crayon, colored pencil, pen and ink, pastel, etc.
Studio: 3 hours -- per week, both terms.

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience in the basic theory of furniture making, the drawing up of large scale working drawings of furniture, the making of large scale models with particular attention given to cabinet making and upholstery, and the visiting of furniture factories.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

PRACTICAL PROJECTS A series of practical problems to acquaint the student with the techniques and materials involved in finishing and refinishing of furniture, the planning and budget shopping for a model room and the making of draperies and accessories.
Studio: 3 hours -- per week, both terms.

BUILDING CONSTRUCTION (I.D.) The study of building methods and materials with emphasis on the use of materials in structure and finish. Study and preparation of working drawings of a simple building type to familiarize the student with good office practice in drafting and relation of material to structure.
Lectures: 2 hours -- per week, both terms.

(Second year, continued)

The Profession

SUMMER WORK As far as possible, each student of interior Design is urged to take summer work, either as a draftsman or as a salesman of decorating materials. Each student is urged to do summer sketches in various media. Each student is required to make a scrapbook of photographs, clippings, etc., on subjects related to interior design, this scrapbook is to be submitted at the beginning of the final term of the third year.

Enrichment

HISTORY OF ART I A history of the principles of architectural, sculptural and pictorial design in relation to the growth of Western culture. The first year will deal mainly with the ancient, classic and medieval periods. The course will not be conducted along strictly chronological lines, but will try to suggest the fundamental unity of artistic expression in different times and places. Students will be expected to do assigned reading in addition to following the textbook, to write occasional essays and to study exhibitions in the Art Gallery.
Lectures: 3 hours -- per week, both terms.

ENGLISH II A critical study of great works representative of some of the main periods of English literature. One hour a week will be devoted to detailed critical analysis and a discussion of critical reports to be submitted by student. Authors: Chaucer, Shakespeare, Milton, Donne, Swift, Scott, Keats, Browning and Arnold.
Lectures: 4 hours -- per week, both terms.

THIRD YEAR (48/49)

I.D.Design Problems

INTERIOR DESIGN II A continuation of Interior Design I, with more advanced problems involving the relationship of various areas in more complex plans. The second term will be devoted to the planning of a small house for a particular family, the presentation of working drawings for this house and a complete description of the interior furnishings by means of models, samples, plan and elevation drawings and free water color perspectives.
Studio: 15 hours -- per week, both terms.

THEORY OF INTERIOR DESIGN II A continuation of Theory I, with further study of the planning requirements of areas. A series of short problems develop the student's facility in arriving quickly at workable solutions to planning and decorating problems and in presenting those ideas in quick sketch form. To be taken concurrently with Interior Design II.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media, contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MECHANICS A course to acquaint designers with the mechanical requirements of modern buildings -- particularly domestic. Types of heating systems will be studied together with their influence on the design of the structure and interior. The knowledge of air conditioning, plumbing, electric wiring, etc., gained from the course, will provide a background that will enable the designer to work more closely with the architect.
Lectures: 2 hours -- per week, both terms.

(Third year, I.D.Topics, continued)

INDUSTRIAL DESIGN I A study of the principle of Industrial Design: function, form, materials, methods of construction,. Practical problems in the design of furniture, utensils, lamps, etc., provide opportunities for the application of these principles and for the further development of techniques of presentation both graphically and in model form.
Lecture: 1 hours -- Studio: 3 hours -- per week, both terms.

COLOR II A work shop course in which practical application of color theory is developed in preparing color schemes for domestic and commercial use, with practice in mixing actual paint samples.
Lecture/Studio: 2 hours -- per week, both terms;

HISTORY OF FURNITURE I A study of the materials and principles of Interior Design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture, textiles, etc., in pencil, pen and ink and water color. Library research.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See Second Year page 7.

PROFESSIONAL PRACTICE I Professional ethics following the form set up by the American Institute of Decorations. Standards of practice. Relationship and responsibilities of interior designer, client and contractor. Sales psychology and merchandising methods.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART II Continuation of History of Art I The second year of the course will cover the architectural, sculptural and pictorial styles from the beginning of the Renaissance in Italy to the French Revolution.
Sketches will be required.
Lectures: 3 hours -- per week, both term.

PSYCHOLOGY II A biologically oriented introduction to the study of behaviour covering particularly the topics of sensation, perception, attention, learning, memory, thinking, intelligence, emotions and personality.
Lecture: 3 hours -- per week, both terms.

FOURTH YEAR (48/49)

I.D.Design Problems

INTERIOR DESIGN III Advanced work in interior planning and furnishing, dealing particularly with commercial problems.
and
INTERIOR DESIGN THESIS The latter part of the course in Interior Design III will be devoted to the preparation of a Thesis which may take the form of the development of a particular planning and furnishing problem presented in graphic form, or may be the study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 24 hours -- per week, first term, 30 hours -- per week, second term.

(Fourth Year, I.D. Design Problems, continued)

THEORY OF INTERIOR DESIGN III A continuation of Theory II, with special emphasis upon the planning and refurnishing of interiors. A series of short classroom exercises is given to develop the student's facility in arriving quickly at workable solutions to planning and decorating problems. The design, upholstering and reupholstering of furniture are discussed in detail as well estimating, cutting, budgets and the design of lighting for interiors.
Lectures/Studio: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III Industrial Design A study of the principles of Industrial Design: function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc., provide opportunities for the application of these principles and for the further development of techniques of presentation both graphically and in model form.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

HISTORY OF FURNITURE II A continuation of History of Furniture I, the study of Interior Design through all periods in England and in America (United States and Canada), including sketching of room settings, furniture, textiles, etc., in pencil, pen and ink and water color.
Lecture: 1 hour -- Studio: 3 hours – per week, both terms.

The Profession

SUMMER WORK See Summer Work, second year page 7.

PROFESSIONAL PRACTICE II Office set-up and procedure, sales psychology and practice, bookkeeping, estimating, ordering. Relationship between and responsibilities of client, interior designer and contractor. Professional ethics, following the form set up by the American Institute of Decorators.
Lectures: 2 hours -- per week, both terms.

Enrichment

HISTORY OF ART III A continuation of History of Art II. The third year of the course will cover the nineteenth and twentieth centuries. Essays, collateral reading and visits to exhibitions are required.
Lectures: 3 hours – per week, both terms.

ECONOMICS A study of the principles of economics and some of their applications.
Lectures: 2 hours -- per week, both terms.

(Curriculum, continued)

3. LIST OF SUBJECTS at the End of this period 57/58 ** (58/59 calendar)

First Year:
I.D.Design Problems -- Fundamentals of Design and Materials (6)*
Graphics -- Interior Drawing A (4), Interior Drawing B (4)
I.D.Topics -- Materials of Interior (2), Pattern Design (4), Color I (4)
The Profession- You and Your Profession (1)
Enrichment -- English I (8), French I (8), Physical Education (2)

Second Year:
I.D.Design Problems -- Interior Design I (8), Theory of Interior Design I (4)
Graphics -- Graphic Presentation I (2)
I.D.Topics -- Furniture Design and Construction (4), Practical Projects (2), Color II (2), History of Furniture I (4)
The Profession-- Summer Work
Enrichment -- History of Art I (6), English II (8)

Third Year:
I.D.Design Problems -- Interior Design II (12), Theory of Interior Design II (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Building Materials and Equipment (6), History of Furniture II (2)
The Profession-- Summer Work, Professional Practice I (2)
Enrichment -- History of Art II (6), Fundamentals of Psychology (6)

Fourth Year:
I.D.Design Problems -- Interior Design III and Interior Design Thesis (15), Theory of Interior Design III (4)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Industrial Design (4)
The Profession-- Summer Work, Professional Expression (II) (2) Professional Practice II (2)
Enrichment -- History of Art III (4), Economics (4)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting subjests according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week one term equalled 1 CH. The mark obtained in the class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year'sstanding.

** For explanation of dating, see "Dates": Part 2, page iv.

DESCRIPTION of each subject at the End of this Period 57/58 (58/59 calendar)

FIRST YEAR (57/58)

I.D.Design Problems

FUNDAMENTALS OF DESIGN AND MATERIALS This course is designed to introduce the student to the basic fundamentals of design as used in all the creative arts, both historic and contemporary. The practical portion of the course will serve to direct his thoughts toward the designer's use of materials and principles of design through a series of exercises, using the basic units of expression–line, area, value, color and texture. Practice in the use of various media familiarizes the student with graphic presentation techniques and provides an opportunity for sensory familiarization with textures and colors and model presentation.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

Graphics

INTERIOR DRAWING A This course, an introduction to the fundamentals of draftsmanship, commences with instruction in the use of drafting equipment, followed by the application of geometrical constructions and lettering, and concludes with the study of orthographic, oblique, and perspective projection (including dimensioning). Various methods of constructing perspective views of objects are considered both in theory and as used in office practice. The practical work consists of problems drafted in pen and ink. As part of the practical work, freehand drawings of objects are made as a supplement to the mechanical construction of views.
Lectures: 3 hours -- Studio: 9 hours -- per week, first term.

INTERIOR DRAWING B This is a continuation of Interior Drawing A and introduces the application of shades and shadows in the types of projection studied in the previous course. The practical work of the first portion of the course consists of drafting exercises in pencil and ink. As before, freehand studies of objects are used as a supplement to mechanical construction. Architectural symbols and material indications as used in working drawings are also studied. The final portion of the course consists of preparing presentation drawings in plan, elevation and perspective, using wash and line in various rendering media.
Lectures: 3 hours -- Studio: 9 hours -- per week, second term.

I.D.Topics

MATERIALS OF INTERIOR A detailed survey of materials, both structural and decorative, used in the design of contemporary interiors (wallpaper, fabrics, rugs, lighting fixtures, wood, plaster, paint, plastics, metals, glass, mirrors, etc.), the treatment of background surfaces (textures, pattern, finishes, color) and the effect of different lighting conditions on these. Outside research and file required.
Lecture: 1 hour -- per week, both terms.

PATTERN DESIGN Lectures on the development of pattern and its use in Interior Design. The designing of patterns for wallpaper, textiles, floor coverings, etc. and their presentation in various media.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOR I A study of the theories of color mixture and harmony, based upon analysis of the Munsell and Ostwald systems of color nomenclature and measurement. Analysis of color both as a creative and as an explaining medium in design with special emphasis on its relation to space, form, texture and light. Problems in color harmony are prepared outside and discussed critically in class. (This is not a course in the technique of painting),
Lectures: 2 hours -- per week, both terms.

(First Year, continued)

The Profession

YOU AND YOUR PROFESSION A general survey course, with no credit, commencing with suggestions of how to study, how to take notes, how to use the library; then analyzing interior design as a profession and showing how each part of the curriculum fits into an integrated educational program for the interior designer.

Lecture: 1 hour -- per week, first term.

Enrichment

ENGLISH I A critical study of specimens of poetry, drama, novel and short story. One hour a week will be devoted to composition. Students will be required to submit regularly critical reports and other forms of writing. Authors: Shakespeare, O'Casey, Bronte, Understanding Poetry, Short Stories for Study.

Lectures: 4 hours -- per week, both terms.

FRENCH I Language study and practice in the classroom, and readings in French and French-Canadian culture.

Lectures: 4 hours -- per week, both terms.

PHYSICAL EDUCATION The programme in the first year will consist of a variety of activities through which students may gain fundamental skills and a knowledge of rules in team games and individual activities.

Classes: 2 hours -- per week, both terms.

SECOND YEAR. (57/58)

I.D.Design Problems

INTERIOR DESIGN I Problems in the designing of simple interiors, planning the arrangements, materials, furniture and colors to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives rendered in water color.

Studio: 12 hours -- per week, both terms.

THEORY OF INTERIOR DESIGN I Discussion of the aims and principles of Interior Design from the contemporary point of view. Detailed survey of the requirements of rooms and furniture arrangements planned for those requirements. Outside research and file required.

Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION I The study of water color painting from still life groups and from nature. The use of color and painting techniques as applied to the presentation of sketches by the interior designer.

Studio: 3 hours -- per week, both terms.

(Second Year, continued)

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience, basic theory of furniture making, the drawing up of large scale working drawings of furniture, the making of large scale models with particular attention given to cabinet making and upholstery and the visiting of furniture factories.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms

PRACTICAL PROJECTS A series of problems to acquaint the student with the techniques and materials involved in finishing and refinishing furniture, the planning and budget shopping for model rooms and the making of draperies and accessories.
Studio: 3 hours -- per week, both terms.

COLOR II A workshop course in which practical application of color theory is developed in preparing color schemes for domestic and commercial use, with practice in mixing actual paint samples.
Lecture/Studio: 2 hours -- per week, first term, 1 hour -- per week, second term.

HISTORY OF FURNITURE I A study of the materials and principles of Interior Design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture textiles, etc., in pencil, pen and ink and water color, Library research.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK Each student is required to submit ten sketches and a file of illustrative material. Each student must also obtain work for ten weeks, preferably as a salesman of decorating materials or in an office of a designer, an architect, or construction company.

Enrichment

HISTORY OF ART I A history of the principles of architectural, sculptural and pictorial design in relation to the growth of Western culture. The first year will deal mainly with the ancient, classic and medieval periods. The course will not be conducted along strictly chronological lines, but will try to suggest the fundamental unity of artistic expression in different times and places. Students will be expected to do assigned reading in addition to following the textbook, to write occasional essays and to study exhibitions in the Art Gallery.
Lectures: 3 hours -- per week, both terms.

ENGLISH II A critical study of great works representative of some of the main periods of English literature. One hour a week will be devoted to detailed critical analysis and a discussion of critical reports to be submitted by student. Authors: Chaucer, Shakespeare, Milton, Donne, Swift, Scott, Keats, Browning and Arnold.
Lectures: 4 hours -- per week, both terms.

THIRD YEAR (57/58)

I.D.Design Problems

INTERIOR DESIGN II A continuation of Interior Design I, with more advanced problems involving the relationship of various areas in more complex domestic plans and simple commercial plans. Complete descriptions of the interior furnishings by means of models, samples, plan and elevation drawings, free water color perspectives and specifications will be required.
Studio: 18 hours -- per week, first term, 21 hours -- per week, second term.

THEORY OF INTERIOR DESIGN II A continuation of Theory of Design I, with further study of the planning requirements of areas: discussion and analysis of several approaches to design as expressed by contemporary designers. A series of short problems to develop the student's facility in arriving quickly at workable solutions to planning and decorating problems and in presenting those ideas in quick sketch form. Library research.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT A survey of construction materials and methods, intended to provide Interior Design students with an understanding of standard construction. Framing systems and materials are studied with special consideration of the construction of floors, walls and roofs, relating the various finishes to the underlying construction. Study of mechanical equipment as it relates to design and construction.
Lectures: 3 hours -- a week, first term, Lectures: 2 hours -- Studio: 3 hours -- per week, second term.

HISTORY OF FURNITURE II A continuation of History of Furniture I, with consideration of Interior Design in England and in America from Gothic through Modern.
Lectures: 2 hours -- Studio: 3 hours per week, first term.

The Profession

SUMMER WORK See Summer Work of second year, page 13.

PROFESSIONAL PRACTICE I Professional ethics following the form set up by the American Institute of Decorators. Standards of practice and relationships and responsibilities of interior designer, client and contractor. Sales psychology and merchandising methods.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART II A continuation of History of Art I. The second year of the course will cover the architectural, sculptural and pictorial styles from the beginning of the Renaissance in Italy to the French Revolution. Sketches will be required.
Lectures: 3 hours -- per week, both terms.

FUNDAMENTALS OF PSYCHOLOGY A socially oriented introduction to the fundamental principles of psychology.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (57/58)

I.D.Design Problems

INTERIOR DESIGN III Advanced work in interior planning and furnishing, dealing particularly with commercial problems.
and
INTERIOR DESIGN THESIS The latter part of the course in Interior Design III will be devoted to the preparation of a thesis which may take the form of the development of a particular planning and furnishing problem presented in graphic form, or may be the study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 21 hours -- per week, first term, 24 hours -- per week, second term.

THEORY OF INTERIOR DESIGN III A continuation of Theory of Interior Design II, with further study of planning requirements and discussions of various approaches and attitudes to the Theory of Design. The second part of the course will be conducted as case studies of situations encountered in the professional fields, with active student participation.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III A series of electives will be offered, such as life drawing, clay modelling, photography, water color, stage design and other similar arts, and crafts. Announcement of the available electives will be made at the beginning of the session.
Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN A study of the principles of Industrial Design; function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc., provide opportunities for the application of these principles and for the further development of techniques of presentation both graphically and in model form.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See Summer Work page 13.

PROFESSIONAL EXPRESSION (ID) A study of and practice in the Fundamentals of effective speaking, including vocabulary, pronunciation, voice development, bearing, assembly, organization and presentation of speech material.
Studio: 2 hours -- per week, first term.

PROFESSIONAL PRACTICE II A continuation of Professional Practice I, in which the emphasis is placed on specific problems relating to the practice of Interior Design, such as operation of shops, estimating, cost accounting and supervising. Where possible, students will have the opportunity to participate in actual jobs.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART III A continuation of History of Art II. The third year of the course will cover the nineteenth and twentieth centuries. Essays, outside reading and visits to exhibitions are required.
Lectures: 3 hours -- per week, both terms.

ECONOMICS A study of the principles of economies and some of their application.
Lectures: 2 hours -- per week, both terms.

4. IDENTIFICATION of CHANGES, Deletions and Additions

The new four year Interior Design programme provided for the development of some very desirable vertical relationships during this decade.

VERTICAL STREAM in the DESIGN CORE; (see Recap, page 32.)

First Year -- Fundamentals of design -- the analysis of the basic elements of abstract design applied to interiors,

Second Year --Residential design -- design of small area interiors involving human activities, with simple circulation and requirements,

Third Year -- Typical commercial problems -- larger interiors with interrelated spaces, providing for schemes involving greater numbers of people, varied spacial experiences, sustained character development,

Fourth Year -- Large, involved interior complexes relating a number of spaces, and also schemes with special needs requirements. A Design Thesis and Report could be required in the second term; generally it was a multiple use commercial building of the student's choice.

With increasing time spent on Design each year, the CH weight for Design increased each year.

VERTICAL STREAM in GRAPHICS:

First Year -- Interior Drawing A and B -- a strong drafting course to provide the tools for visual expression of design solutions and experience in the use of various sketching techniques and model making,

Second Year -- Graphic Presentation I -- water colour techniques for interior rendering,

Third Year -- Graphic Presentation II -- the use of various media to develop facility in interior indication,

Fourth Year -- Graphic Presentation III -- technique or craft development, of student's choice.

VERTICAL STREAM in MATERIALS and CONSTRUCTION

First Year -- Interior Drawing A and B -- precise drafting techniques, and Materials of Interior -- a survey of materials used in contemporary interiors,

Second Year -- Furniture Design and Construction -- good furniture design and construction,

Third Year -- Building Materials and Equipment -- standard construction, framing systems and mechanical equipment for buildings and building materials,

Fourth Year -- Industrial Design -- principles of Industrial Design, designing with machines.

THE PROFESSION:

You and Your Profession -- an introduction to the profession and its requirements,

Summer Work -- preferably employment in the field,

Professional Expression -- practical experience in effective verbal presentation,

Professional Practice I and II -- business and professional practice studied, sale psychology, professional ethics, client--designer relationship and responsibilities.

(B. Curriculum, Identification of Changes, continued)

The VERTICAL STREAMS in HISTORY:
The History of Art courses provided the vehicle for the study of the principles of architecture (including interiors), sculptural, painting and pictorial design in relation to the growth of Western culture:

History of Art I -- Ancient and Medieval,
History of Art II -- Renaissance to end of 18th century,
History of Art III -- 19th and 20th centuries.

The History of Furniture lectures gave a format for surveying in greater detail the interiors, furniture and furnishings of historical periods:

History of Furniture I -- France and Italy,
History of Furniture II -- England and America.

The Faculty of Arts had been anxious that more "Arts" subjects be required in the University Degree course, with four years it was possible to require 5 Arts credits (30 CH) through the four years -- the equivalent of a full year of Arts subjects.

Some courses were combined:

Fundamentals of Design and Materials (2) and Pure Design (4) of 48/49 were combined to form Fundamentals of Design and Materials (6). This was a reorganization of the material to prevent duplication.

Building Construction (ID) (4) and Building Mechanics (4) were combined into Building Materials and Equipment (6) again to prevent overlapping of material and to present a more coherent catalogue of information.

The concentration of second year Graphic Presentation on watercolour provided the student with a technique that could be used specifically in rendering design problems.

(B. Curriculum and other Department Details)

5. REFERENCE BOOKS 1948 -- 1958

The following list notes books recommended for courses in the University calendars and those in general use with the date of publication given in brackets.

INTERIOR DESIGN

Dal Fabro -- How to Build Modern Furniture, 2nd Ed. (1951)
Faulkner -- Inside Today's Home (1954)
Felsted -- Design Fundamentals (1950)
Gillies -- McCall's Book of Modern Houses (1945)
House and Garden -- Book of Interior Decorating
Lewis -- Decorating the Home
Munsell -- Student Color Charts
Museum of Modern Art -- Elements of Design
Panero -- Anatomy for Decorators (1948)
Progressive Architectural Magazine -- Homes selected by the Editor
Sleeper -- Building Planning and Design Standards (1955)
Terhune -- Decorating for You (1944)
Whiton -- Elements of Interior Decoration (1937)

GRAPHICS

Guptill -- Color in Sketching and Rendering
Guptill -- Drawing in Pen and Ink
Guptill -- Sketching and Rendering in Pencil

HISTORY

Aronson -- Encyclopedia of Furniture
Banister Fletcher -- A History of Architecture on the Comparative Method (1931)
Canaday -- Mainstreams of Modern Art
Gardner -- Art through the Ages (1948)
Hamlin -- Architecture through the Ages (1940)
Janson -- History of Art
Pratt -- A Treasury of Early American Homes (1946)
Roos -- An Illustrated Art History (1954)
Saylor -- Dictionary of Architecture (1952)
Stites -- The Arts and Man (1940)
Thorne -- American Rooms in Miniature
Thorne -- European Rooms in Miniature
Upjohn / Sedgewick -- An Illustrated History of Art

THEORY

Giedeon -- Mechanization Takes Command
Gloag -- Industrial Art Explained
Logie -- Furniture from Machines
Lynes -- The Taste Makers
Moholy-Nagy -- Vision in Motion
Read -- Art and Industry

THE PROFESSION

American Institute of Decorators -- Manual of Professional Practice
Interior Designers Institute of Manitoba -- Professional Ethical and Practice

CONSTRUCTION

Huntington -- Building Construction
Ramsay and Sleeper -- Architectural Graphic Standards (1941)

(D. Curriculum and other Department Details, continued)

6. STUDENT ENROLMENT AND EXPENSES 1948 -- 1958

ENROLMENT during 1948 -- 1958

Numbers of students were greatly increased when veterans came to the University in the years 1946, 1947, 1948. They graduated in the years 1950, 1951, 1952 and after that, the numbers were reduced for the rest of the decade. See lists of graduates pages 28/29.

EXPENSES

In addition to the regular tuition fees and living expenses, students in Interior Design were expected to supply all their drafting equipment and art supplies, as well as textbooks and to subscribe to contemporary interior design magazines.

Year	Tuition	Student Organization	Supplies and Equipment (text books extra)
49/50	$180.00 -- each year	$14.00	$ 40.00 / 45.00 -- first year 20.00 -- other years
52/53	155.00 -- first year 195.00 -- other years	14.50	40.00 / 45.00 -- first year 25.00 -- other years
54/55	180.00 -- first year 205.00 -- other years	14.50	40.00 / 45.00 -- first year 30.00 -- other years
56/57	225.00 -- each year	16.00	40.00 / 45.00 -- first year 35.00 -- other years

(B. Curriculum and other Department Details, continued)

7. PRIZES AND AWARDS 1948 -- 1958

During this decade the following honours were available each year or were introduced:

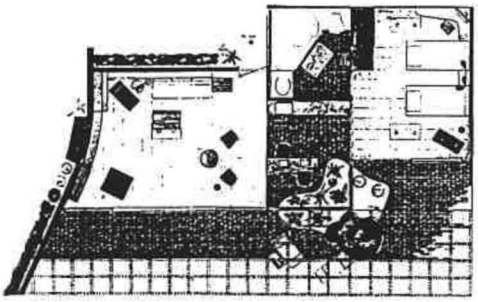
Graduating Class: University Gold Medal in Interior Design
(highest standing in fourth year, minimum average 80%)
Interior Designers Institute of Manitoba Bronze Medal
(aggregate of Interior Design II marks of third year plus aggregate of Interior Design III marks of fourth year)
Interior Design Thesis Prize
(highest Thesis mark in final year of course)

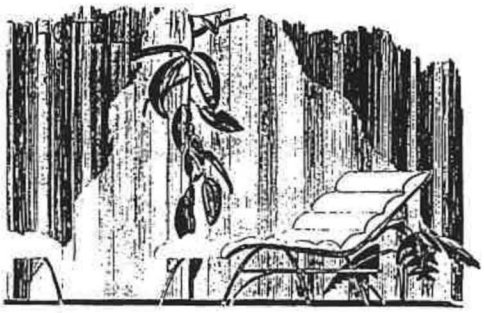
Scholarships (Undergraduate):
T. Eaton Co. Scholarship in Interior Design
(highest standing in first year)
Hudson's Bay Company Scholarship in Interior Design
(highest standing in second year)
Peggy Markell Memorial Bursary '52 -- '55

Prizes: Fraser Ltd. Summer Sketching Prizes
Globerman Chair Prize (design of contract chair)
Lackawanna Leather Company of Canada Ltd. Prize (design using leather)
Lighting Materials Competition Prize (Architecture or Interior Design student)

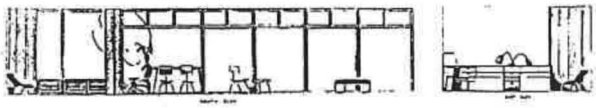
(B. Curriculum and other Department Details, continued)

8. EXAMPLES of STUDENT WORK 1948 -- 1958

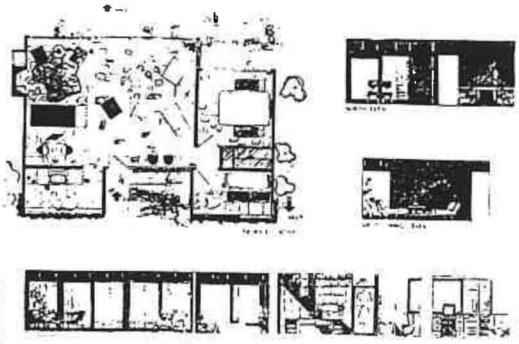




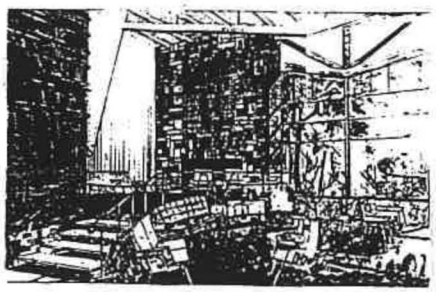
A Summer Cottage for a Beach Hotel 48/49



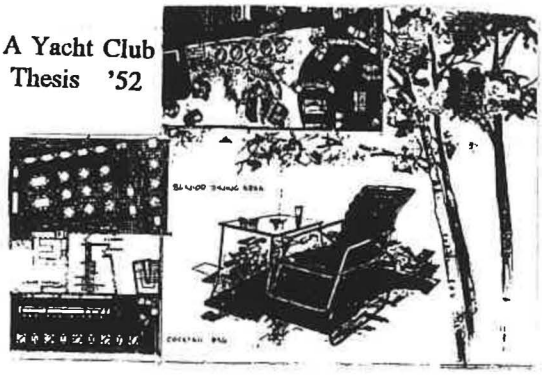
A Summer Cottage for a Beach Hotel 48/49



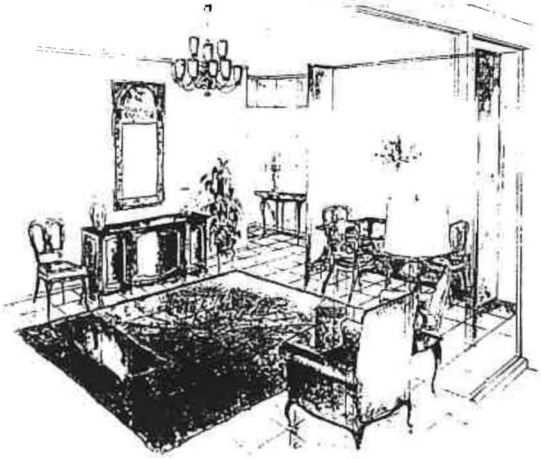
A Home at the Lake 52/53

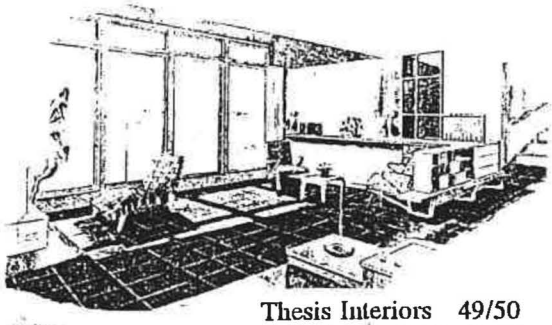


A Yacht Club Thesis '52

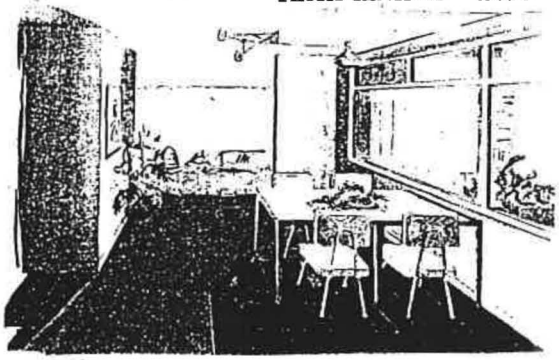


City Apartment 51/52

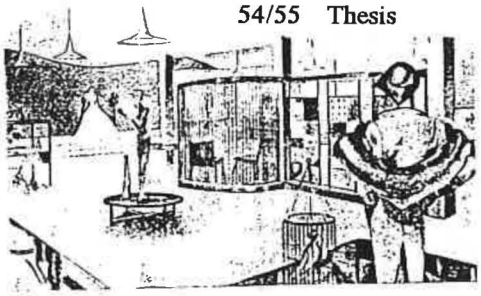


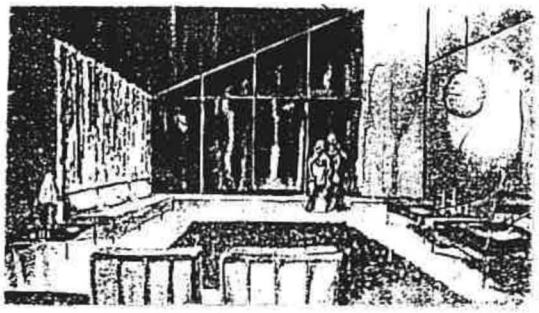


Thesis Interiors 49/50

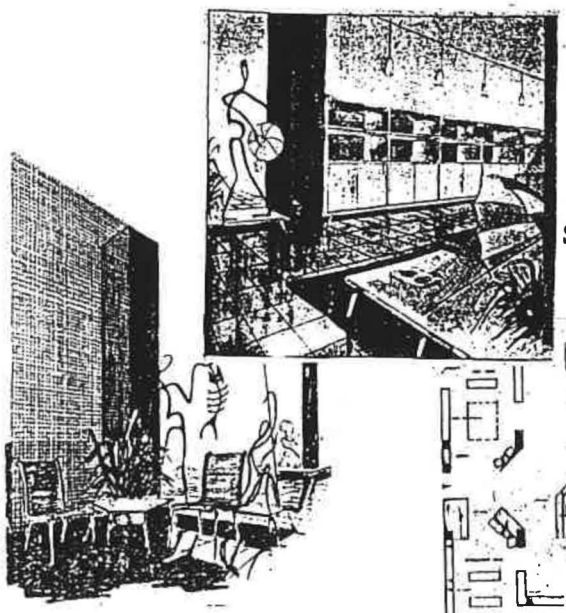


The Fashion Floor for a Manufacturer's Showroom 54/55 Thesis

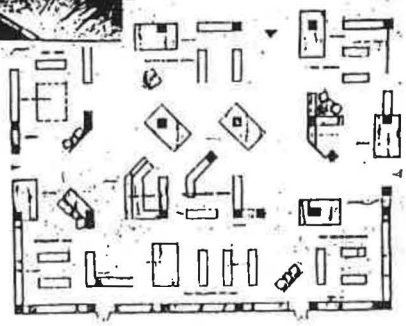


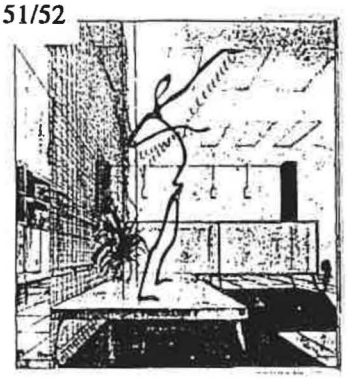


A Lounge in an Art Gallery 56/57

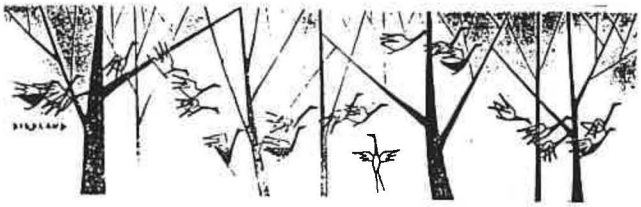


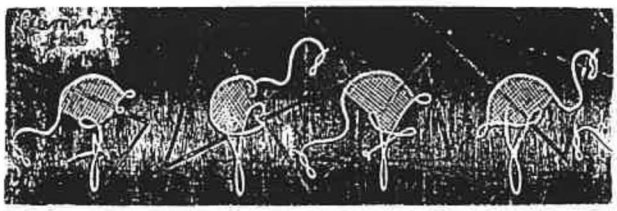
Sports Goods Department 51/52

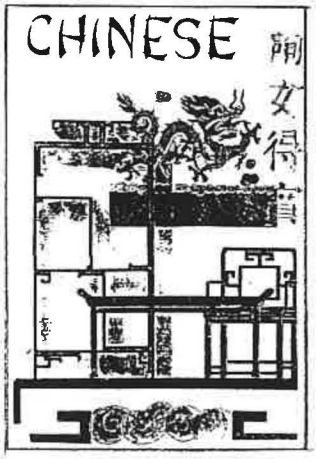




Salon -- Louis XV Style 50/51

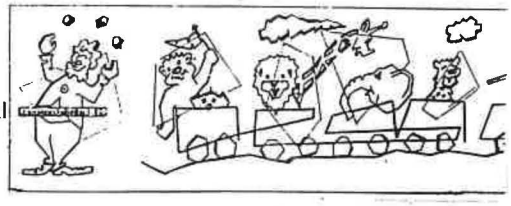






Frontispiece for a Book on Furniture 48/49

Murals: Restaurant
Night Club
56/57 Office Building
Children's Hospital



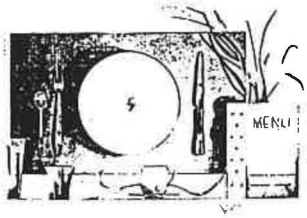
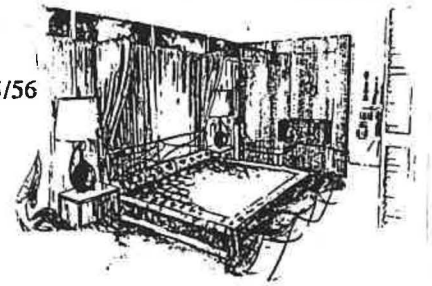
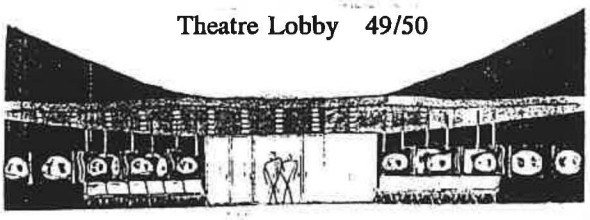


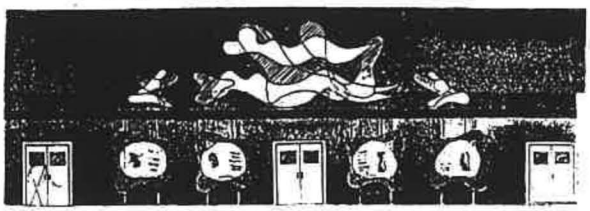
Table Setting for a Restaurant 54/55

Hotel Room 55/56

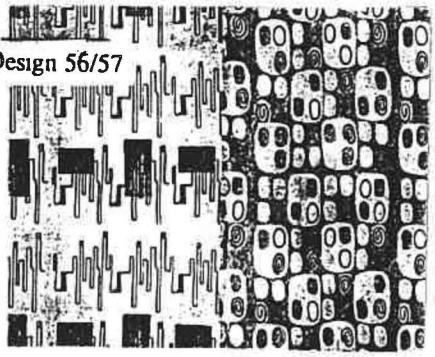


Theatre Lobby 49/50

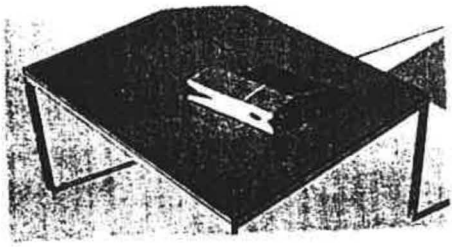




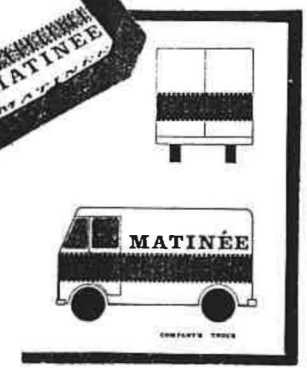
Pattern Design 56/57

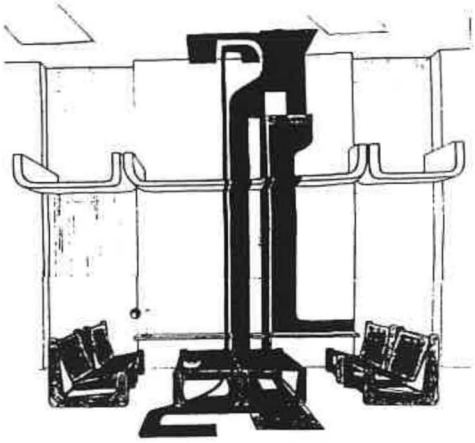


(B. Curriculum and other Department Details, Examples of Student Work, continued)



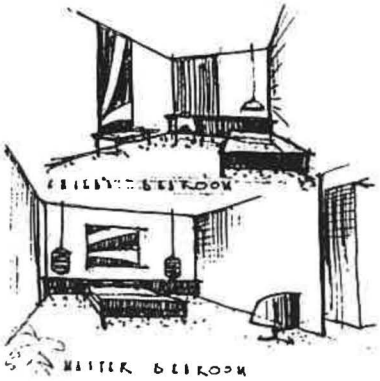
INDUSTRIAL DESIGN
Packaging



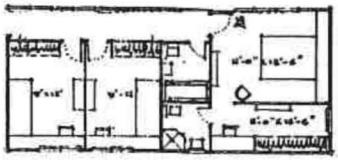


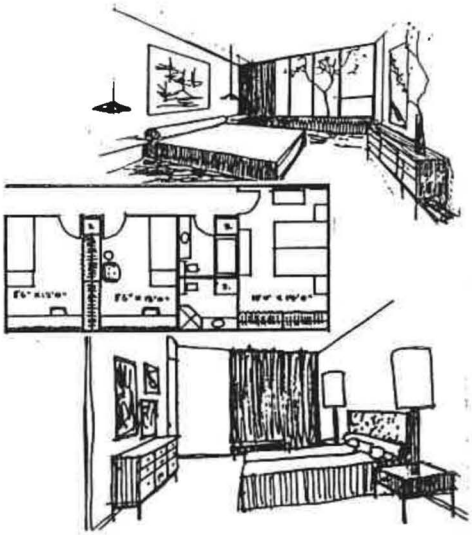
Lackawanna Leather Co. Competition
Chair Design in Leather

Summer Work -- Sketches



THEORY OF DESIGN
2 hr. sketch problem
plan and
2 freehand perspectives





(B. Curriculum and other Department Details, continued)

9. STUDENT ACTIVITIES 1948 -- 1958

"GOOD DESIGN" EXHIBITION

WINNIPEG AT HOME
GOOD DESIGN Show
Jan. 1957

During this decade, the second year Interior Design class under the supervision of Joe Chrabaszcz and Raquell Austmann was responsible each spring for an Exhibition of "Good Design" Interiors, set up in the down-town Winnipeg Art Gallery. This area was a long, quite narrow space on the second floor east side of the old Auditorium building (now the Provincial Archives) located just south of the Hudson's Bay Store. This was a very successful effort where:

the students encountered very "real" experiences as they assembled and built the exhibition,

the students obtained a first hand knowledge of the Winnipeg market as they "shopped" for the borrowed articles to be displayed,

the whole class and department worked together

the work of second year Interior Design, University Manitoba was on display when all Winnipeg visited this beautiful exhibition each year.

Various buildings on the campus received Interior Design students attention:

The FACULTY CLUB

Hut H which was the temporary Faculty Club for the 50s, formed the topic for Interior Design/Pattern Design projects. Planning, furniture, colour scheme, upholstery, accessories, lighting were all decided in class. Each student designed curtain patterns for the room (drop repeats) and the best design was reproduced by silk screen stencil on the textile which was made into the curtains. (Aaron Romanovsky)

TACHÉ DINING HALL

was the topic for a Colour I assignment each year for many years.

In May 1952, J. Chrabaszcz started to organize the annual FIELD TRIPS to Minneapolis / St. Paul.

The SOCIAL ACTIVITIES included:

(for a more complete list of University Events see Part 1 page 21)

FRESHIE WEEK and PARADE with Beauty Queens and Floats,

BEER and SKITS Night,

BEAUX ARTS BALL was the School of Architecture's principal dance held in either the Winnipeg Auditorium or a large hotel. The Ball was always set around some theme and everyone appeared in fancy dress,

GRADS' FAREWELL and COLOUR NIGHT, also at one of the large hotels, were the formal awards banquets and dances climaxing the social year.

C. FACILITIES

1. PHYSICAL ENVIRONMENT -- ACCOMMODATION 1948 -- 1958

During the first years '48--'52, the Interior Design students were still housed on the fourth floor and in the tower of the Arts (Tier) Building (see Part 1, page 22). The large veteran classes entering '46, '47, and '48 resulted in the crowding of the studios. The School of Architecture had to be split, and the Architecture studios and the Dean's Office moved into Hut F on the river bank and into the Drill Hall which were being vacated by the army. Finally in 1952, Interior Design studios were moved along with first year Architecture to Hut K.

Hut K was on the west side of the campus, south of the present Russell Architecture Building. This structure had been covered by 2'-6" of water during the 1950 flood, but was still standing. The "E" shaped building provided the four years of Interior Design studios plus that of first year Architecture. In the connecting areas there were an exhibition area, reading space and one large office (15'-0'' x 20'-0") which provided for all staff (except D.Dunklee who had a very small separate room), and a marking room in the east wing. Harland, Chrabaszcz, Austmann, Graham, Marshall, Globerman and others all used the desks in this one office and the storage shelves. One typewriter was available for anyone who wanted to use it. The "Drill Hall" was also used for some first year Interior Design studio classes.
All Interior Design lectures were given on the top floor of the Administration Building. The Arts lectures (English, Psychology, etc.,) which the Interior Design students attended were in the Arts (Tier) Building. The Architecture Library was placed temporarily in a separate part of the Main University Library, far removed from the design studios and any possible reference work.

Arts Building, Fort Garry Campus,
sketch by: Charles Veazey, 1938

Administration Building, Fort Garry Campus,
sketch by: Charles Veazey, 1938

(Not being of architectural significance, no sketch of Hut K has been found.)

(C. Facilities, continued)

2. LIBRARY -- SLIDES 1948 -- 1958

The Architecture Library had been housed separately in part of the north wing on the fourth floor of the Arts Building within the School of Architecture. The main Library was in the north wing of the third floor and part of the fourth floor of the Arts (Tier) Building. In 1954 the new Library Building was opened, called the Elizabeth Dafoe Library in honour of the Librarian. The cost was $897,000.00, Smith Carter and Searle were the Architects.

When the School moved out of the Arts Building, the Architecture Library was moved to a special open shelf section of the main Library, with reading space for some magazines in the Huts. This Architecture Library was described as "one of the best and largest collections of books on architecture and the fine arts in Canada" (calendar 58/59).

Exhibitions and outside lectures were held in a special Exhibition/Lecture area in the main Library. Professor John A. Russell was a Member of the Museum of Modern Art, New York, and its exhibitions were available. Seeing Winnipeg was remote from most centres of artistic activity, large art galleries, museums and historical buildings, it was most necessary to provide adequate illustrative material, plates, slides and travelling exhibitions, as well as outside speakers.

The Slide collection was located on the third floor of the Administration Building.

(C. Facilities, continued)

3. STAFF 1948 -- 1958

John A. Russell had taught many of the Interior Decoration subjects when the Diploma course was offered. With the responsibilities of Director of the School of Architecture in 1945 and with the large veteran classes entering in 1946 and 1947, it was necessary for him to relinquish some of his teaching load in Interior Design, as replacements became available. In 1948 Donald L. Dunklee, B.Arch. in Interior Decoration from New York University, Joseph J. Chrabaszcz, B.F.A. from Syracuse University, and in 1949 Raquell Austmann, Dip.I.D. B.I.D.(Man.) were appointed to teach Interior Design subjects. In 1955 C. Grant Marshall, B.I.D.(Man.) was added.

When the School was divided, the Director's Office was located in Hut F with the Department of Architecture studios. The Department of Interior Design was situated in Hut K, and in 1953 Joan M. Harland was appointed Chairman of the Interior Design Department.

The nucleus of Staff who had been teaching Interior Decoration subjects, started the new course in Interior Design: (areas of expertise -- noted by staff members names)

John A. Russell, B.Sc. M.Arch.	Director of School of Architecture, Color I, History of Art I and III, Professional Practice, Design and Theory
Joan M. Harland, B.Arch. M.A.	Chairman of Department of Interior Design, Interior Drawing A and B, History of Art I, History of Furniture I and II, Graphic Presentation, Design and Theory

additional staff:

49 -- Joseph J. Chrabaszcz, B.F.A.	Design and Theory, History of Art II, Graphic Presentation, Professional Practice
48 -- Donald L. Dunklee, B.Arch.	Furniture Design and Construction, Color II, Design and Theory, Professional Practice
49 -- Raquell Austmann, (Chrabaszcz), Dip.I.D. B.I.D.	Pattern Design, Design, Practical Projects, Materials of Interior
55 -- C. Grant Marshall, B.I.D. M.F.A.	Graphic Presentation, Drawing A and B, Design and Theory, Color I

Part-time Interior Design staff and staff from Architecture included:

46 -- Elizabeth Spence (Gillespie), Dip.I.D	Fundamentals, Design I, Graphic Presentation
46 -- John W. Graham, B.Arch.	Fundamentals of Design, Industrial Design
46 -- Roy E. Sellors, B.Arch. M.Arch.	Building Materials and Equipment
47 -- James Donahue, B.Arch. M.Arch.	Industrial Design
47 -- Carol Feldsted, B.F.A. M.F.A.	Fundamentals of Design, Graphic Presentation
47 -- Wilhelmina Elarth, B.F.A. M.F.A. Ph.D.	History of Art I, History of Art II
Ogden Turner, B.A. M.A.	Professional Expression
Abe Globerman, B.I.D.	Furniture Design and Construction

(C. Facilities, continued)

4. CALENDAR OF EVENTS 1948 -- 1958

The Great Flood of 1950 caused Convocation to be cancelled in May. Students still graduated and could receive their degrees formally at the Fall Convocation if they wished.

In May 1951, I.D. Staff: Raquell Austmann, Joan Harland, Joseph Chrabaszcz, Donald Dunklee attended the 20th anniversary Annual Meeting of the American Institute of Decorators (A.I.D.) in Grand Rapids, Michigan, U.S.A.. There they met Brownell Frasier, instructor in Interior Architecture from the University of Oregon. While there this group urged the A.I.D. to change its name to American Institute of Designers, a suggestion which the Society followed twenty years later. The University advanced $ 140.00 towards expenses.

top: Joseph Chrabaszcz, Donald Dunklee
bottom: Brownell Frasier from the University of Oregon, Raquell Austmann, Joan Harland

Starting in 1953, the work done in the various Faculties was put on display in the UNIVERSITY OPEN HOUSE, arranged by the Students' Union and all Winnipeg was invited to attend. The Students' Architectural Society (SAS) was responsible for the School of Architecture's section showing students' work from design and other classes. Starting 1954, the exhibition of drawings was held in the Dafoe Library in the exhibition area. There was usually a travelling exhibition on display also (often from the Museum of Modern Art) and the programme included visiting lecturer(s).

In 1954, a LECTURESHIP FUND for visiting lecturers was established by the Students Architectural Society. Supported also by the Manitoba Association of Architects, this fund provided for visiting lecturers and world-famous architects each session. These lectures, combined with a wide variety of travelling exhibitions, provided valuable contacts with the international scene for the students.

D. THE PROFESSION

1. LIST OF GRADUATES

The HOOD -- is of the simple or Oxford shape approximately 48 inches in total length. It is of rayon or silk ribbed material or poplin in black and is edged with white rabbit fur or white borg and bears a narrow soutache braid of green rayon on the black material one and a half inches from the rabbit skin edging. The Hood shall have a distinctive coloured lining:

Bachelor of Interior Design -- peacock green -- colour 5B6 5/6

BACHELOR OF INTERIOR DESIGN -- 1949

Austmann, Raquell Laura
Crowther, Eileen Margaret
Hodgins, William John Douglas
Hunt, John Arthur
Lee, Thelma Marguerite
Nixon, John Kendal
Wood, Margaret

BACHELOR OF INTERIOR DESIGN -- 1950

Bookbinder, Cynthia Ceryl
....(University Gold Medal)
Bookbinder, Cynthia Ceryl
Dakin, Herbert James
DuMerton, Inez May
Dunn, Phyllis Jane Ellen
Eakin, Robert James
Ferguson, James Kenneth
Flournoy, Raymond
Globerman, Abraham
Graham, Isobel Mary
Innes, Patsy Kaye
Keating, William Murray
Leggatt, Ross Earl
Majko, Steven John
McLenaghen, Murray Alexander
Slobinsky, Deborah
Spohn, Mary Beatrice
Stein, Beverly
Stewart, Effie Christine
Stromquist, Bernard Heath
Tully, Donna Mae
Turner, Gilbert Fonseca
Van Nice, Shirley Beatrice
Wilhelm, Phyllis Marie Katherine
Wilkinson, Bernice
Wilson, Marjorie Bajamine
Wright, Yvonne Marguerite

BACHELOR OF INTERIOR DESIGN -- 1951

Jaquith, William Carlyle
.....(University Gold Medal)

Anderson, Gloria Lucille
Bain, Margaret Ann
Brandon, Norah Patricia
Brett, Joanne
Carter, Ruth Mary
Connell, Margaret Jean
Cook, Jack
Ireland, Shirley Colleen
Jaquith, William Carlyle
Johnston, James Courtney
Morgan, Henry Gerald
Morkin, Mary Louise
Oretzki, Naomi Fraida
Van Slyck, Audrey Grace
Webb, Lila Muriel
Whaley, Mary Joan
Yeo, Fredrick Cecil

BACHELOR OF INTERIOR DESIGN -- 1952

Angel, Reva Norma
Beech, David Arthur
Buchanan, Betty Ann
Coughlin, Patricia Anne
Hallson, Pauline Linda
Handford, Eileen Verna
Kobrinsky, Shirley Jeane
Macdonald, Sybil Louise
McLachlan, Glenn Edward
McLeod, Barbara Caroline
McNulty, Marjorie Ann
McTavish, Dorothy Joan
Meighen, Julia Rose
Oshust, Catherine May
Romanovsky, Aaron
Saunders, Paul
Stall, Libby Esther
Veitch, Ronald Miles
Wood, Shirley Marion
Yager, Eleanor Emilia Anna

(List of Graduates, continued)

BACHELOR OF INTERIOR DESIGN -- 1953

Birch, Lucy Louise
Brault, Marie Louise Emilia
Bruce, Mary Frances Dorothy
Chown, Adaire
Donnelly, Sandra Jeanne
Emery, Jane Primrose
Goldenberg, Cynthia Ellen
Graeb, Marna Lois
Holditch, Jean Evelyn
Levin, Freda Ruth
Macdonald, Jean Donaldson
MacGregor, Adele Ruth
McKillop, John Grant
Rettinger, Roy Charles
Tarnow, Irene Helen

BACHELOR OF INTERIOR DESIGN -- 1954

Horne, Cynthia Jane.
.....(University Gold Medal)
Choma, Shirley Ann
Grabowski, Helen Frances
Graham, Wallace Speers
Herman, Charles Jack
Horne, Cynthia Jane
Hymas, Jane Alison
Johnston, Judith
Levy, Bernice
Lissaman, Anne Jeanette
McElroy, Margaret Isobel
Meiklejohn, Robert Gordon
Ripstein, Janis
Wallace, Kathleen Jane
Watt, Lois Wilma

BACHELOR OF INTERIOR DESIGN -- 1955

Marshall, Charles Grant.
.....(University Gold Medal)
Adelman, Syvia
Dawn, Jonathan Alfred
Jackman, Dianne Rose
Johnston, Dorothy Paine
Ketcheson, Donald Owen
Marshall, Charles Grant
Redmond, John James
Smith, Wendy Margaret Alpine
Wintemute, Johanne Montague

BACHELOR OF INTERIOR DESIGN -- 1956

Blondal, Shirley Jo Ann
Cheung, Lana Yuen Shiu
Laurie, Avril Marguerite
Sanderson, Carol Marion
Worden, Joanne Margaret

BACHELOR OF INTERIOR DESIGN -- 1957

Anthony, Marilyn Alene
Bell, Elaine Margaret
Cowan, Burleigh Stewart
McMillan, Gwendoline Isobelle Martha
Morrison, Karen Reilly
Scott, Alice Merle
Sokalski, Leon George
Stark, Margaret Anne
Thomson, Barbara Ann

BACHELOR OF INTERIOR DESIGN -- 1958

Coffin, Patricia Joyce
Doctor, Jimmy Framroze
Flood, Suzanne Dorothy
Henteleff, Judith Miriam
McClement, Nora Evelyn
McDonell, Arlene Joyce
Oliver, Gordon Eric
Sproule, Harriet Anne
Webb, Patrick Arthur George

(D. The Profession, continued)

2. EMPLOYMENT AFTER GRADUATION 1948 -- 1958

Architects' Offices. Interior Design graduates were employed as draftsmen at first, they might also select colours. In some cases if the Architect realized the Interior Designer's potential, greater responsibilities were given such as the interior planning, the selection of materials and furniture with cabinet detailing, if the Architectural firm provided these services. (Only about 10% of the Interior Design graduates were employed in Architects' Offices.).

Office Equipment Companies. I.D.graduates were employed as office planners, for specific projects. As the Office Equipment Companies were associated nationally, this meant graduates were in several different Canadian cities. Usually there were salesmen who sold the merchandise to the public.

Restaurant Equipment. Restaurant installations, entailing planning the whole interior, character, even table settings, etc.

Residential. In Department Stores and Interior Decoration/Design Shops, as assistants and with experience as designers.
Contract Sales. Residential and commercial commissions.

Teaching of Art in the schools and Interior Design at Universities.

Some graduates stayed in Winnipeg, others went to Toronto, Montreal, Calgary, Vancouver and other large Canadian cities, only a very few went to the United States.

(D. The Profession, continued)

3. PROFESSIONAL ORGANIZATIONS 1948 -- 1958

THE STUDENTS ARCHITECTURAL SOCIETY SAS
All Architecture and Interior Design students belonged to this organization, which conducted student affairs.

INTERIOR DESIGNERS INSTITUTE OF MANITOBA IDIM
In 1949 the very active classes of Interior Design students (including many veterans) formed a Society of Student Interior Designers (SSID). Upon graduation, the young professional designers carried the organization forward, forming the Manitoba Institute of Interior Designers (MIID).
This professional organization was recognized officially in 1954 by an Act of the Manitoba Legistature, under the name of Interior Designers Institute of Manitoba (IDIM). The by-laws established that third and fourth year students in Interior Design could become Student Members of IDIM. Graduates in Interior Design were eligible for Associate Membership in the IDIM, and after three years' practical experience in the field they were eligible for Full Membership in IDIM without written examinations.

AMERICAN INSTITUTE OF DECORATORS AID
There was a large active association of Interior Decorators in the United States. AID encouraged schools and colleges offering Interior Decoration education by sponsoring Design Competitions and by offering affiliate membership to educators. Joan Harland was an affiliate member for many years.
In 1951, four staff members from the University of Manitoba attended the Annual Meeting of AID at Grand Rapids, Michigan. (see page 27)
In 1955, Manitoba Students entered the competition and Don Ketcheson won second prize.

E. RECAP 1948 -- 1958 by Joan M, Harland, Chairman, Department of Interior Design (The "Recap" is a most important part of this History. The rest of the Chapter indicates in a factual manner the direction the Department was taking but the "Recap" emphasizes the questions which the Chairman/Head felt were important.)

ACCOMMODATION

These were difficult years. The "temporary" wartime huts were inadequate as studios by University standards, and the lecture rooms and library were scattered across the campus. There were good points about the crowded conditions as well. Student morale was high. The walls of the exhibition area displayed the students' work and all years saw what was being taught in other classes. Students knew other years and identified as Interior Designers. It was always possible for each student to be provided with an individual work station with drafting board and storage unit. The design staff crowded into one office got to know each other and worked together. Jack Dawn's Industrial Design "mobile" (54/55) swinging with a horizontal circular radius of 2'-0" was stored on the filing cabinet in the office.

COURSE ORGANIZATION. As one studies the curriculum for the new degree course it will be noted how completely the Diploma course provided the foundation for the degree work. The first decade of the new Bachelor course, was a time when the format of the whole Interior Design programme was established with a series of vertical relationships in the various subjects. (see Identification of Changes page 16)

This VERTICAL STREAM IN DESIGN was a most important development made possible as the various areas of expertise were observed by the teaching staff, many of whom were also practicing and also by the graduates who reported back what their experiences in the field had been. This core tied everything together, and gave organization, rationale and stability to the whole programme. The specific projects in Design developed during the three decades 48/58, 58/67. and 67/77 into a well defined, comprehensive design experience (see Design-ID drawings on pages 52-54).

First Year

FUNDAMENTALS OF DESIGN The analysis of the basic elements of abstract design applied to interiors. The Museum of Modern Art plates of Good Design were reproduced by students: an excellent vehicle where the plate thrust was described by the student in rephrased text illustrated by appropriate photographs, often of interior settings, showing the importance of scale, proportion, balance, rhythm, harmony, unity, colour. ("pinkies")

Second Year

DESIGN OF SINGLE AREA PROJECTS involving human activities with simple circulation and modest requirements. The project was usually a residential unit, living, dining, study, sleeping interiors, kitchens and bathrooms; a simple office or exhibition area was also appropriate. The year was culminated in the Exhibition of Good Design set-up in the Winnipeg Art Gallery.

Third Year

LARGER INTERIORS WITH INTERRELATED SPACES larger numbers of people, varied spacial effects, sustained character developed. Commercial projects included: a shop in a block of sales outlets, a restaurant with entrance lobby and kitchen, a lounge/reception area in a hotel lobby, office planning, the planning of a house for Winnipeg or the beach.

(Recap, continued)
Fourth Year

COMPLEX LARGE INTERIOR SPACES The fourth year climaxed the experiences of the junior years bringing together the earlier unit designs in complex developments. The sales floor of a Department Store with all sales area planned, the ground floor of a Hotel complex with the many different related areas, Office Landscaping for a large firm (when this approach became popular), a City Club, or spaces with special requirements such as a hospital or senior citizen accommodation. A Design Thesis and Report were required in second term, generally a multiple use commercial building of the student's choice preferably in a specified city in Canada.

TEACHING METHODS

The information about the number of subjects in the course illustrates the heavy load carried by the few full-time Interior Design staff. The timetable of each was about 24 hours of undergraduate student contact per week -- lectures, studio criticism and graphic presentation work shops. There was also marking and preparation on top of this. The lists on page 26 suggest the variety of subject-matter for which a staff member was responsible. The classes were large as the veterans went through University, but towards the end of the decade became much smaller.

All years of Design studio classes followed the "team" teaching form. Several teaching staff would be assigned to any one year of Design Studio. Each week, each staff member of the group spoke to each student in the class separately, discussing the possibilitites of the developing design problem. With this technique the student received information about several possible solutions and his/her experiences were broadened. The success of this method of teaching depended on the staff knowing and respecting the other staff members and their opinions, which the I.D. staff did. The team would be at least 2 full-time staff members but could be increased by graduates practicing in Winnipeg, coming out part-time when needed. The marking of Design problems also took place in committee.

Information under Staff (page 26) shows how each Interior Design staff member might be responsible for teaching several different subjects. As new staff became available, the load of some of the original staff was lightened. When staff members resigned, new assignments were made as staff became available, e.g. Grant Marshall took over Drawing A and B from Joan Harland, and Joan Harland (first year) and Joe Chrabaszcz (second year) took over the History of Art I and II lectures from John Russell and when Wilhelmina Elarth resigned.

Part of the responsibility of the Department Chairman/Head was to find full-time staff who were willing and able to assume the heavy load. It was also necessary that the staff member should find satisfaction in the infinite variety of questions/answers and solutions presented by the Design problems whose "type" reoccurred each year in the Vertical Stream format, e.g. a restaurant, a store, the offices in a firm, a hotel entrance/lobby spaces with lounge giving experience in multi-level areas and the planning of a house occurred each year for many years in third year Design

CHAPTER II BACHELOR OF INTERIOR DESIGN 1958 -- 1967

Officers: John A. Russell, Director, School of Architecture and Fine Arts 1945 -- 1963
Dean, Faculty of Architecture 1963 -- 1966
Roy E. Sellors, Acting Dean, Faculty of Architecture 1966 -- 1967
Joan M. Harland, Head, Department of Interior Design 1958 -- 1976

The format of each of the five chapters is the same. Each chapter classifies the many areas of activities within the Department and describes the stages of development in each period. In order to identify the subjects of the course and to study the changes made each decade, the first part of each chapter has been divided under "Curriculum" into:
list of the subjects and descriptions at the start of the period,
list of the subjects and descriptions at the end of the period,
identification of changes, deletions and additions.

CHAPTER II

A. STATEMENTS of INTENT and PHILOSOPHY 1958 -- 1967

The Statements of Intent and Philosophy remained the same throughout this decade.

Joan M. Harland, Head, Department of Interior Design (58/59 to 67/68 calendar)

"The four-year course in Interior Design is designed to prepare the graduate to enter the professional field of Interior Design. Being more than just a "decorator", the interior designer must be equipped to analyse the requirements of the client and to interpret them in a planned arrangement of integrated spaces designed for use. Further, he must be able to create interior settings whose line, form, pattern, texture, colour and light will be so coordinated into a harmonious whole as to create the most appropriate setting for specific activities.

To do this, the designer must not only be acquainted with the historic background and development of architecture, interior decoration, furniture and the fine arts, but he must have a knowledge of architectural form, interior design, building construction, furniture design and construction and the many materials, old and new, which are available. In addition he must have facility in the rapid and effective presentation of sketch ideas, ability to draft these ideas accurately and to present them graphically for the client.

To meet these requirements, the curriculum is closely allied to that in Architecture, with major courses in Theory of Interior Design and practical studio problems in designing for specific conditions and requirements. These subjects are supplemented by courses in drafting, graphic presentation, history of architecture, painting, sculpture, furniture, also in building materials and equipment, colour theory and industrial design."

John A. Russell, Dean, Faculty of Architecture (50th anniversary address, 1963)

"The basic academic objective of any teaching department should be the study and advancement of its discipline."

B. CURRICULUM and other DEPARTMENT DETAILS 1958 -- 1967

1. ADMISSION requirements: 58/59

In order to qualify for entrance to first year in Interior Design a student must pass the equivalent of Manitoba Junior Matriculation (Grade XI) Examinations with:

English, another language (preferably French) and three other subjects, with an average of 60% or more.

2. LIST of SUBJECTS at the Start of this Period 58/59 (59/60 calendar)

First Year:

I.D.Design Problems -- Design I (4), Theory of Design I (2)*
Graphics -- Interior Drawing A (4), Interior Drawing B (4)
I.D.Topics -- Materials of Interior (2), Pattern Design (4), Color I (4)
The Profession--You and Your Profession (1)
Enrichment -- English I (8), French I (8), Physical Education (2)

Second Year:

I.D.Design Problems -- Design II-ID (8), Theory of Design II-ID (4)
Graphics -- Graphic Presentation I (2)
I.D.Topics -- Furniture Design and Construction (4), Practical Projects (3), Color II (2)
The Profession-- Summer Work
Enrichment -- History of Art I (6), English II (8)

Third Year:

I.D.Design Problems -- Design III-ID (12), Theory of Design III-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Building Materials and Equipment (6), History of Furniture I (3), History of Furniture II (3)
The Profession-- Summer Work
Enrichment -- History of Art II (6), Fundamentals of Psychology II (6)

Fourth Year:

I.D.Design Problems -- Design IV-ID and Interior Design Thesis (15), Theory of Design IV-ID (4)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Industrial Design (4)
The Profession-- Summer Work, Professional Expression (I.D.) (2), Professional Practice (I.D.) (2)
Enrichment -- History of Art III (4), Economics (4)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting courses according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week for one term equalled 1 CH. The mark obtained in class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year's standing.

DESCRIPTION of each Subject at the Start of this Period 58/59 (59/60 calendar)

FIRST YEAR (58/59)

I.D.Design Problems

DESIGN I A series of exercises and experiments designed to introduce the student to the basic fundamentals of design as used in all the creative arts, both historic and contemporary. The course will clarify the designer's use of materials and processes by the exploration of the principles of design through a series of exercises, working with the basic units of expression--line, area, value, color, texture and space. Practice in the use of various media familiarizes the student with graphic presentation techniques, and provides an opportunity for sensory familiarization with textures, colors and techniques.
Studio: 6 hours -- per week, both term.

THEORY OF DESIGN I A lecture course designed to accompany Design I by developing the principles of balance, harmony and rhythm, showing how the creative arts, in common with natural phenomena, have been ordered by these principles; and how, through the expressive means of line, area, value, color, texture and space, design continues. Twenty-four weekly out of class assignments, are required in this course.
Lecture: 1 hour -- per week, both term.

Graphics

INTERIOR DRAWING A This course, an introduction to the fundamentals of draftsmanship, commences with instruction in the use of drafting equipment, follows with the application of geometrical constructions and lettering, and concludes with the study of orthographic, oblique and perspective projection (including dimensioning). Various methods of constructing perspective views of objects are considered both in theory and as used in office practice. The practical work consists of problems drafted in pen and ink. As part of the practical work, freehand drawings of objects are made as a supplement to the mechanical construction of views.
Lectures: 3 hours -- Studio: 9 hours -- per week, first term.

INTERIOR DRAWING B This is a continuation of Drawing A and introduces the application of shades and shadows in the types of projection in the previous course. The practical work of the first portion of the course consists of drafting exercises in pencil and ink. As before, freehand studies of objects are used as a supplement to mechanical construction. Architectural symbols and material indications as used in working drawings are also studied. The final portion of the course consists of preparing presentation drawings in plan, elevation and perspective, using wash and line in various rendering media.
Lectures: 3 hours -- Studio: 9 hours -- per week, second term.

I.D.Topics

MATERIALS OF INTERIOR A detailed survey of materials, both structural and decorative, used in the design of contemporary interiors (wallpaper, fabrics, rugs, lighting fixtures, wood, plaster, paint, plastics, metals, glass, mirrors, etc.), the treatment of background surfaces (textures, pattern, finishes, color) and the effect of different lighting conditions on these. Outside research and file required.
Lecture: 1 hour -- per week, both terms.

PATTERN DESIGN Lectures on the development of pattern and its use in Interior Design. The designing of patterns for wallpaper, textiles, floor coverings, etc. and their presentation in various media.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

(First Year, I.D.Topics, continued)

COLOR I A study of the theories of color mixture and harmony, based upon analysis of the Munsell and Ostwald systems of color nomenclature and measurement. Analysis of color both as a creative and as an explaining medium in design with special emphasis on its relation to space, form, texture and light. Problems in color harmony are prepared outside and discussed critically in class. (This is not a course in the technique of painting).
Lectures: 2 hours -- per week, both terms.

The Profession

YOU AND YOUR PROFESSION. A general survey course, with no credit, commencing with suggestions of how to study, how to take notes, how to use the library; then analyzing interior design as a profession and showing how each part of the curriculum fits into an integrated educational program for the interior designer.
Lecture: 1 hour -- per week, first term.

Enrichment.

ENGLISH I A critical study of specimens of poetry, drama, novel and short story. One hour a week will be devoted to composition. Students will be required to submit regularly critical reports and other forms of writing. Authors: Shakespeare, O'Casey, Brontë, Understanding Poetry, Short Stories for Study.
Lectures: 4 hours -- per week, both terms.

FRENCH I Language study and practice in the classroom, and readings in French and French-Canadian culture.
Lectures: 4 hours -- per week, both terms.

PHYSICAL EDUCATION The program in the first year will consist of a variety of activities through which students may gain fundamental skills and a knowledge of rules in team games and individual activities.
Classes: 2 hours -- per week, both terms.

SECOND YEAR (58/59)

I.D.Design Problems

DESIGN II-ID Problems in the designing of simple interiors, planning the arrangements, materials, furniture and colors to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives rendered in water color.
Studio: 15 hours -- per week, first term, Studio: 18 hours -- per week, second term.

THEORY OF INTERIOR DESIGN I Discussion of the aims and principles of Interior Design from the contemporary point of view. Detailed survey of the requirements of rooms and furniture arrangements planned for those requirements. Outside research and file required.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION I The study of water color painting from still life groups and from nature. The use of color and painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

(Second Year, continued)

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience, basic theory of furniture making, the drawing up of large scale working drawings of furniture, the making of large scale models with particular attention given to cabinet making and upholstery and the visiting of furniture factories.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms

PRACTICAL PROJECTS A series of problems to acquaint the student with the techniques and materials involved in finishing and refinishing furniture, the planning and budget shopping for model rooms and the making of draperies and accessories.
Lecture: 1 hour -- Studio: 5 hours -- per week, first term.

COLOR II A workshop course in which practical application of color theory is developed in preparing color schemes for domestic and commercial use, with practice in mixing actual paint samples.
Lecture: 1 hour -- Studio: 2 hours -- per week, second term.

The Profession

SUMMER WORK Each year, each student is required to submit ten sketches and a file of illustrative material. Each student must also obtain work for ten weeks, preferably as a salesman of decorating materials or in an office of a designer, an architect, or construction company.

Enrichment

HISTORY OF ART I A history of the principles of architectural, sculptural and pictorial design in relation to the growth of Western culture. The first year will deal mainly with the ancient, classic and medieval periods. The course will not be conducted along strictly chronological lines, but will try to suggest the fundamental unity of artistic expression in different times and places. Students will be expected to do assigned reading in addition to following the textbook, to write occasional essays and to study exhibitions in the Art Gallery.
Lectures: 3 hours -- per week, both terms.

ENGLISH II. A critical study of great works representative of some of the main periods of English literature. One hour a week will be devoted to detailed critical analysis and a discussion of critical reports to be submitted by student. Authors: Chaucer, Shakespeare, Milton, Donne, Swift, Scott, Keats, Browning and Arnold.
Lectures: 4 hours -- per week, both terms.

THIRD YEAR (58/59)

I.D.Design Problems

DESIGN III-ID A continuation of Interior Design II-ID, with more advanced problems involving the relationship of various areas in more complex domestic plans and simple commercial plans. Complete descriptions of the interior furnishings by means of models, samples, plan and elevation drawings, free water color perspectives and specifications will be required.
Studio: 18 hours -- per week, both term.

(Third Year, I.D.Design Problems, continued)

THEORY OF DESIGN III-ID A continuation of Theory of Design II-ID, with further study of the planning requirements of areas: discussion and analysis of several approaches to design as expressed by contemporary designers. A series of short problems to develop the student's facility in arriving quickly at workable solutions to planning and decorating problems and in presenting those ideas in quick sketch form. Library research.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT A survey of construction materials and methods, intended to provide Interior Design students with an understanding of standard construction. Framing systems and materials are studied with special consideration of the construction of floors, walls and roofs, relating the various finishes to the underlying construction. Study of mechanical equipment as it relates to design and construction.
Lectures: 3 hours -- a week, first term, Lectures: 2 hours -- Studio: 3 hours -- per week, second term.

HISTORY OF FURNITURE I A study of the materials and principles of Interior Design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture textiles, etc., in pencil, pen and ink and water color. Library research.
Lectures: 2 hours -- Studio: 3 hours per week, first term.

HISTORY OF FURNITURE II A continuation of History of Furniture I, with consideration of Interior Design in England and in America from Gothic through Modern.
Lectures: 2 hours -- Studio: 3 hours per week, second term.

The Profession

SUMMER WORK. See Summer Work of second year, page 40.

Enrichment

HISTORY OF ART II A continuation of History of Art I. The second year of the course will cover the architectural, sculptural and pictorial styles from the beginning of the Renaissance in Italy to the French Revolution. Essays, outside reading and visits to exhibitions are required.
Lectures: 3 hours -- per week, both terms.

FUNDAMENTALS OF PSYCHOLOGY A socially oriented introduction to the fundamental principles of psychology.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (58/59)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior planning and furnishing, dealing particularly with commercial problems.
Studio: 21 hours -- per week, first term.

(Fourth Year, I.D.Design Problems, continued)

INTERIOR DESIGN THESIS The latter part of the course in Design IV-ID will be devoted to the preparation of a thesis which may take the form of the development of a particular planning and furnishing problem presented in graphic form, or may be the study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 24 hours -- per week, second term.

THEORY OF DESIGN IV A continuation of Theory of Design III-ID, with further study of planning requirements and discussions of various approaches and attitudes to the Theory of Design. The second part of the course will be conducted as case studies of situations encountered in the professional fields, with active student participation.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III A series of electives will be offered, such as life drawing, clay modelling, photography, water color, stage design and other similar arts, and crafts. Announcement of the available electives will be made at the beginning of the session.
Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN A study of the principles of Industrial Design; function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc., provide opportunities for the application of these principles and for the further development of techniques of presentation both graphically and in model form.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See Summer Work page 40.

PROFESSIONAL EXPRESSION (ID) A study of and practice in the fundamentals of effective speaking, including vocabulary, pronunciation,. voice development, bearing, assembly, organization and presentation of speech material.
Studio: 2 hours -- per week, first terms.

PROFESSIONAL PRACTICE (ID) Discussion of Professional Ethics following the form set up by the American Institute of Decorators' Standards of Practice. Relationships and responsibilities of the interior designer, contractor and client. Sales psychology and merchandising methods. Problems of the decorator: set up and operation of designer's office and procedures connected with the execution of commissions; estimating, ordering and supervising; trade relations.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART III A continuation of History of Art II. The third year of the course will cover the nineteenth and twentieth centuries. Essays, outside reading and visits to exhibitions are required.
Lectures: 3 hours -- per week, both terms.

ECONOMICS A study of the principles of economics and some of their application.
Lectures: 2 hours -- per week, both terms.

B. CURRICULUM and other DEPARTMENT DETAILS 1958 -- 1967

1. ADMISSION requirements to the course: 63/64

In order to qualify for entrance to first year Interior Design a student must pass the equivalent of Manitoba Senior Matriculation (Grade XII) Examinations with at least five subject in accordance with the following requirements:

Required subjects:

English, Mathematics and
one of: French, German, Latin, Russian, Ukrainian or Spanish

Optional subjects:

Physics, Chemistry, Biology, History, Music,
a Language not already elected under the required group

2. LIST OF SUBJECTS at the End of this Period 66/67 (67/68 calendar)

First Year

I.D.Design Problems -- Design I-ID (4), Theory of Design I-ID (4) *
Graphics -- Interior Drawing (8), Graphic Presentation I (2)
I.D.Topics -- Materials of Interior (2), Applied Design (4), Colour I (3)
The Profession -- Introduction to Interior Design (3)
Enrichment -- History of Art I (6), English I (6)

Second Year

I.D.Design Problems -- Design II-ID (8), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Furniture Design and Construction (4), Interior Workshop (4)
Colour II (2), History of Furniture I (3), History of Furniture II (3)
The Profession-- Summer Work (3),
Enrichment -- History of Art II (6), Fundamentals of Psychology (6)

Third Year

I.D.Design Problems -- Design III-ID (12), Theory of Design III-ID (6)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Equipment (6), Interior Detailing (4)
The Profession -- Summer Work (3),
Enrichment -- History of Art III (6), Elective (6) (Arts Curriculum)

Fourth Year

I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6),
Field Trip-ID (2), Theory of Design IV-ID (4)
Graphics -- Graphic Presentation IV (2)
I.D.Topics -- Industrial Design (4), Electrical Illumination (2)
The Profession -- Summer Work (3), Professional Expression (2),
Professional Practice (4)
Enrichment -- Economics (6), Music in Western Civilization (6)

* CREDIT HOURS, CH. (numbers in brackets) See page 37.

DESCRIPTION of each Subject at the End of this Period 66/67 (67/68 calendar)

FIRST YEAR (66/67)

I.D.Design Problems

DESIGN 1-ID The development of visual perception and an awareness of the inherent physical characteristics and limitations of media and materials. Investigation of the principles of design through a series of two- and three-dimensional exercises working with the basic means of expression: line, area, value, colour, texture and light.
Studio: 6 hours -- per week, both terms.

THEORY OF DESIGN 1-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process. An introduction to the principles of balance, harmony and rhythm, showing how the creative arts, in common with natural phenomena, have been ordered by these principles, and how, through the expressive means of line, area, value, colour, texture and light, space is ordered and defined.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING This course is an introduction to the fundamentals of drafting, commencing with good drafting-room procedure and the use of equipment, and continuing with the application of geometrical construction and lettering, orthographic, oblique and perspective projection, and considering the application of shades and shadows to various types of drawings. The practical work consists of drafting exercises in pencil, and in pen and ink. The final portion of the course consists of preparing presentation drawings in plan, elevation and perspective in pencil and in ink.
Lectures: 3 hours -- Studio: 9 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil and ink, line and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR I A detailed survey of the interior materials, both structural and decorative (floor materials, wall materials, glass, woods, etc.). Emphasis is placed on integrating these materials into the well-designed interior. Outside research and file required.
Lecture: 1 hour -- per week, both terms.

APPLIED DESIGN Lectures on the development of applied design and its use in Interior Design. The designing of patterns for wallpaper, textiles, floor coverings, etc., and their presentation in various media.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOUR I A study of the theories of colour mixture and harmony, based upon analysis of the Munsell and Ostwald systems of colour nomenclature and measurement. Analysis of colour both as a creative and as an explaining medium in design with special emphasis on its relation to space, form, texture and light. Problems in colour harmony are prepared outside class and discussed critically in class. (This is not a course in the technique of painting)
Lectures: 2 hours -- per week, both terms.

(First Year, continued)

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the subject of Interior Design, including Professional and Educational requirements. Discussions will include such topics as: fields of specialization, attitudes at University, study habits, library usage and professional experience.

Lecture: 1 hour -- per week, first term.

Enrichment

HISTORY OF ART I A history of the visual arts of architecture, sculpture and pictorial design in relation to the growth of Western culture. Though not conducted strictly along chronological lines, the introduction, development, culmination and decline of Early, of Claaaical, and of Medieval Art will be considered against the contributing factors in the environment. Sketches will be required.

Lectures: 3 hours -- per week, both terms.

ENGLISH I An introduction to literature and literary study. Close attention will be given to poetry, prose and drama representing the foremost writers in English. Poetry will include poems of Keats and of four or five of the following: Chaucer, Donne, several Renaissance poets, Milton, Pope, Blake, Wordsworth, Browning, Hopkins, Yeats, T.S.Eliot, several modern poets. Drama will include Antony and Cleopatra and one or two of the following: Henry IV, Part I, Othello, St. Joan, School for Scandal, Death of a Salesman. Prose works will include Victory and one or two of the following: Gulliver's Travels, Great Expectations, The Sun Also Rises, Emma, several short stories.

Lectures: 3 hours -- per week, both terms, an additional hour of seminar work may be required.

SECOND YEAR (66/67)

I.D. Design Problems

DESIGN II-ID Problems in the designing of simple interiors, planning the arrangements, materials, furniture and colours to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives rendered in water colour.

Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN II-ID Discussion of the aims and principles of Interior Design from the contemporary point of view. Detailed survey of the requirements of simple areas and furniture arrangements planning for those requirements.

Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media contributing towards facility in interior rendering.

Studio: 3 hours -- per week, both terms.

(Second Year, continued)

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience in and basic theory of furniture making; the drawing up of large scale working drawings of furniture, the making of large scale models with particular attention given to cabinet making and upholstery, visits to furniture factories when possible.
Lecture: 1 hour, Studio: 3 hours -- per week, both terms

INTERIOR WORKSHOP A series of practical problems to acquaint the student with techniques and materials involved in finishing and refinishing furniture, in budget shopping, and in the making of draperies and accessories.
Lecture: 1 hour, Studio: 3 hours -- per week, both terms.

COLOUR II A workshop course in which practical application of colour theory is developed in preparing colour schemes for domestic and commercial use, with practice in mixing actual paint samples.
Lecture: 1 hour, Studio: 2 hours -- per week, one term.

HISTORY OF FURNITURE I A study of the materials and principles of Interior Design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture, textiles, etc., in pencil, pen and ink and water colour.
Lectures: 2 hours, Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE II A continuation of History of Furniture I with consideration of Interior Design in England and in America from Gothic through Modern.
Lectures: 2 hours, Studio: 2 hours -- per week, second term.

The Profession

SUMMER WORK Each student is required to submit twelve sketches and a file of illustrative material; each student must also be employed for twelve weeks.

Enrichment

HISTORY OF ART II A study of the development of architectural, sculptural and pictorial styles from the 15th through the 18th century. Sketches will be required.
Lectures: 3 hours -- per week, both terms.

FUNDAMENTALS OF PSYCHOLOGY A socially oriented introduction to the fundamental principles of psychology.
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (66/67)

I.D.Design Problems

DESIGN III-ID Problems involving complete and interrelated spaces, the study of house planning and such typical commercial installations as restaurant, store, lounge and office planning. Complete descriptions of interior furnishings and lighting will be required by means of plan and elevation drawings, perspective presentations using various media, models, samples and specifications.
Studio: 18 hours -- per week, both terms

(Third Year, I.D.Problems, continued)

THEORY OF DESIGN III-ID The study of the planning requirements of commercial areas with discussion and analysis of several approaches to design as expressed by contemporary Architects and Designers. A series of short problems to develop the student's facility in arriving quickly at workable solutions to planning and decoration problems and in presenting those ideas in quick sketch form.

Lectures: 4 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III Exploration of various means of presenting design ideas effectively and rapidly. Model building.

Studio: 3 hours -- per week, both terms

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT Qualitative study of basic structural principles. Manufacture, qualities and uses of structural and finishing materials, standard construction systems and mechanical equipment systems as they relate to design.

Lectures: 3 hours -- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details as logical, problem-solving assignments.

Lecture: 1 hour -- studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See requirements in second year Summer Work, page 46.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural and pictorial design in relation to the growth of Western culture; commencing with a survey of North American arts of the 17th and 18th centuries, it then deals with the development of Western art from 1775 to the present day. Essays, collateral reading and visits to exhibitions are required.

Lectures: 3 hours -- per week, both terms.

ARTS ELECTIVE The third year student must select from the list of available courses in the Arts curriculum, one full course, with due consideration to personal interest and timetable possibilities.

Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (66/67)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior planning and furnishing, dealing particularly with complex commercial and public interior installations such as civic building, department store, hotel, private club, school, office building and church.

INTERIOR DESIGN THESIS The latter part of the course in Design IV-ID will be devoted to the preparation of a thesis which may take the form of a complete development of a particular planning and furnishing problem including complete drawings, reports, samples, specifications; or which may be the detailed study of a particular phase of Interior Design with emphasis on Canadian materials and markets.

Studio: 18 hours -- per week, first term, 20 hours -- per week, second term.

(Fourth Year, I.D.Problems, continued)

FIELD TRIP-ID Each student of fourth year must participate in the week-long Field Trip which will be conducted early in first term by several members of the staff and which will visit several cities in the north-west section of the United States in order to study at first-hand significant examples of Interior Design, both historic and contemporary. The University will pay the cost of transportation and lodging furnished by it and museum entrance fees; the student will be responsible for his meals and sundry expenses. Following the trip, each student must submit an assignment within a prescribed time, the grade therein will constitute the grade to be assigned to the course. The itinerary, dates, conditions and other details of the fall term Trip will be announced each year at the close of the academic session in the spring.

THEORY OF DESIGN IV-ID A study of the planning requirements of large, complex, commercial and public buildings. The theory and practice of lighting design in interiors.
Lectures: 4 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION IV A series of electives will be offered, such as life drawing, clay modelling, photography, water colour, stage design and other similar arts and crafts. Definite announcement of the available electives will be made at the beginning of the session when the classes are formed.
Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN A study of the principles of Industrial Design: function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc. provide opportunities for the application of these principles and for the further development of techniques of presentation both graphically and in model form.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See Summer Work description second year, page 46.

PROFESSIONAL EXPRESSION A study of and practice in the fundamentals of effective speaking, including vocabulary, pronunciation, voice development, bearing, assembly, organization and presentation of speech material.
Studio: 2 hours -- per week, both terms.

PROFESSIONAL PRACTICE Discussion of Professional Ethics following the forms set up by the American Institute of Interior Designers' Standards, and the Interior Designers' Institute of Manitoba. Relationship and responsibilities of interior designer, contractor and client. Sales psychology and merchandising methods. Problems of the designer: set up and operation of designer's office and procedures connected with the execution of commissions, estimating, ordering, specification writing and supervision and trade relations.
Lectures: 2 hours -- per week, both terms.

Enrichment

ECONOMICS A study of the principles of economics and some of their applications.
Lectures: 2 hours -- per week, both terms.

MUSIC IN WESTERN CIVILIZATION An illustrated historical approach to the Art of Music with emphasis on the 18th, 19th and 20th centuries; its correlation with allied arts and social, political and philosophical trends; the approach is from the non-specialist's point of view.
Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)

4. IDENTIFICATION of CHANGES, Deletions and Additions 1958 -- 1967

Joan Harland, Head

The requirements for entrance to the University of Manitoba were changed in 63/64 to Senior Matriculation (Grade XII). As students then entered Interior Design with credit for the former first year English only one further year of English was required. Psychology was required in second year. There was a time slot for an Arts elective in third year and Economics and Music were required in fourth year. This was the equivalent of one full year of Arts.

The Vertical Streams of the core subjects of Design I.D. had been set up the previous decade 48/58 (see pages 16 and 32, Part 2). The decade 58/67 saw the HORIZONTAL RELATIONSHIPS of topics studied so that additional information could be supplied prior to the need in Design-ID problems (see page 66/67 for details).

Between 57/58 and 58/59, there were a series of name rather than content changes in order to coordinate subjects in the various years. In second year, Design II-ID replaced Interior Design I (the course material remaining the same), and Theory of Design II-ID replaced Theory of Interior Design I (the course material remaining the same), similiarly in third year, Design III-ID replaced Interior Design II and Theory of Design III-ID replaced Theory of Interior Design II, the course material again remaining the same.

Name changes of Pattern Design to Applied Design, and Practical Projects to Interior Workshop identified more precisely the information being covered.

Interior Drawing A Lectures: 3 hours, Studio: 9 hours, first term (4) and
Interior Drawing B Lectures: 3 hours, Studio: 9 hours, second term (4)
were combined under the name:
Interior Drawing Lectures: 3 hours, Studio: 9 hours, both terms (8).
There was no change in subject-matter, the material in A and B having been combined to form one two-term subject.

A new course "Interior Detailing" was added to third year, following the second year Furniture Design and Construction course, to provide the information for the working drawings of interior construction and finishing details of installations needed in Design III -I.D. commercial problems. This had been suggested in a feed-back from a graduate, and staff was found to teach it.

Because Winnipeg was removed from other large centres, a Field Trip to Minneapolis/St.Paul was arranged each year for fourth year students to visit art galleries, exhibitions, museums, commercial interiors, churches, houses, etc.

(B. Curriculum and other Department Details, continued)

6. STUDENT ENROLMENT AND EXPENSES 1958 -- 1967

ENROLMENT

Student enrolment started quite low at the beginning of the decade but gradually increased as the '60s continued. (See List of Graduates, pages 62-63)

EXPENSES

In addition to the regular tuition fees and living expenses, students in Interior Design were expected to supply all their drafting equipment and art supplies, as well as textbooks and to subscribe to contemporary interior design magazines.

Year	Tuition	Student Organization	Supplies and Equipment (textbooks extra)
58/59	$240.00 -- first year 250.00 -- other years	$16.00	$40.00/45.00 -- first year 35.00 -- other years
61/62	300.00 -- all years	20.00	50.00/75.00 -- first year 50.00 -- other years
64/65	310.00 -- all years	26.00	75.00 -- first year 50.00 -- other years
66/67	385.00 -- all years	32.50	125.00 -- first year 100.00 -- other years

(B. Curriculum and other Department Details, continued)

7. PRIZES AND AWARDS 1958 -- 1967

During this decade the following honours were available each year or were introduced:

Graduating Class:

University Gold Medal -- Interior Design
(highest standing in fourth year, minimum average 80%
Interior Designer Institute of Manitoba Bronze Medal
(aggregate of marks in Design III-ID and in Design IV-ID subjects)
Interior Design Thesis Prize -- $50.00
(highest Thesis mark in final year of course)

Scholarships (undergratuate):

T. Eaton Co. Limited Scholarship -- $350.00
(highest standing in first year, minimum average 75%)
Hudson's Bay Company Award (tuition and employment)
(second year Interior Design)
C-I-L Paints Division Scholarship -- $350.00
(highest standing in third year Interior Design)
Isbister Scholarship -- $150.00 in Interior Design
Peggy Markell Memorial Bursary

Prizes:

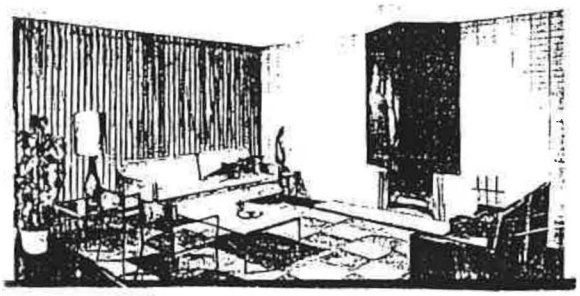
Blumcraft Prize in Interior Design
(best use of aluminum railings and grilles)
J. G. Fraser Limited -- Summer Sketching Prizes
Globerman Chair Prize
(best lounge chair)
Lackawanna Leather Company of Canada Limited -- 2 Prizes
(design using leather)
Parkhill Bedding Limited -- Prizes totaling $100.00
(upholstered furniture designs)

8. EXAMPLES of STUDENT WORK -- VERTICAL STREAM IN DESIGN-ID

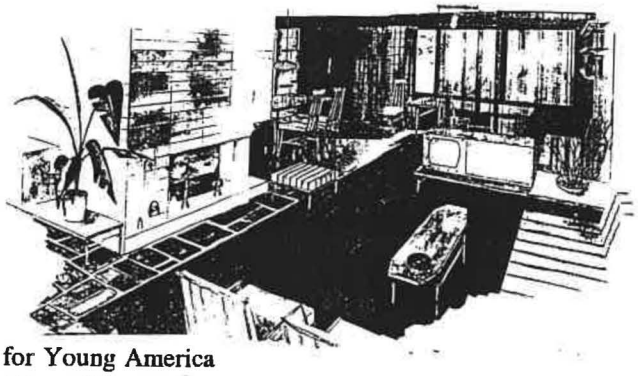
Section B-8 in Chapter II (pages 52, 53, 54) shows the subject matter of the Vertical Stream in various years of Design-ID. (see page 32)

1st year: Design I-ID Abstract Design (not shown)
Interior Drawing Drafting--plan, elevation, section, perspective

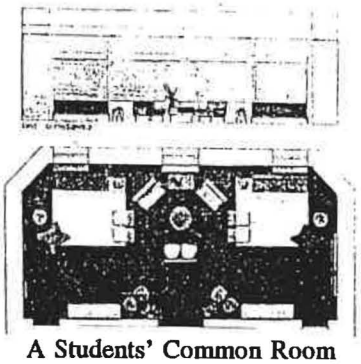
2nd year: Design II-ID Simple areas involving human activity, simple circulation and modest requirements: the various rooms of a house, a single office or an exhibition booth.



A Living Room

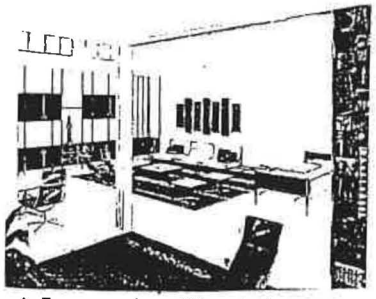


A Home for Young America
AID Student Competition
Honorable Mention

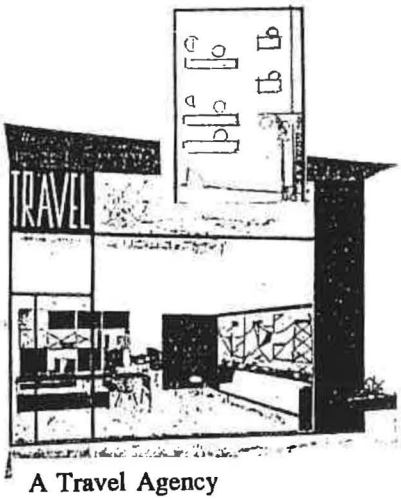


A Students' Common Room

Living Area
for a City House

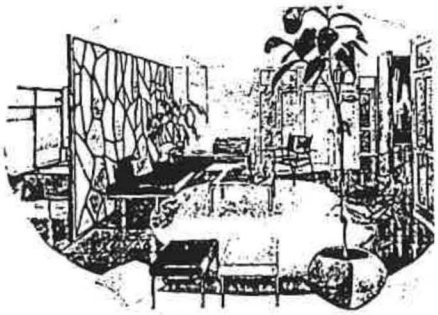


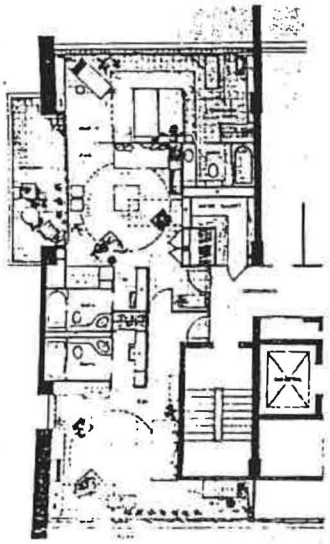
A Lounge in a Hospital



A Travel Agency

Resort Hotel Suite

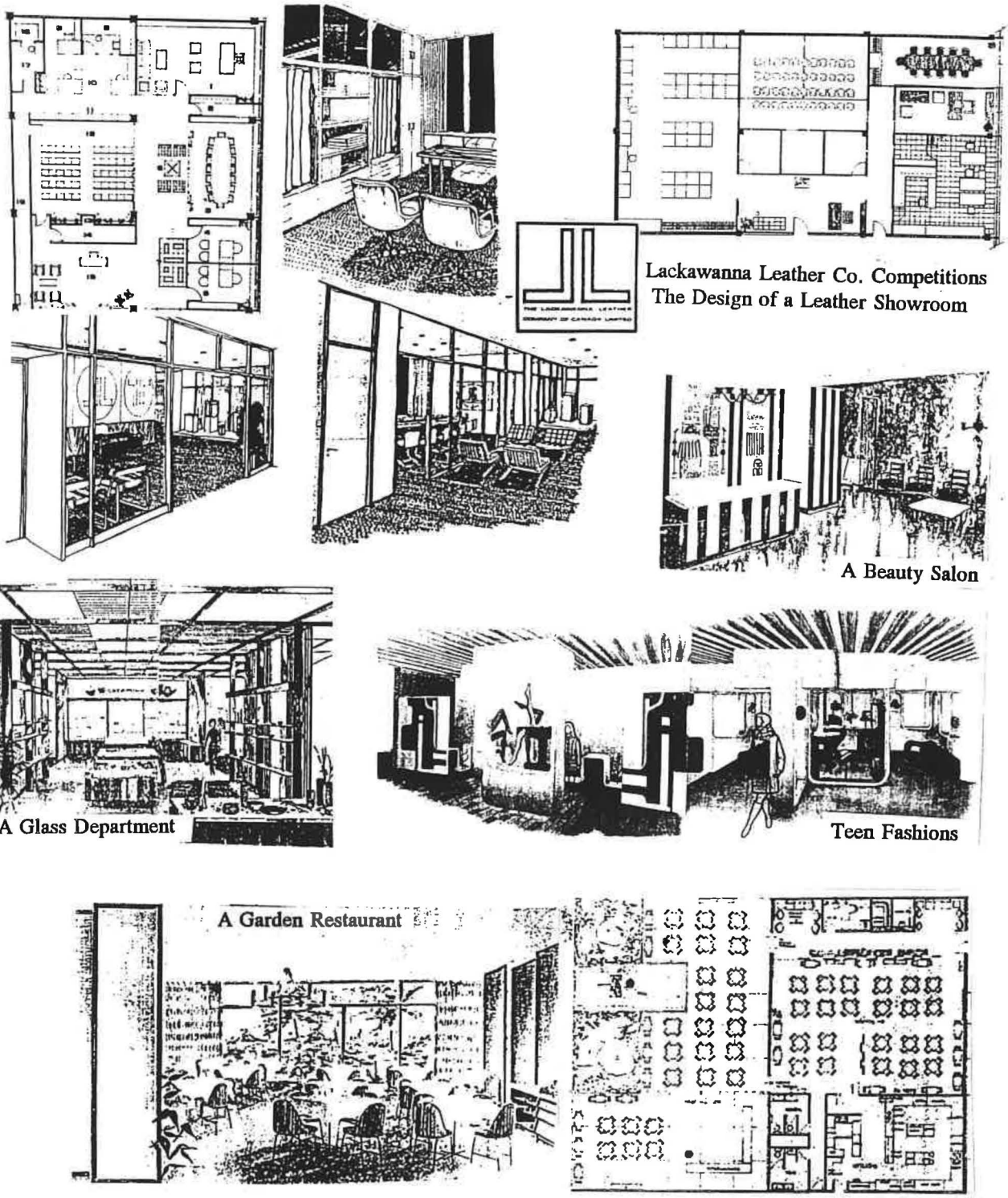




(B. Curriculum and other Department Details, continued) 1958 -- 1977

Examples of the Vertical Stream in Design -ID

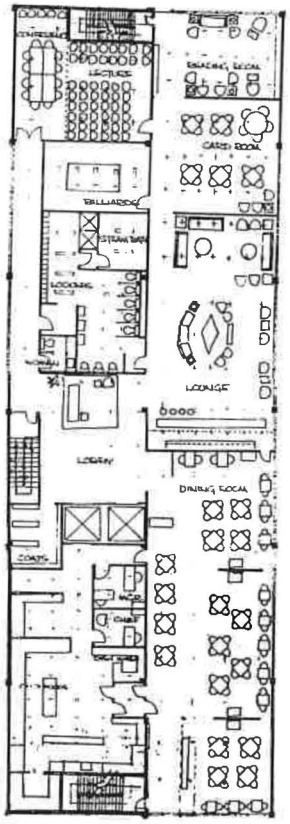
3rd year: Design III-ID Large interiors, interrelated spaces, involved circulation: commercial projects; sales outlet--shop, restaurant--dining and kitchen, cocktail lounge or coffee shop, suite of offices, lobby/lounge/reception in office building or hotel, house planning.



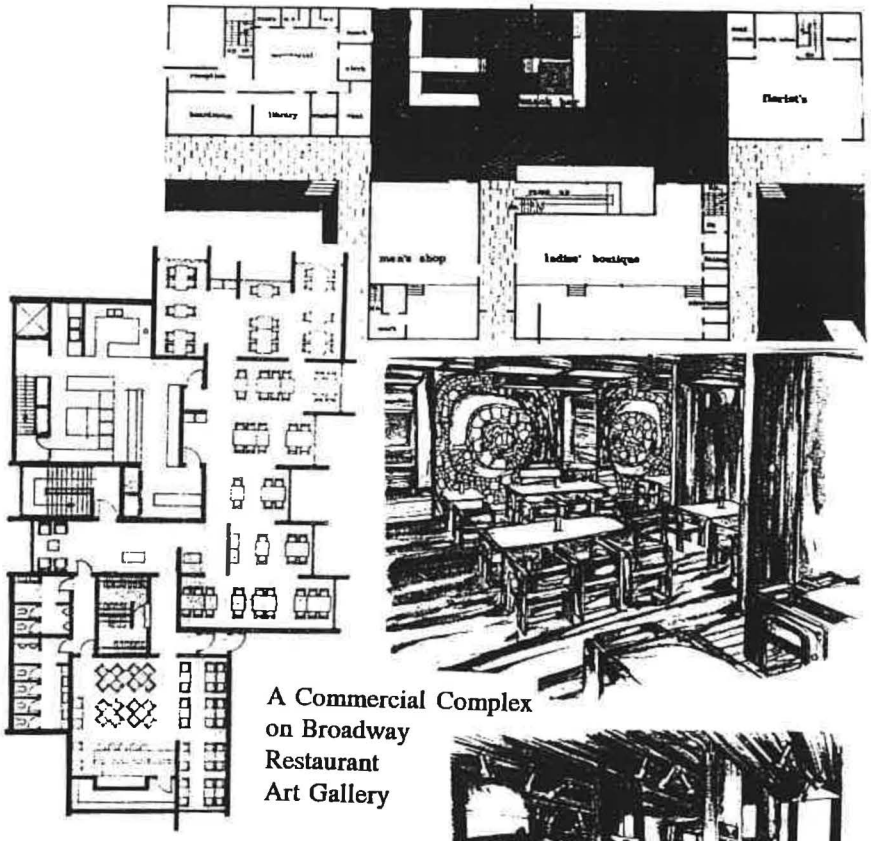
(B. Curriculum and other Department Details, continued) 1958 -- 1977

Examples of the Vertical Stream in Design-ID

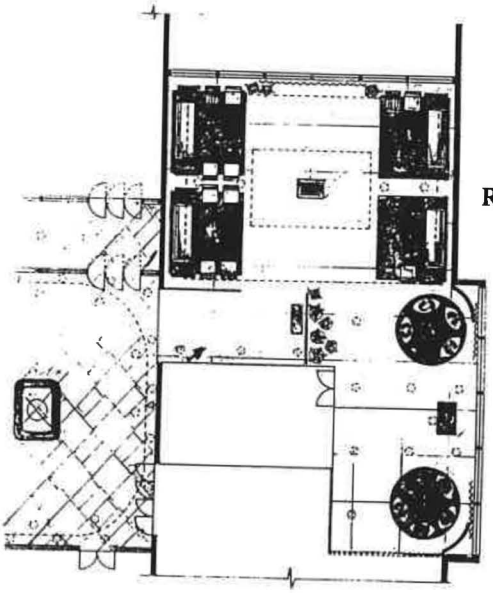
4th year: Design IV--ID Large complex installations, special needs interiors, corporate image: department store or shopping centre, main floor of large hotel, a large city club, offices for a large firm, senior citizen and hospital accommodation.



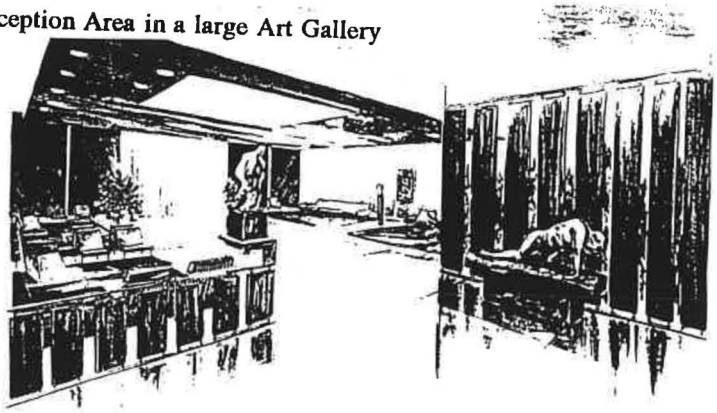
A Men's Club



A Commercial Complex
on Broadway
Restaurant
Art Gallery



Reception Area in a large Art Gallery



(B. Curriculum and other Department Details, continued)

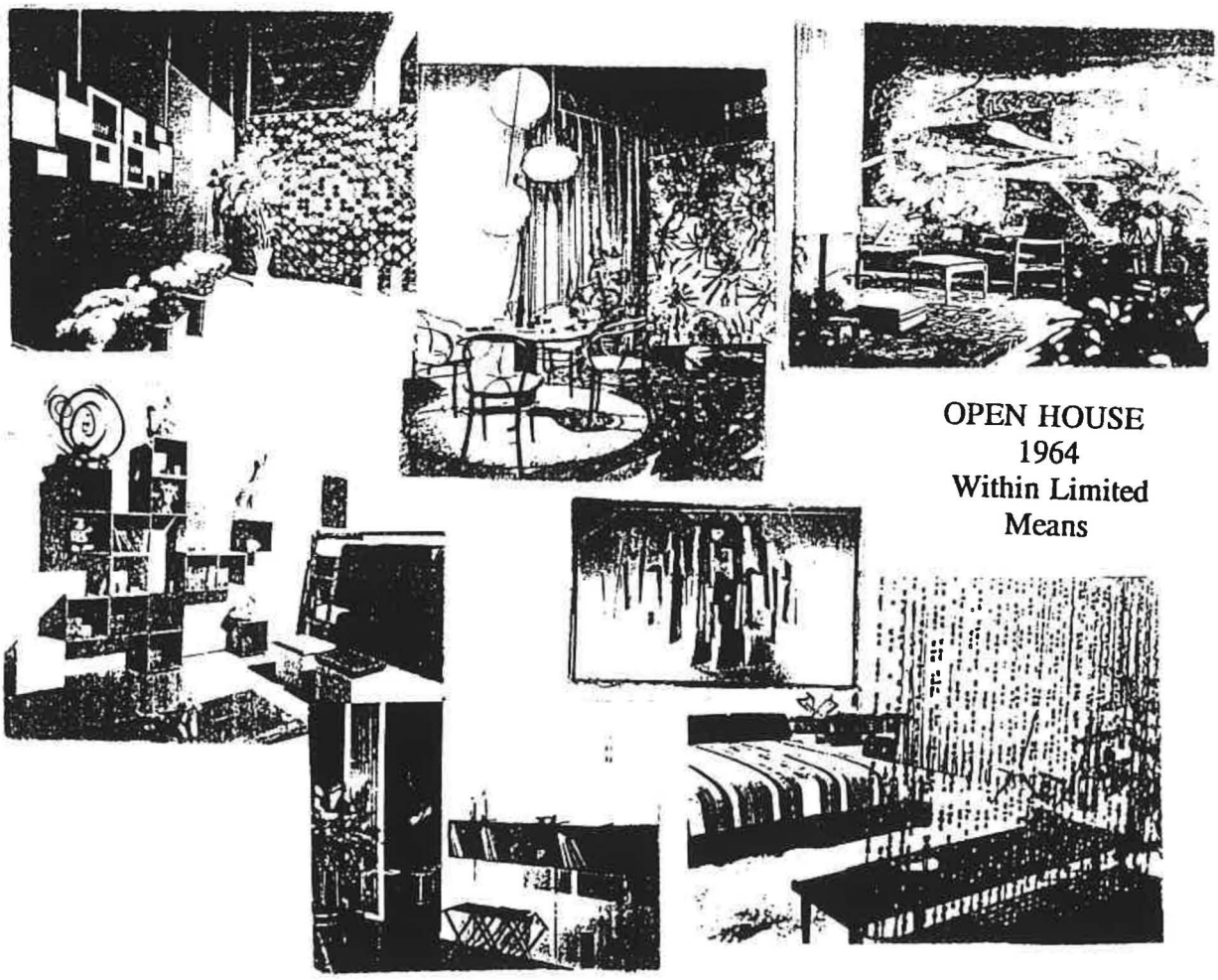
9. STUDENT ACTIVITIES 1958 -- 1967

The Annual OPEN HOUSE

The new Architectural building was displayed to the Winnipeg general public each year in the "Open House", a joint effort of the whole School/Faculty of Architecture.

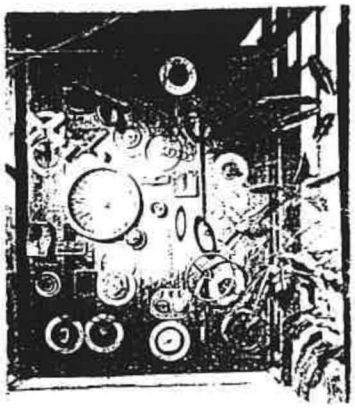
The second floor studios were filled with Design problems from both Architecture and Interior Design. There was usually a travelling exhibition in the main floor central space. The "Good Design" shows of the '50s were transferred to the large Jury room in the Architecture building basement. Again Professors Chrabaszcz and Austmann and the second year students with Professor Marshall supported by the rest of the Interior Design Department, created inspiring spaces. The Jury room was about the same size as the Art Gallery space of the '50s, but was more flexible. Usually residential experiences of very professional level were presented, using furnishings borrowed from Winnipeg outlets or sometimes designed and made by the students (butter boxes at 30 cents each).

The whole effort was very popular and on "Open House" day, there were always long lines of Winnipeg public waiting to view these displays.

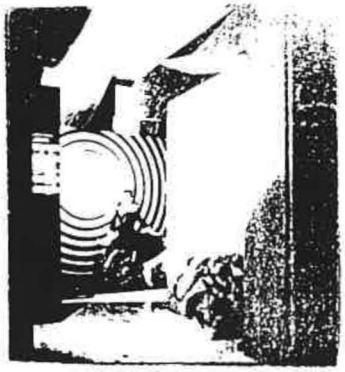


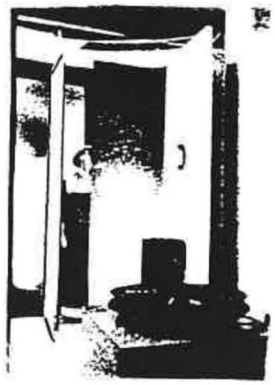
OPEN HOUSE
1964
Within Limited
Means

OPEN HOUSE 1965
(Interior Design)



OPEN HOUSE
(Interior Design)
1966





FIELD TRIP

As Winnipeg was far from other large urban centres, a week long Field Trip was arranged each year to visit Minneapolis/St. Paul, U.S.A. Most of the expenses (bus, hotel furnished by it, entrance fees, but not food) were covered by the University by a $10.00 levy on each ID student's tuition fees. Visits were made to museums, art galleries, exhibitions, commercial and residential buildings both historical and contemporary. Usually a ticket to a production at the Guthrie Theatre was included for each student.

PUBLICATIONS;

TECS AND DECS -- by SAS, highlighted affairs of the School.

PERSPECTIVE -- also under SAS sponsorship, a more serious publication with at times articles by world famous Architects.

BROWN AND GOLD -- a yearly publication by the University Students' Union, included graduate and many other pictures.

THE MANITOBAN -- The University weekly newspaper, covered student opinions and activities. Student Editorical Board.

(B. Curriculum and other Department Details, continued)

10. MASTER OF INTERIOR DESIGN DEGREE 1958 -- 1967

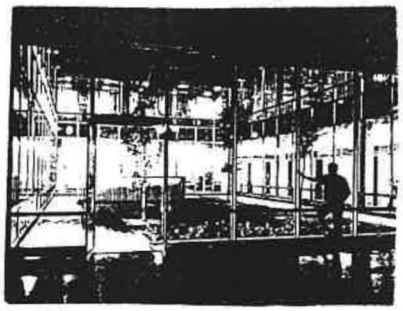
In the early '60s, Dr. Hogg from Graduate Studies and Dean Russell from Architecture, seeing the well-established, strong Bachelor of Interior Design programme being presented at Manitoba, suggested that it was reasonable to consider planning for a Master of Interior Design degree. As there was only one member on the Interior Design staff with a Master's Degree at that time, (Joan Harland, M.A.), plans were made to remedy this by encouraging staff members to take Sabbaticals and earn Master's degrees at other Universities. These plans didn't take place until the '70s however, because of the change of Dean and the development of the Environmental Studies course.

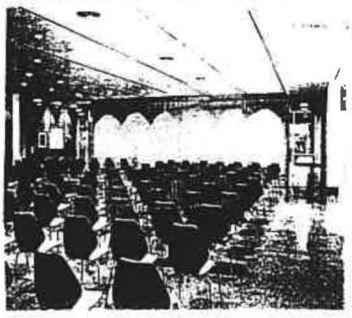
The Master's degree in Interior Design would have been based on the 4-year Bachelor of Interior Design course in existence. This planned 1-year graduate level course would allow for the Research development which was not possible in an undergraduate course where students were still learning the details of Interior Design topics. This graduate programme in Interior Design would bring together knowledgeable people in Interior Design (BID or equal) with knowledgeable people in other fields for research and documentation, would provide for further experience in specific areas of Interior Design specialization or for training in Education in preparation for the teaching of Interior Design at University.

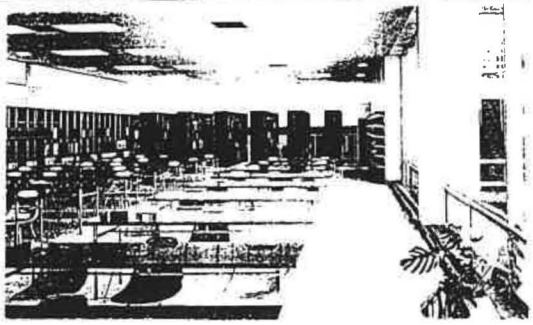
C. FACILITIES

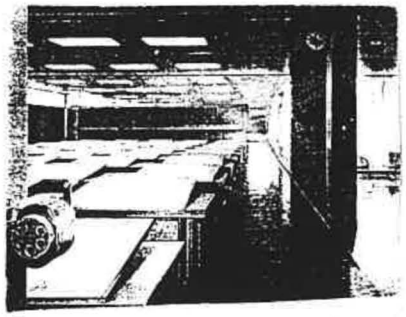
1. PHYSICAL ENVIRONMENT -- ACCOMMODATION 1958 -- 1967

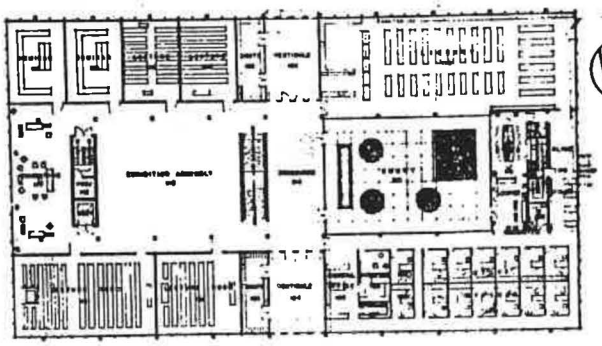
In February 1957, the Manitoba Legislature approved a capital grant for the construction of a SCHOOL OF ARCHITECTURE Building. Construction began in the spring of 1958, and in July the Canada Council made a grant of $500,000.00 from its University Capital Grants Fund. The total cost of the building, excluding furnishings, was $915,000.00. The new building was occupied at the opening of the 1959/60 session, and the official opening ceremony took place on November 8 1959. The building, the first in Canada to be designed and built for the exclusive use of a School of Architecture, provided studios, drafting rooms, lecture rooms and offices for the staff of Architecture, Interior Design and the graduate courses in Architecture and Community Planning; a space that could accommodate 350 students. It also included the Architecture Library, a woodworking/machine shop, a photographic laboratory and student and staff lounges. The main floor was raised 6'- 0" above the ground, as a precaution against a flooding such as the 1950 devastation. The architectural firm responsible was Smith Carter Searle Associates. Ernest Smith and Dennis Carter were both graduates of the School. Design Architect was James Donahue who was on the Architecture staff and the Interior Designer was Grant Marshall who was both a graduate of the Department and on the Interior Design staff.



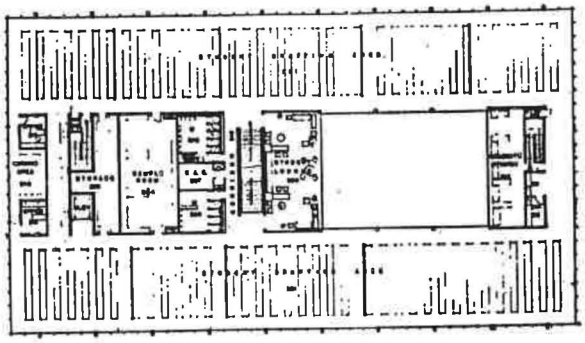








MAIN FLOOR PLAN



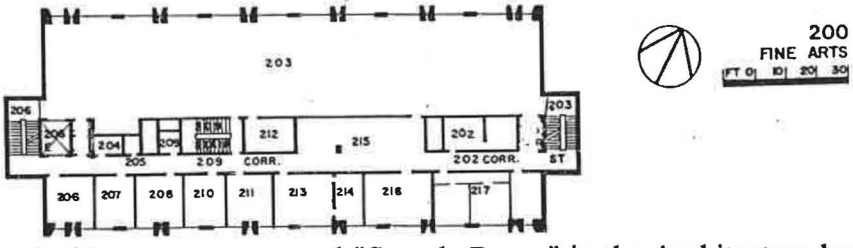
SECOND FLOOR PLAN

(C. Facilities, Architecture building, continued) 1958 -- 1967

All years of Interior Design occupied the north studios on the second floor. All years of the course were together and freshmen could see the work that the upper classes were doing, and get to know them. Some Interior Design staff offices were on the main floor, but as all Interior Design staff taught in several different years, staff and students knew each other well.

FINE ARTS BUILDING (later named the FitzGerald Building)
The Architecture Building (1958/59) had been designed to accommodate all undergraduate students. However, in a very few years, with the growth in the size of all courses and the introduction of Environmental Studies, it was again necessary to find accommodation elsewhere. Environmental Studies studio classes were placed in Hut J (64/65).

In 1964/65, a Fine Arts Building was built to the west of the Architecture Building (connected by tunnel). The building was again designed by Smith Carter Searle, Associates. Valdis Alers was Design Architect and Betty Ann Buchanan was the Interior Designer. Both Val and Betty Ann were graduates from the Faculty. The second floor of the new building had been especially designed to accommodate some Interior Design Studios. Though not large enough to provide for all years, it gave a very large, flexible studio area that could be divided by movable screens, with space for approximately 180 work stations. also staff offices, staff and student lounges, a small lecture room and a sample room. Interior Design staff connected with the classes in the Fine Arts Building were accommodated in the building. Most lectures were still given in the Architecture Building but there was a well-equipped lecture room in the basement of the Fine Arts Building. The accommodation was very good but it meant that the Department of Interior Design was split for the first time in 65/66 when first and second years moved into the new building, leaving the third and fourth years Interior Design in the Architecture building. This meant a weakening of the sense of the Interior Design unit as a Department.



Sample Room There had been an area named "Sample Room" in the Architecture building where some materials were to be found, but no one was placed in charge. With the new building, a similar thing occurred. This very necessary area was named "sample room" and many Interior Design samples were moved there, but with no one identified as being continuously in charge, the room usually lacked organization.

2. LIBRARY 1958 -- 1967
The Architecture Library was reassembled on the Main floor of the Architecture Building and also in the basement. This was a large, open-shelf library with a large reading room provided with many current magazines for reference.

(C. Facilities, continued)

3. BUDGET 1958 -- 1967

The Vice-president (Academic) and the Dean set up each Department's Budget. The spending of the independent Interior Design Budget was in the hands of the Head.

Areas included:

A. Academic

Full-time and part-time staff on annual appointment (tenure was awarded 1968)
Lecturers and critics, part-time sessional appointments
Student assistants

B. Other allotments

Supplies, expenses and equipment

STAFF The Faculty Council of 65/66 had the following full-time members:

Architecture and Environmental Studies 24
Interior Design 8
City Planning 3

Interior Design: 1958 -- 1967

Full time staff (tenure was awarded 1968)

Joan M. Harland -- Head, Department of Interior Design, Introduction to Interior Design, History of Art I, Design and Theory, Graphic Presentation, History of Furniture I and II

Joseph J. Chrabaszcz -- Design and Theory, History of Art II, Graphic Presentation, Professional Practice

Donald L. Dunklee -- Furniture Design and Construction, Colour II, Professional Practice, Design and Theory

Raquell (Austmann) Chrabaszcz -- Applied Design, Materials of Interior, Design II-ID, Interior Workshop.

Grant Marshall -Interior Drawing, Colour I, Graphic Presentation, Design and Theory

'64 -- Ronald Veitch -- Interior Drawing, Furniture Design and Construction, Interior Detailing, Design and Theory, Building Materials and Equipment

'67 -- Dianne Jackman -- Design and Theory, Materials, Professional Expression

'65 -- Jill (Pilgrim) Brooks -- Design I-ID, Theory I-ID, Applied Design

'66 -- Joan Morse -- Design I-ID, Applied Design

Part-time Sessional staff and those from other Departments:

'60 -- Janice Baumann -- Design III-ID, Theory of Design III-ID

'63 -- Cynthia Coop -- Design and Theory, Graphic Presentation III-ID

'58 -- Elaine Dirnfeld -- Design and Theory

'58 -- Nora Gerhardt -- Design and Theory

'46 -- John Graham -- Industrial Design, Design I-ID

'46 -- Elizabeth (Spence) Gillespie -- Design and Theory

(C. Facilities, continued)

4. CALENDAR OF EVENTS 1958 -- 1967

1959 Sept. The new School of Architecture Building was open for classes.
Nov. The "Open House" celebrated this event.

1963 "Day and Night" a piece of sculpture by Cecil Richards A.R.C.A. (School of Art) was installed at the north entrance.

1963 50th Anniversary of the founding of the Department of Architecture at the University of Manitoba.

and

1963 The University Senate established the Faculty of Architecture with two undergraduate Departments: Architecture and Interior Design.
At a special Convocation to mark these events, Sir Basil Spence, Architect of the new Coventry Cathedral, England, was awarded an honorary degree.

1965 May The Ceramic Mural by Jack Sures, B.F.A., M.F.A. was installed in the Lobby of the Architecture building. It was presented by students and staff of the Faculty to celebrate the School becoming a Faculty and in order to honour the new Dean John A. Russell.

1965 An Exhibition of the works of Le Corbusier: photos, models, sketches was shown in Winnipeg. (financed by a grant from Canada Council)

1966 Feb. The Senate established the 3-year undergraduate programme leading to the degree of Bachelor of Environmental Studies. The first class graduated in 1966.

1966 Dec. John A. Russell died suddenly, a great loss for the Faculty and particularly for the Department of Interior Design. He had been instrumental in establishing, developing and supporting Interior Decoration/Design.

1967 The Architecture Building was named the "JOHN A. RUSSELL Architecture Building" in honour of the first Dean of the Faculty of Architecture.

THE SILVER RING CEREMONY -- At each May Convocation, this ceremony took place immediately after Convocation in the Architecture Building, centre space or courtyard. Each graduate was given a Silver Ring to denote that he/she was a Bachelor of Interior Design of the University of Manitoba. This ceremony was set up by Dean Russell and has continued to the present. A similar ceremony was conducted for Architecture graduates.

During this decade, President Hugh H. Saunderson was instrumental in upgrading salaries and establishing the present pension system. There were several times when extra money was put into the system by the University to increase salaries where inequities occurred. The Interior Design staff always qualified for raises. (see page 92)

D. THE PROFESSION

I. LIST OF GRADUATES

The HOOD -- is of the simple or Oxford shape approximately 48 inches in total length. It is of rayon or silk ribbed material or poplin in black and is edged with white rabbit fur or white borg and bears a narrow soutache braid of green rayon on the black material one and a half inches from the rabbit skin edging. The Hood shall have a distinctive coloured lining:

Bachelor of Interior Design -- peacock green -- colour 5B6 5/6

BACHELOR OF INTERIOR DESIGN -- 1959

Castello, Geraldine May

.....(University Gold Medal)

Anderson, Nancy Carol
Brook, Margaret Ann
Castello, Geraldine May
Cherry, Cynthia
Embury, Eyton Margaret
Gilliat, Marilyn Gail
Hardy, Janet Takas
Hutchinson, Doris Elaine
Leslie, Judith Anderson
Neish, Audrey Prettie
Nugent, Doris Irene
Rudd, Onalee Carroll
Shackell, Stanley Claude
Watkins, Christine Louise

BACHELOR OF INTERIOR DESIGN -- 1960

King, Margaret-Rose

.....(University Gold Medal)

Bach, Frances Drummond
Bloom, Mara Joan
Fineblit, Shirley Esther
Finkleman, Nancy Sondra
Harlow, Barbara Anne
Jackson, Sharron Jewel
Koman, Leah
Laurence, Pamela June

BACHELOR OF INTERIOR DESIGN-- 1961

Charach, Elaine Sharon
Ellefson, Lynne Patricia
Fairfield, Linda Joyce
Gordon, Estelle
Grist, James Gordon
Keith, Brenda Joan
McClure, Janell LaVern
McEwen, Marcia Kathleen Joyce
White, Judith Rae

BACHELOR OF INTERIOR DESIGN -- 1962

Aubry, Bernard
Barnhill, Byron Brunswick
Counsell, Judy Sue
Duncan, Joanne Isabella
Hammer, Emma Dianne
Ketchen, Gloria Louise
Lewis, Gwendolyn Isabel Ann
Patton, Joan Elizabeth
Telfer, Margaret Louise
Wheatley, Margot Isabel

BACHELOR OF INTERIOR DESIGN --1963

Hunter, Gayle Ann

.....(University Gold Medal)

Billinkoff, Marcia Charlotte
Bourbonniere, Sylvia Marie
Francis, Derek Ralston
Gray, Linda Carol
Hallett, Keith Edison
Linhart, Judith Merle
Mobberley, Susan Ruth
Obrotża, Lydia Maria
Pilarski, Lucy Cecile
Polanski, Evelynne Yetta
Robertson, Maureen Pearl
Ryk, June Anne

(List of Graduates, continued)

BACHELOR OF INTERIOR DESIGN -- 1964

Lewis, Linda Lloy

.....(University Gold Medal)

Anderson, Shirley Ann
Bingham, Lynne Christine
Burns, Margaret-Anne
Cameron, Elspeth
Campbell, Margaret Gladys
Eyvindson, Carol Margaret
Freund, Frances Rhoda
Fromson, Joyce Sandra
Fuller, George Robert
Gillespie, Barbara Jane
Gunn, Andrea
Hegan, Mary Muriel
Hyde, Cynthia Joan
Kettner, Faye Lynne
King, Sybil Amaryllis
Oliver, Janice Marion
Pilgrim, Jill Constance
Ramsey, Annetta Joan
Roy, Sandra Gail
Singer, Roslyn
Stevenson, Margaret Joyce
Thomson, Robert Wayne
Treusch, David Luther

BACHELOR OF INTERIOR DESIGN -- 1965

Bagdan, Donna Jean
Blair, John Edward
Bremness, Lesley Joan
Brown, Shirley Ann
Burns, Janet Barbara
Butchard, Elaine Grace
Caplan, Ava-Gail Carol
Finch, Leland Bertram
Fraser, Barbara Jean
Hall, Alexander Douglas
Howell, Shirley Louise
Ledingham, Robert McKee
London, Belva Patricia
MacAulay, Joyce Margaret
McCleave, Patricia Porter
McIntyre, Jo-Anne Margaret Elizabeth
McKiechan, Mary-Anne Estelle
Penny, Linda Myrtle
Shaw, Michèle Ida-Jane
Smallakoff, Daniel
Wolinsky, Karen Faye

BACHELOR OF INTERIOR DESIGN -- 1966

Allan, Hugh David
Bowering, Daphne May
Cooper, Patricia Ann
Fahy, Sharon Diane
Fromson, Gail Lynne
Gordon, Grace Athene
* Henwood, Dale Gordon
Keltie, Mary Joyce
Kent, Ariane Esther
Kutcher, Terrance Robert
Morse, Joan Carroll
O'Brien, Nancy Jane
Oseén, Eleanor Lucille
Samson, Margret Elizabeth
Schell, Dolores Fay
Smith, Edward Jacob
Thorndale, Judith Ilene
Wolfe, Sharon Anne

*Dale Henwood was killed when he stepped out from behind a car. His parents set up the DALE HENWOOD LECTURESHIP FUND which enables the Department to sponsor an important Interior Design lecture each year.

BACHELOR OF INTERIOR DESIGN -- 1967

Petrie, Paul Eric

.....(University Gold Medal)

Brunsdon, Belva Iola Elizabeth Elaine
Corey, Barry Samuel
Dobson, Brentley Ernest
Dunster, Beverley Margaret Joan
Howe, Karen Merrill
Hunt, Katharine Joan
Pollock, Phyllis Marilyn
Raycroft, Sharon Maria
Reid, Beverley Anne
Reynaud, Linda Leah
Scott, Lynda Irene
Sempreboni, Maria Pia Giovanna
Stewart, Dana Gayle

(D. The Profession, continued)

2. EMPLOYMENT AFTER GRADUATION 1958 -- 1967

No file for this decade has been found, but the D-2 section "Employnment after Graduation 1948 -- 1958" (page 30), and the D-2 "Employment after Graduation 1967 -- 1977" with percentage of graduates in each area (page 100), suggest appropriate information for this period.

(D. The Profession, continued)

3. PROFESSIONAL ORGANIZATIONS 1958 -- 1967

The STUDENTS ARCHITECTURAL SOCIETY (SAS)
The undergraduate students from the Departments of Architecture, Interior Design and after 1963 Environmental Studies, worked together in this very active Student Society.

INTERIOR DESIGNERS INSTITUTE OF MANITOBA (IDIM)
In Winnipeg the professional organization, the Interior Designers Institute of Manitoba, continued to grow. Department of Interior Design staff contributed their time and abilities by holding offices and by being involved with the activities such as trade shows and continuing education.

INTERIOR DESIGN EDUCATORS COUNCIL (IDEC)
Contact with other Interior Design Schools on the continent increased during this decade. Since 1951, when four Interior Design professors from Manitoba attended the American Institute of Decorators (A.I.D.) annual meeting in Grand Rapids Michigan (see page 27), Manitoba had maintained a contact with A.I.D. through an Education affiliate Membership. In 1962, there was a meeting of these affiliates called by A.I.D. in Chicago to try to establish an organization of Interior Design Educators. The 34 Educators who attended opted to form their own group, feeling they didn't want to have strong links to any organization of a large group of practicing Decorators. Manitoba was represented at this meeting by Joan Harland. The next year (1963) at a meeting in Philadelphia, the INTERIOR DESIGN EDUCATORS COUNCIL (IDEC) was established. Yearly meetings occurred at various cities, sponsored by the Design School in the neighbourhood:

in 1964 -- at Cincinnati, hosted by the University of Cincinnati, School of Design.
59 members attended. Joan Harland addressed the meeting outlining the Vertical Stream format of teaching of Interior Design being developed at the University of Manitoba.

in 1965 -- in New York, the meeting was sponsored by the Pratt Institute. Members were interested to hear that the University of Manitoba awarded a Bachelor of Interior Design degree. Most of the American Universities awarded a Bachelor of Fine Arts or a Bachelor of Home Economics with a major in Interior Design.

in 1966 -- at Purdue University.

in 1967 -- at Michigan State, in East Lansing. 87 members attended.
Joan Harland attended these four meetings.

The Interior Design Educators Council was dedicated to the advancement of education and research in Interior Design, to the exchange of information, improvement of educational standards and the growth of the body of knowledge relative to the interior environment. IDEC concentrated on the establishment and strengthening of lines of communication amoung individual educators, practitioners, educational institutions, and organizations concerned with interior design education.

RECAP 1958 -- 1967 by Joan Harland, Head, Department of Interior Design

(The "Recap" is a most important part of this History. The rest of the Chapter indicated in a factual manner the direction the Department was taking, but the "Recap" emphasized the questions which the Head felt were important.)

In 1958, the University of Manitoba changed the name of CHAIRMAN of the Department to HEAD. The job description in Interior Design didn't change, this meant the Head had an extremely heavy teaching load and did whatever administration was needed and could be managed. The Dean's Office picked up the slack. There was full support, understanding and active help from Dean Russell and Interior Design was given a separate Budget.

INTERIOR DESIGN / ENVIRONMENTAL STUDIES It was found that Architecture required another year's study beyond the five year Bachelor of Architecture course being offered, and yet, six years study to a first Bachelor's degree seemed extreme. Plans were made to divide the stream into a 3-year Environmental Studies course and a 3-year Architecture course. These were both planned at first at the Bachelor's level but Architecture was quickly changed to a Master's course. In September 1963, all entering students intending to study Architecture or Landscape Architecture had to register for the 3-year curriculum leading to the degree of Bachelor of Environmental Studies. In February 1966, the 3-year Bachelor of Environmental Studies course was approved by Senate.
When this was being planned there was strong pressure from Environmental Studies and Architecture to have the Interior Design course take on the Architecture structure also. The main reason given was, so that the format of all Departments could be the same, without any knowledge of how the Interior Design Department had developed through the years, what the programme entailed or what the profession needed. At one Faculty Council Meeting through sheer force of numbers (see Faculty Council composition, page 60), the Faculty Council passed the Motion that all Interior Design students should take Environmental Studies first, with 2 or 3 years after Environmental Studies being devoted to the study of Interior Design. The Department Head of Interior Design objected strenuously, and Dean Russell allowed the Department to decide its own fate. A majority of the Interior Design staff voted to retain the 4-year programme and remain separate. Design I-ID and Theory of Design I-ID classes of first year had always been common with architecture students as the basic elements of design were studied. Specific information about Interior Design was given in all other subjects in first year Interior Design. All upper year professional subjects in the course were taught by Interior Designers. Graduates in Interior Design entered a very varied field (see page 100), only about 15% of graduates went into architects' offices and those positions were always junior, as the by-laws of MAA prohibited anyone but an Architect and Engineer from being a partner in an architectural firm.

HORIZONTAL RELATIONSHIPS in Interior Design course
These were very productive years, when the subjects of the Interior Design course were analyzed and honed to produce a unified area of Interior Design education.
Having established the Vertical Stream of Design in 1948/58, this 1958/67 decade was spent refining the HORIZONTAL RELATIONSHIPS between various subjects in each year to make sure that the students received the information that was necessary for the Vertical Stream core

of Design at the right time to function efficiently.

First Year

INTERIOR DRAWING provided the information and experience needed to express Design ideas graphically in several different techniques. The upper years required this strong drafting experience to provide the sense of interior spacial concepts and the sense of scale awareness so necessary to the Interior Designer.

MATERIAL OF INTERIORS A survey of materials, textiles and woods, floor and wall coverings, all materials which would be needed for Design II-ID problems.

COLOUR I The theories of colour used by all Interior Designers in all installations.

APPLIED DESIGN Decorative background of accessories and the techniques used to produce materials to be used in Design II-ID and later.

HISTORY OF ART Examples of Art were analyzed using vocabulary from Design and Theory

Second Year

GRAPHIC PRESENTATION II Water colour technique which could be used in Design II-ID presentations.

FURNITURE DESIGN AND CONSTRUCTION Given to enable the student to make informed choices of furniture and cabinets and to detail these if necessary.

COLOUR II The mixing of paint being specified in Design Problems.

INTERIOR WORKSHOP Practical experience in refinishing wood and making draperies and accessories with information about various crafts and finishes.

Third Year

GRAPHIC PRESENTATION III Various other techniques that might be used in presenting Design III-ID solutions.

BUILDING MATERIALS AND EQUIPMENT Providing an understanding of the structures encountered in the commercial buildings in Design III-ID, together with the knowledge of heating, plumbing, lighting systems required in Interior Design. Frame construction of houses was also studied; these systems were used for the houses planned in Design III-ID.

INTERIOR DETAILING This course had been recommended by graduates working in the field. It provided the experience necessary to produce working drawings of interior construction and details, partitions and built-ins specified for the commercial installations of Design III-ID.

THEORY OF DESIGN III-ID and THEORY OF DESIGN III-ID Half of each of these Theories was given over to lectures about modern theories of art and design and the works of contemporary Architects and Designers. The other half of each Theory was used to explore in greater detail, the general topics of the Design problem. Quick solutions were developed by means of two-hour sketch problems on associated topics. For example with a Restaurant Design problem in Design III-ID, the Theory of Design III-ID assignments would be: coffee shop, cocktail lounge, cafeteria, commercial kitchen or design of menu and match book ("quickies"),

In the last few years of the decade 58/67, MAY/JUNE MEETINGS for all full-time Interior Design staff were introduced. The Vertical streams and the Horizontal relationships were discussed and examples were shown of the work in the various courses. These meetings were held in order that all staff could contribute in the development of the Interior Design programme, and so they could see what was being done in the various years. This was particularly necessary when the Department was split between the two buildings. These meetings have continued to be held in succeeding decades.

Through our affiliation with IDEC, we became knowledgeable about other Interior Design courses. We were very interested to find that the Interior Design course at the University of Manitoba was one of the best organized and most modern, and one which provided a more complete training than most schools on the continent. We found that University Interior Decoration/Design departments could be affiliated with schools of: Home Economics, Fine Arts, or Architecture. Association with an Architecture Faculty seemed to provide the best background (in our estimation). Basic Design, Theory and Drafting were the best foundation subjects, as long as they were directed towards Interior Design concepts and requirements and the total Interior Design course was being taught by professional Interior Designers.

ACCOMMODATION The new Architecture building provided very desirable accommodation for the Interior Design Department. The large flexible studio area on the north side of the building was used by the various years of Interior Design. The work of all years in the department could be seen displayed on the outside walls or on desks as students' Design problems progressed. The basement "Jury" room also allowed ample space for other activities. Some staff offices were on the ground floor but students got to know all staff because of the many subjects that were taught by each staff member. However with the introduction of Environmental Studies and the increase in the sizes of all classes, it became necessary to make provisions for studios in other locations. Environmental Studies studios were placed in Hut J, and in 1965 first and second years of Interior Design went to the second floor of the Fine Arts building, while third and fourth Interior Design stayed in the Architecture building. The accommodation was excellent but this splitting of the Department into two sections broke the former unity; it was necessary but very unfortunate.

On December 28 1966, John A. Russell died. Dean Russell had been a strong support for Interior Design, believing in the integrity of the profession and offering his full support. It was due to his efforts that the Department was established and developed and his death was a very heavy loss. Fortunately by that time, the Department of Interior Design was well established with a strong enthusiastic staff, most of whom were totally committed to the development of the profession and we were able to add in the early part of the next decade other staff members of like attitude.

CHAPTER III BACHELOR OF INTERIOR DESIGN 1967--1977

Officers: Roy E.Sellors, Dean, Faculty of Architecture 1967--1973
John W. Graham, Acting Dean, Faculty of Architecture 1973 -- 1974
Jack M. Anderson, Dean, Faculty of Architecture 1974 -- 1979
Joan M. Harland, Head, Department of Interior Design 1958 -- 1976

The format of each of the five chapters is the same. Each chapter classifies the many areas of activities within the Department and describes the stages of development in each period. In order to identify the subjects of the course and to study the changes made each decade, the first part of each chapter has been divided under "Curriculum" into:

list of the subjects and descriptions at the start of the period,
list of the subjects and descriptions at the end of the period,
identification of changes, deletions and additions.

CHAPTER III

A, STATEMENTS of INTENT and PHILOSOPHY 1967 -- 1977

Joan M. Harland, Head, Department of Interior Design (70/71 calendar)

"The four-year course in Interior Design is designed to prepare the graduate to enter the professional field field of Interior Design. Being more than just a "decorator", the interior designer must be equipped to analyze the requirements of the client and to interpret them in a planned arrangement of integrated spaces designed for use. Further, he must be able to create interior settings whose line, form, pattern texture, colour and light will be so coordinated into a harmonious whole as to create the most appropriate setting for specific activities.

To do this, the designer must not only be acquainted with the historic background and development of architecture, interior decoration, furniture and the fine arts, but he must have a knowledge of architectural form, interior design, building construction, furniture design and construction and the many materials, old and new, which are available,. In addition he must have facility in the rapid and of effective presentation of sketch ideas, ability to draft these ideas accurately and to present them graphically for the client.

To meet these requirements, the curriculum is closely allied to that in architecture, with major courses in theory of interior design and practical studio problms in designing for specific conditions and requirements. These subjects are supplemented by courses in drafting, graphic presentation, history of architecture, painting, sculpture, furniture, also in building mateials and equipment, colour iheory and industrial design."

Joan M. Harland, Head, Department of Interior Design (76/77 calendar)

"The interior designer is concerned with the immediate environment and works to provide designed spaces that will best suit the individual's requirements, both physical and aesthetic. The interior designer must be able to analyze the problems completely, develop the best solution, supervise installation and work in cooperation with other specialists in the architectural field.

The programme is offered under four headings:

Creative Design
Major courses in theory and studio problems in design for specific conditions and requirements.

Technical Knowledge
Drafting and detailing, graphic presentation, materials, equipment and structure of buildings.

Humanities
Historical (including contemporary) background in theory, art and design with selected courses from the Faculty of Arts programme.

The Profession
Professional practice and procedure in the field of interior design.

B. CURRICULUM and other DEPARTMENT DETAILS 1967 -- 1977

1. ADMISSION requirements to the cours: 67/68
   Manitoba Senior Matriculation (Grade XII) see page 43.

2. LIST OF SUBJECTS at the Start of this Period 67/68 ** (68/69 calendar)

First Year
- I.D.Design Problems -- Design I-ID (4), Theory of Design I-ID (4) *
- Graphics -- Interior Drawing (8), Graphic Presentation I (2)
- I.D.Topics -- Materials of Interior (2), Applied Design (4), Colour I (3)
- The Profession -- Introduction to Interior Design (3)
- Enrichment -- History of Art I (6), English I (6)

Second Year
- I.D.Design Problems -- Design II-ID (8), Theory of Design II-ID (4)
- Graphics -- Graphic Presentation II (2)
- I.D.Topics -- Furniture Design and Construction (4), Interior Workshop (4) Colour II (2), History of Furniture I (3), History of Furniture II (3)
- The Profession-- Summer Work (3),
- Enrichment -- History of Art II (6), Fundamentals of Psychology (6)

Third Year
- I.D.Design Problems -- Design III-ID (12), Theory of Design III-ID (6)
- Graphics -- Graphic Presentation III (2)
- I.D.Topics -- Building Materials and Equipment (6), Interior Detailing (4)
- The Profession -- Summer Work (3),
- Enrichment -- History of Art III (6), Elective (6) (Arts Curriculum)

Fourth Year
- I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6), Field Trip-ID (2), Theory of Design IV-ID (4)
- Graphics -- Graphic Presentation IV (2)
- I.D.Topics -- Industrial Design (4), Electrical Illumination (2)
- The Profession -- Summer Work (3), Professional Expression (2), Professional Practice (4)
- Enrichment -- Economics (6), Music in Western Civilization (6)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting courses according to the number of lectures and studio time that was allotted to the subject. Generally one lecture per week for one term equalled 1 CH and 3 hours of studio per week for one term equalled 1 CH. The mark obtained in class was multiplied by the CH allotted to the subject, the average of these marks resulted in the standing.

** For explanation of dating, see "Dates": Part 2, page iv.

DESCRIPTION of each Subject at the End of this period 67/68 (68/69 calendar)

FIRST YEAR (67/68)

I.D.Design Problems

DESIGN 1-ID The development of visual perception and an awareness of the inherent physical characteristics and limitations of media and materials. Investigation of the principles of design through a series of two- and three-dimensional exercises working with the basic means of expression: line, area, value, colour, texture and light.
Studio: 6 hours -- per week, both terms.

THEORY OF DESIGN 1-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process. An introduction to the principles of balance, harmony and rhythm, showing how the creative arts, in common with natural phenomena, have been ordered by these principles, and how, through the expressive means of line, area, value, colour, texture and light, space is ordered and defined.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING This course is an introduction to the fundamentals of drafting, commencing with good drafting-room procedure and the use of equipment, and continuing with the application of geometrical construction and lettering, orthographic, oblique and perspective projection, and considering the application of shades and shadows to various types of drawings. The practical work consists of drafting exercises in pencil, and in pen and ink. The final portion of the course consists of preparing presentation drawings in plan, elevation and perspective in pencil and in ink.
Lectures: 3 hours -- Studio: 9 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil and ink, line and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR I A detailed survey of the interior materials, both structural and decorative (floor materials, wall materials, glass, woods, etc.). Emphasis is placed on integrating these materials into the well-designed interior. Outside research and file required.
Lecture: 1 hour -- per week, both terms.

APPLIED DESIGN Lectures on the development of applied design and its use in Interior Design. The designing of patterns for wallpaper, textiles, floor coverings, etc., and their presentation in various media.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOUR I A study of the theories of colour mixture and harmony, based upon analysis of the Munsell and Ostwald systems of colour nomenclature and measurement. Analysis of colour both as a creative and as an explaining medium in design with special emphasis on its relation to space, form, texture and light. Problems in colour harmony are prepared outside class and discussed critically in class. (This is not a course in the technique of painting)
Lectures: 2 hours -- per week, both terms.

(First Year, continued)

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of Interior Design. A discussion of attitudes, responsibilities and equipment available for University students is followed by an analysis of Man's needs and demands of the shelters he uses, and consideration of some solutions from the past and present with due regard to the stage of development of the culture and technology. Reasons studied for differences in past and present philosophies towards Interior Design.

Lectures: 2 hours -- per week, both terms.

Enrichment

HISTORY OF ART I A History of the visual arts of architecture, sculpture and pictorial design in relation to the growth of Western Culture. The introduction, development, culmination and decline of Early, Classic, and Medieval Art, considered in the setting of the physical and cultural environment.

Lectures: 3 hours -- per week, both terms.

ENGLISH I An introduction to literature and literary study. Close attention will be given to poetry, prose and drama representing the foremost writers in English. Poetry will include poems of Keats and of four or five of the following: Chaucer, Donne, several Renaissance poets, Milton, Pope, Blake, Wordsworth, Browning, Hopkins, Yeats, T.S.Eliot, several modern poets. Drama will include Antony and Cleopatra and one or two of the following: Henry IV, Part I, Othello, St. Joan, School for Scandal, Death of a Salesman. Prose works will include Victory and one or two of the following: Gulliver's Travels, Great Expectations, The Sun Also Rises, Emma, several short stories.

Lectures: 3 hours -- per week, both terms, an additional hour of seminar work may be required.

SECOND YEAR (67/68)

I.D. Design Problems

DESIGN II-ID Problems in the designing of simple interiors, planning the arrangements, materials, furniture and colours to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives rendered in water colour.

Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN II-ID Discussion of the aims and principles of Interior Design from the contemporary point of view. Detailed survey of the requirements of simple areas and furniture arrangements planning for those requirements.

Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media contributing towards facility in interior rendering.

Studio: 3 hours -- per week, both term

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience in and basic theory of furniture making; the drawing up of large scale working drawings of furniture, the making of large scale models with particular attention given to cabinet making and upholstery, visits to furniture factories when possible.

Lecture: 1 hour, Studio: 3 hours -- per week, both terms

(Second Year, I.D.Topics, continued)

INTERIOR WORKSHOP A series of practical problems to acquaint the student with techniques and materials involved in finishing and refinishing furniture, in budget shopping, and in the making of draperies and accessories.
Lecture: 1 hour, Studio: 3 hours -- per week, both terms.

COLOUR II A workshop course in which practical application of colour theory is developed in preparing colour schemes for domestic and commercial use, with practice in mixing actual paint samples.
Lecture: 1 hour, Studio: 2 hours -- per week, one term.

HISTORY OF FURNITURE I A study of the materials and principles of Interior Design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture, textiles, etc., in pencil, pen and ink and water colour.
Lectures: 2 hours, Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE II A continuation of History of Furniture I with consideration of Interior Design in England and in America from Gothic through Modern.
Lectures: 2 hours, Studio: 2 hours -- per week, second term.

The Profession

SUMMER WORK Each student is required to submit twelve sketches and a file of illustrative material; each student must also be employed for twelve weeks.

Enrichment

HISTORY OF ART II A study of the development of architectural, sculptural and pictorial styles from the 15th through the 18th century. Sketches will be required.
Lectures: 3 hours -- per week, both terms.

FUNDAMENTALS OF PSYCHOLOGY A socially oriented introduction to the fundamental principles of psychology.
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (67/68)

I.D.Design Problems

DESIGN III-ID Problems involving complete and interrelated spaces, the study of house planning and such typical commercial installations as restaurant, store, lounge and office planning. Complete descriptions of interior furnishings and lighting will be required by means of plan and elevation drawings, perspective presentations using various media, models, samples and specifications.
Studio: 18 hours -- per week, both terms

THEORY OF DESIGN III-ID The study of the planning requirements of commercial areas with discussion and analysis of several approaches to design as expressed by contemporary Architects and Designers. A series of short problems to develop the student's facility in arriving quickly at workable solutions to planning and decoration problems and in presenting those ideas in quick sketch form.
Lectures: 4 hours -- per week, both terms.

(Third Year, continued)

Graphics

GRAPHIC PRESENTATION III Exploration of various means of presenting design ideas effectively and rapidly. Model building.
Studio: 3 hours -- per week, both terms

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT Qualitative study of basic structural principles. Manufacture, qualities and uses of structural and finishing materials, standard construction systems and mechanical equipment systems as they relate to design.
Lectures: 3 hours -- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details as logical, problem-solving assignments.
Lecture: 1 hour studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See requirements in second year Summer Work, page 74.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural and pictorial design in relation to the growth of Western culture; commencing with a survey of North American arts of the 17th and 18th centuries, it then deals with the development of western art from 1775 to the present day. Essays, collateral reading and visits to exhibitions are required.
Lectures: 3 hours -- per week, both terms.

ARTS ELECTIVE The third year student must select from the list of available courses in the Arts curriculum, one full course, with due consideration to personal interest and timetable possibilities.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (67/68)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior planning and furnishing, dealing particularly with complex commercial and public interior installations such as civic building, department store, hotel, private club, school, office building and church.
INTERIOR DESIGN THESIS The latter part of the course in Design IV-ID will be devoted to the preparation of a thesis which may take the form of a complete development of a particular planning and furnishing problem including complete drawings, reports, samples, specifications; or which may be the detailed study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 18 hours -- per week, first term, 20 hours -- per week, second term.

THEORY OF DESIGN IV-ID A study of the planning requirements of large, complex, commercial and public buildings. A study of theories of communication in the contemporary era.
Lectures: 4 hours -- per week, both terms.

(Fourth Year, I.D.Problems, continued)

FIELD TRIP-ID Each student of fourth year must participate in the week-long Field Trip which will be conducted early in first term by several members of the staff and which will visit several cities in the north-west section of the United States in order to study at first-hand significant examples of Interior Design, both historic and contemporary. The University will pay the cost of transportation and lodging furnished by it and museum entrance fees; the student will be responsible for his meals and sundry expenses. Following the trip, each student must submit an assignment within a prescribed time, the grade therein will constitute the grade to be assigned to the course. The itinerary, dates, conditions and other details of the fall term Trip will be announced each year at the close of the academic session in the spring.

Graphics

GRAPHIC PRESENTATION IV A series of electives will be offered, such as life drawing, clay modelling, photography, water colour, stage design and other similar arts and crafts. Definite announcement of the available electives will be made at the beginning of the session when the classes are formed.

Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN A study of the principles of Industrial Design: function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc. provide opportunities for the application of these principles and for the further development of techniques of presentation both graphically and in model form.

Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

ELECTRICAL ILLUMINATION A course of lectures for Architectural students, introducing the theory and application of electrical illumination.

Lectures: 2 hours -- per week, first term.

Profession

SUMMER WORK See Summer Work description second year, page 74.

PROFESSIONAL EXPRESSION A study of and practice in the fundamentals of effective speaking, including vocabulary, pronunciation, voice development, bearing, assembly, organization and presentation of speech material.

Studio: 2 hours -- per week, both terms

PROFESSIONAL PRACTICE Discussion of Professional Ethics following the forms set up by the American Institute of Interior Designers' Standards, and the Interior Designers' Institute of Manitoba. Relationship and responsibilities of interior designer, contractor and client. Sales psychology and merchandising methods. Problems of the designer: set up and operation of designer's office and procedures connected with the execution of commissions, estimating, ordering, specification writing and supervision and trade relations.

Lectures: 2 hours -- per week, both terms.

Enrichment

ECONOMICS A study of the principles of economics and some of their applications.

Lectures: 2 hours -- per week, both terms.

MUSIC IN WESTERN CIVILIZATION An illustrated historical approach to the Art of Music with emophasis on the 18th, 19th and 20th centuries, its correlation with allied arts and social, political and philosophical trends: the approach is from the non-specialist's point of vies.

Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)

3. LIST of SUBJECTS at the End of this Period 76/77 ** (76/77 calendar)

First Year

I.D.Design Problems -- Design I-ID (4), Theory of Design I-ID (4)*
Graphics -- Interior Drawing (8), Graphic Presentation I (2)
I.D.Topics -- Materials of Interior (2), Applied Design (4), Colour I (3)
The Profession-- Introduction to Interior Design (3)
Enrichment -- History of Art I (6), English -- Representative Literary Works (6)

Second Year

I.D.Design Problems -- Design II-ID (8), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Furniture Design and Construction (4), Interior Workshop (2)
Colour II (2), History of Furniture I (3), History of Furniture II (3)
The Profession-- Summer Work (3)
Enrichment -- History of Art II (6), Introduction to Psychology (6)

Third Year

I.D.Design Problems -- Design III-ID (12), Theory of Design III-ID (6)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Equipment III (6), Interior Detailing (4)
The Profession-- Summer Work (3),
Enrichment -- History of Art III (6), Elective (Arts Curriculum) (6),

Fourth Year

I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6),
Field Trip-ID (2), Theory of Design IV-ID (4)
Graphics -- Graphic Presentation IV (2)
I.D.Topics -- Industrial Design (4)
The Profession-- Summer Work (3), Professional Expression (2),
Professional Practice (4)
Enrichment -- Two Electives (6) + (6) (Arts Curriculum)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting subjects according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week one term equalled 1 CH, 3 hours of studio per week one term equalled 1 CH. The mark obtained in the class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year'standing.

** For explanation of dating, see "Dates": Part 2, page iv.

(B. Curriculum, continued)

DESCRIPTION of each subject at the End of this Period 76/77 (76/77 calendar)

FIRST YEAR (76/77)

I.D.Design Problems

DESIGN I-ID The development of visual perception and an awareness of the visual order in the physical world as a basis for rational understanding of design process, limitations of media and materials. Investigation of the principles of design, in two- and three-dimensional problems.
Studio: 6 hours -- per week, both terms.

THEORY OF DESIGN I-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process, an analysis of the basic principles of design and composition and their interrelationships.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of drafting, commencing with good drafting-room procedure, the use of equipment, application of geometrical construction and lettering, orthographic, oblique and perspective projection, and the application of shades and shadows to various types of drawings, culminating in presentation drawings in plan, elevation, and perspective.
Lectures: 3 hours -- Studio: 9 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil and ink, line and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR I Detailed survey of the interior materials, both structural and decorative. Emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

APPLIED DESIGN Development of graphic and applied design theory from Art Nouveau (circa 1900) to the present day. Practical work involves an investigation of the basic requirements of two- and three-dimensional applied design.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOUR I Theories of colour mixture and harmony, based upon analysis of the Munsell and Ostwald systems of colour nomenclature and measurement. Analysis of colour both as a creative and as an explaining medium in design, special emphasis on its relation to space, form, texture, and light.
Lectures: 2 hours -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN The profession or interior design, attitudes and responsibilities outlined and defined, followed by an analysis of man's needs and demands of the shelters he uses. Solutions from past and present with regard to the stage of development of culture and technology, and the resultant changes in the philosophies towards interior design.
Lectures: 2 hours -- per week, both terms.

(First Year, continued)

Enrichment

HISTORY OF ART I History of the visual arts of architecture, sculpture and pictorial design in relation to the growth of Western Culture. The introduction, development, culmination, and decline of Early, Classic, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

ENGLISH -- REPRESENTATIVE LITERARY WORKS An introduction to literature and literary study. Close attention will be given to poetry, prose and drama representing the foremost writers in English. Poetry will include poems of Keats and of four or five of the following: Chaucer, Donne, several Renaissance poets, Milton, Pope, Blake, Wordsworth, Browning, Hopkins, Yeats, T.S.Eliot, several modern poets. Drama will include Antony and Cleopatra and one or two of the following: Henry IV-Part I, Othello, St. Joan, School for Scandal, Death of a Salesman. Prose works will include Victory and one or two of the following: Gulliver's Travels, Great Expectations, The Sun Also Rises, Emma, several short stories.
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (76/77)

I.D.Design Problems

DESIGN II-ID Problems in the designing of simple interiors, planning the spaces, materials, furniture and colours to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives, rendered in water colours and models.
Studio: 5 hours -- per week, both terms.
Correction: Design II-ID Studio: 12 hours -- per week, both terms.
(Design II ES Studio: 5 hours -- per week, both terms)

THEORY OF DESIGN II-ID Discussion of the aims and principles of Interior Design from the contemporary point of view. Observation, investigation, and resolution of specific problems in simple spaces.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on water colour contributing towards facility in Interior rendering.
Studio: 3 hours -- per week, both terms

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience in the basic theory of furniture-making; the drawing of large-scale working drawings of furniture, with particular attention given to cabinet-making.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

INTERIOR WORKSHOP A series of practical problems to acquaint the student with techniques and materials. Projects, seminars, tours, and execution of students' original designs.
Studio: 2 hours -- per week, both terms.

(Second Year, I.D.Topics, continued)

COLOUR II Workshop course in which practical application of colour theory is developed in preparing colour schemes for domestic and commercial use.
Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE I Materials and principles of interior design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture, textiles, etc., in pencil and pen and ink.
Lectures: 2 hours -- Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE II Consideration of interior design in England and in America from Gothic period through Modern.
Lectures: 2 hours -- Studio: 2 hours -- per week, second term.

The Profession

SUMMER WORK Each year students are required to gain work experience and must undertake approved assignments, with a report to be submitted in September.

Enrichment

HISTORY OF ART II Development of architectural, sculptural and pictorial styles from the fifteenth century through the eighteenth century.
Lectures: 3 hours -- per week, both terms.

INTRODUCTION TO PSYCHOLOGY A biologically oriented introduction to the study of behaviour covering particularly the topics of sensation, perception, attention, learning, memory, thinking, intelligence, emotions and personality.
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (76/77)

I.D.Design Problems

DESIGN III-ID Problems involving complete and interrelated spaces, the study of such typical commercial installations as restaurant, store, lounge and office planning. Complete descriptions of interior furnishings and lighting will be required by means of plan and elevation drawings, perspective presentations using various media, models, samples and specifications.
Studio: 5 hours -- per week, both terms.
Corrected to: Studio: 18 hours -- per week, both terms.

THEORY OF DESIGN III-ID The study of planning requirements of commercial areas with discussion and analysis of several approaches to design as expressed by contemporary architects and designers. A series of short problems to develop the student's ability to arrive quickly at workable solutions to planning and design situations.
Lectures: 4 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

(Third Year, continued)

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT Manufacture, qualities and uses of structural and finishing materials, standard construction systems and mechanical equipment systems, including lighting, as they relate to design.
Lectures: 3 hours -- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details in logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

SUMMER WORK See Summer Work of Second Year page 80.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural and pictorial design in relation to the growth of Western Culture; the approaches, experimentation and visual statements of nineteenth- and twentieth-century Art.
Lectures: 3 hours -- per week, both terms.

ARTS ELECTIVE The selection of one full course from the list of available courses in the Arts curriculum, with due consideration to personal interest and timetable possibilities.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR. (76/77)

I.D.Design Problems

DESIGN IV-ID Advanced work in Interior planning and furnishing, dealing particularly with complex commercial and public interior installations such as civic building, department store, hotel, private club, school, office building and church.
Studio: 18 hours -- per week, first term.

INTERIOR DESIGN THESIS A thesis may take the form of a complete development of a particular planning and furnishing problem including drawings, reports, samples, specifications; or may be the detailed study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 18 hours -- per week, second term.

FIELD TRIP-ID Each student of fourth year must participate in the week-long Field Trip which will be conducted early in first term by several members of the staff and which will visit several cities in North America in order to study at first hand significant examples of Interior Design, both historic and contemporary.

THEORY OF DESIGN IV-ID The study of the interior planning requirements of large, complex commercial and public buildings. A study of theories of communication in the contemporary era.
Lectures: 2 hours -- per week, both terms.

(Fourth Year, continued)

Graphics

GRAPHIC PRESENTATION IV A series of electives, such as: life drawing, ceramics, stage design and experimental design. Announcement of the available electives will be made at the beginning of the session.

Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN A study of the principles of Industrial Design: function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc.

Lecture: 1 hour -- Studio: 3 hours per week, both terms.

The Profession

SUMMER WORK See Summer Work of Second Year page 80.

PROFESSIONAL EXPRESSION The fundamentals of verbal communication, including preparation, assembly, organization and presentation of professional material.

Lecture: 1 hour -- per week, both terms.

PROFESSIONAL PRACTICE Professional responsibility following the forms set up by the Interior Designers of Canada and the Interior Designers Institute of Manitoba. Relationship and responsibilities of Interior Designer, Contractor and Client. Sales psychology and merchandising methods. Setup and operation of designer's office and procedures connected with the execution of commissions, estimating, ordering, specification writing, installation and supervising, and trade relations.

Lectures: 2 hours -- per week, both terms.

Enrichment

Two ARTS ELECTIVES See requirements for Arts Elective in third year.

Lectures: 3 hours -- per week, both terms, + 3 hours -- per week, both terms.

(B. Curriculum, continued)

4. IDENTIFICATION OF CHANGES 1967 -- 1977

Joan Harland, Head

INTRODUCTION TO INTERIOR DESIGN of first year became much more extensive, changing from 1 CH to 3 CH with introduction and development of the profession of Interior Decoration/Design (see page 73). This was due to the new instructor wishing to develop the information base about Interior Decoration/Design for entering students

ELECTRICAL ILLUMINATION (2) was introduced into fourth year in order to give Interior Design students specific technical information about this I.D.Topic. The class was taught by an electrical engineer and proved very technical without much specific application to Interior Design. By the end of the decade, lighting was discontinued as a separate subject and the topic "lighting" was added specifically to the write-up of Materials and Equipment (6) of third year, to be taught by a knowledgeable Interior Designer (see Staffing page 104).

APPLIED DESIGN The change in write-up identifies more specifically the information as to historical location, but is less specific about the items to be illustrated by the applied design.

GRAPHIC PRESENTATION IV Students were given the choice of a series of electives, techniques and crafts, as student interest, staff availability and timetable allowed.

DESIGN-ID There was a serious typographical error in the length of Studio time for Design II-ID and Design III-ID given in the 76/77 calendar. The time for each was stated: Studio: 5 hours per week, both terms. The time was, as in previous years:

Design II-ID -- Studio: 12 hours -- per week, both terms (8 CH)
Design III-ID -- Studio: 18 hours -- per week, both terms (12 CH)

This error must have happened when the Calendar material was considered in the Faculty office (see information about University Calendar page 110). Environmental Studies were:

Environmental Design II -- Studio: 5 hours -- per week, both terms (10 CH)
Environmental Design III -- Studio: 5 hours -- per week, both terms (10 CH)

THEORY OF DESIGN III-ID was 6 credit hours as it included two parts: discussion of modern philosophies and theories with examples of architects' and interior designers' solutions, and planning problems related to the Design problems, requiring quick solutions.

(B. Curriculum and other Department Details, continued)

5. REFERENCE BOOKS 1967 -- 1977

Reference Books were no longer listed in University Calendars, a bibliography being supplied for some subjects in the first class.
A large open-shelf Library existed in the Architecture Building.

6. STUDENT ENROLMENT AND EXPENSES 1967 -- 1977

ENROLMENT: 69/70 -- 260 73/74 -- 265 74/75 -- 302 75/76 -- 311

The Department of Interior Design at the University of Manitoba was a very well-known and highly respected school in Canada:

in 75/76, there were registered in the Department:
223 students from Manitoba
74 students from other provinces
14 students from out of the country

EXPENSES;

Year	Tuition	Student Organization	Supplies and Equipment (textbooks extra)
67/68	$ 385.00	$ 37.00	$ 200.00 -- first year 150.00 -- other years
73/74	440.00	39.00	350.00 -- each year 50.00 -- books
76/77	500.00	46.50	400.00 -- each year 75.00 -- books

Board and Room:	73/74	$ 950.00	(8 months)
	75/76	1050.00	(8 months)

7. PRIZES and AWARDS 1967 -- 1977

During this decade the following honours were available each year or were introduced:

Graduating Class: University Gold Medal
(highest standing in fourth year,
3.2 minimum grade point average, with at least 36 CH in year)
IDIM Bronze Medal
(aggregate of marks in Designs III-ID of third year and
aggregate of marks in Design IV--ID of fourth year)
Bachelor of Interior Design Thesis Prize
(highest standing in Interior Design Thesis of fourth year)
Mary Levy Prize in ID

Scholarships (undergraduate):
T.Eaton Company Scholarship
(highest standing, first year,
minimum with grade point average of B+, with 36 CH)
Hudson's Bay Co. Service Award in Interior Design
(second year Interior Design)
Isbister Scholarship in ID $150.00
(highest average in any year Interior Design, min. average 3.0)
Mc Mahon Scholarship in ID
R.A.C. Memorial Scholarship

IDIM Awards: Graphic Presentation: aggregate of marks in Graphic Presentation I, II, III
History of Art: aggregate of marks in History of Art I, II, III
Technological Stream: aggregate of marks in technical subjects

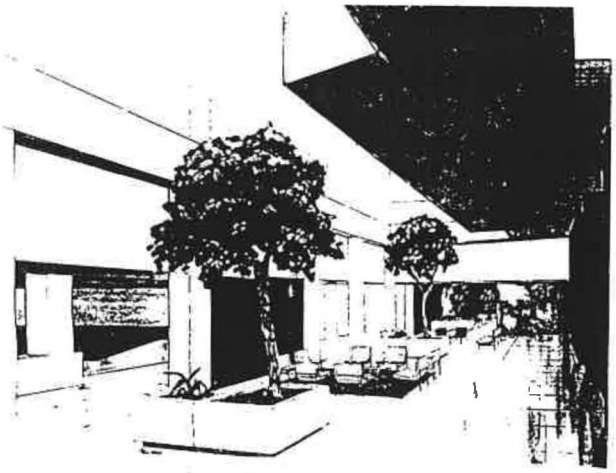
Dean's Honor List:
The names of all full-time students who achieved Grade Point Averages of 3.2 or over for the year were included in the Dean's Honor List for the Faculty.

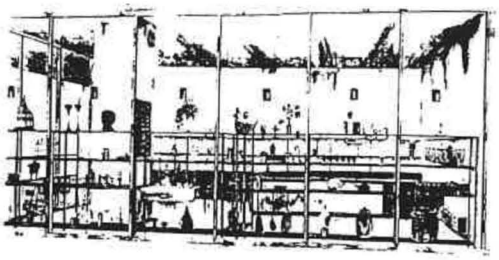
PRIZES
Electrical Lighting Engineering Prize in fourth year Interior Design
Fraser Art Supplies Ltd. Prizes (for summer sketches)
Globerman Chair Competition (design of lounge chair)
Finn Juhl Book Prizes in Design
Lackwanna Leather Co. of Canada Ltd. Prizes (design using leather)

(B. Curriculum and other Department Details, continued)

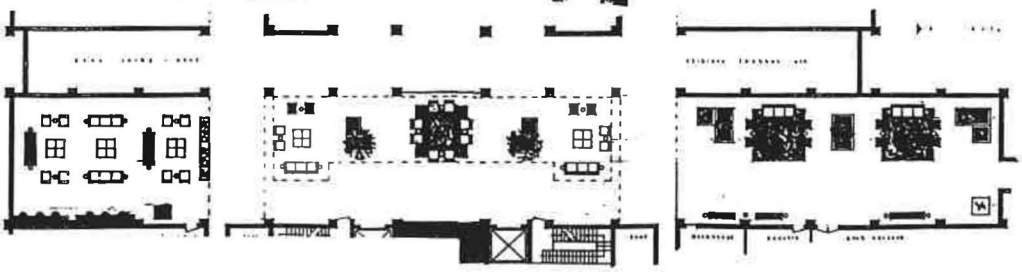
8. EXAMPLES of INTERIOR DESIGN THESIS PROBLEMS 1958 -- 1977

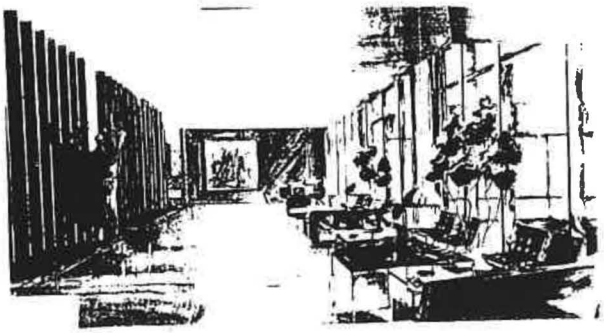
Section B-8 in Chapter III (pages 86, 87a, 87b, 87c) shows examples from Interior Design Theses. Each Thesis generally contained 5 type areas selected by the student to demonstrate knowledge of Interior Design requirements.
A Hotel plan/structure might be developed by study of:
1.Entrance Lobby/Reception(Office)/Lounge, 2.Restaurant/Kitchen, 3.Coffee Shop or Cocktail Lounge, 4.Shop, 5.Bedroom accommodation.
With the exception of page 87a which shows several areas of the same Thesis -- A Hotel for Winnipeg, most examples shown illustrate one unit from a much larger Thesis project which also included report/analyses/etc. (see page 81 for the requirements of an Interior Design Thesis).



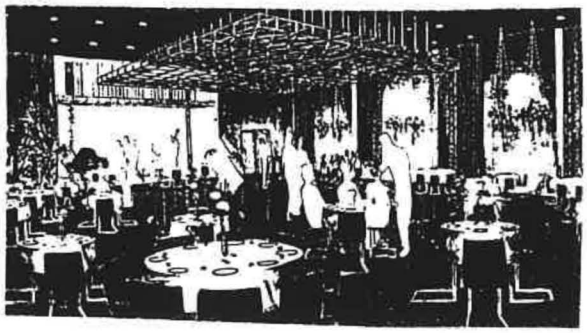


Lounges in a large City Hotel

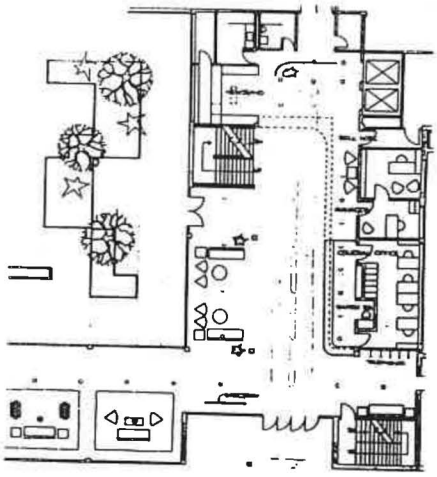


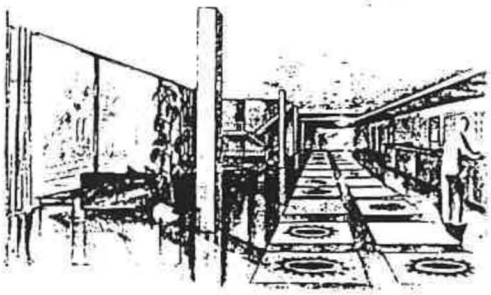


Airport Ternimal -- Waiting Lounge

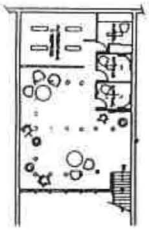


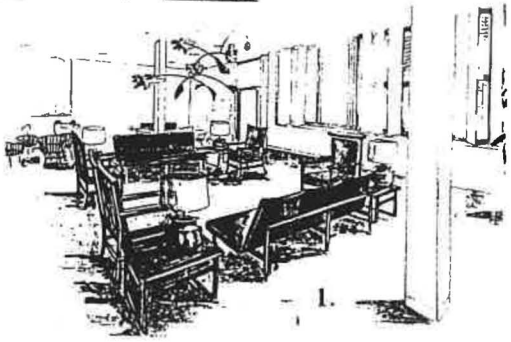
Saskatchewan Hotel -- Ballroom



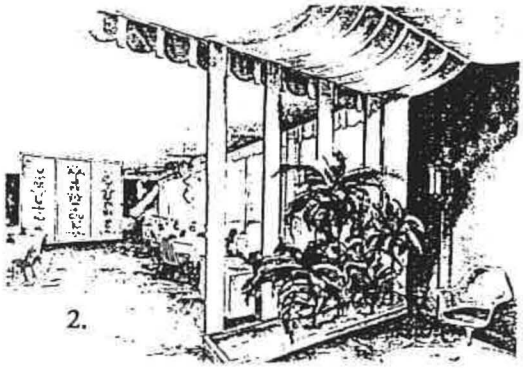


A Hotel for Winnipeg
1. Lobby/Lounge
2. Restaurant
3. Cocktail Lounge
4. A Fashion Ship
5. Bedrooms





1.



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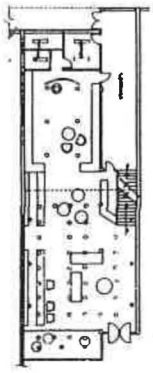

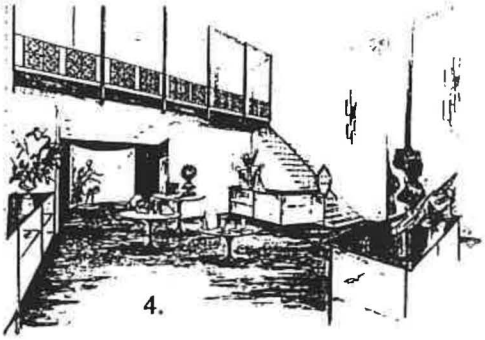

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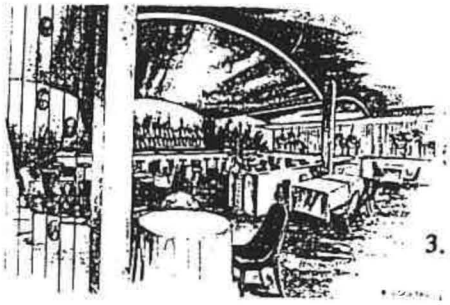

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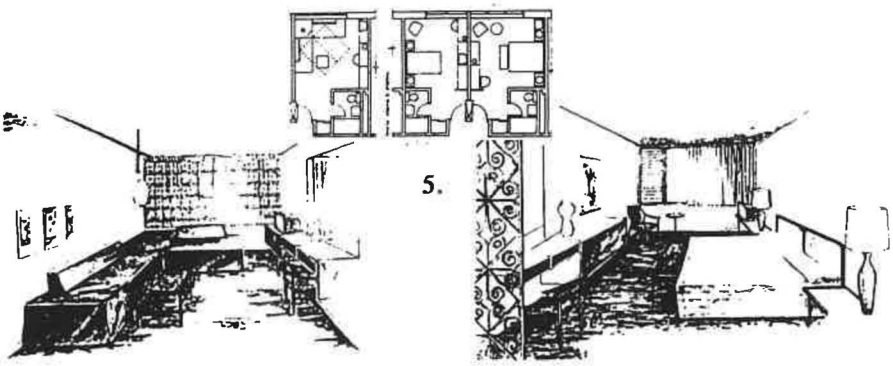
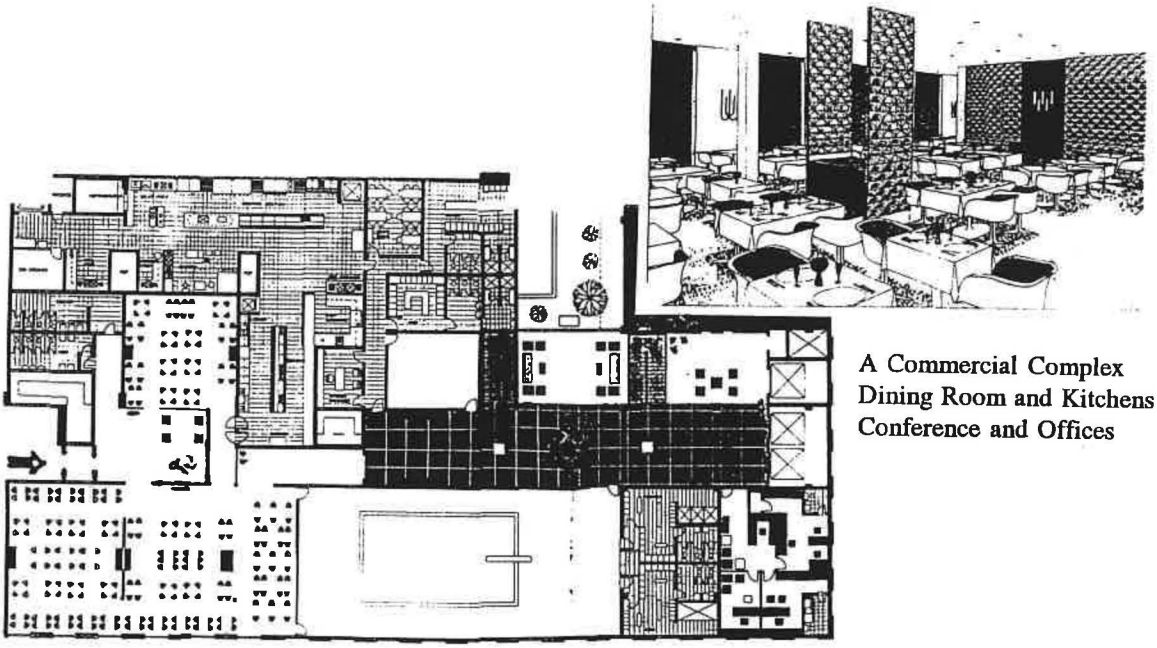
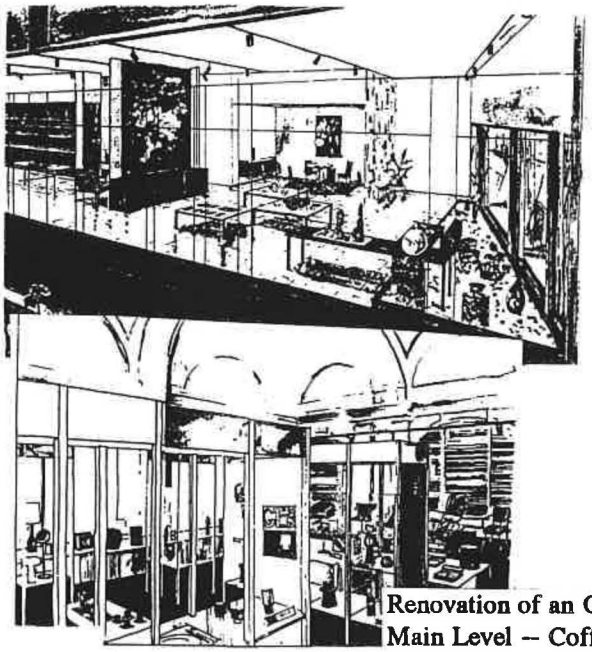


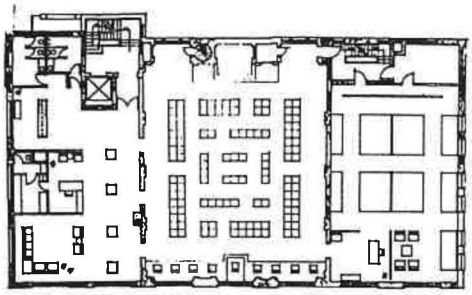
5.

(B. Curriculum and other Department Details, Examples of Interior Design Thesis Problems)
1958 -- 1977

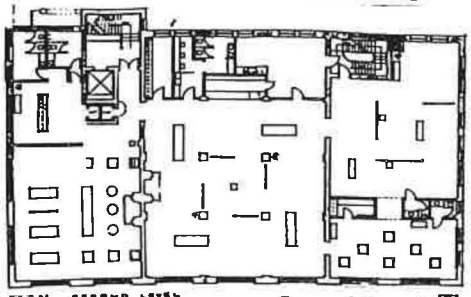


A Commercial Complex
Dining Room and Kitchens
Conference and Offices



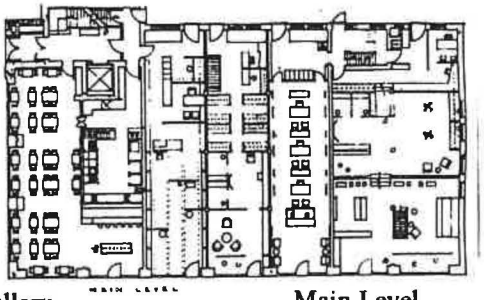


Third Level



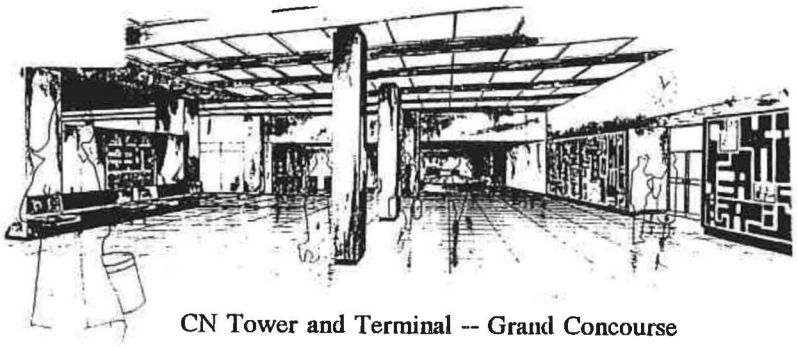
Second Level

Renovation of an Office Building
Main Level -- Coffee Shop
Design Shop
Fashion Salon
Travel Agency
Men's Shop
Second Level
Art Gallery -- Gift Shop
Main Gallery
Print Room
Third Level -- Good Design Gallery
Furniture Showroom

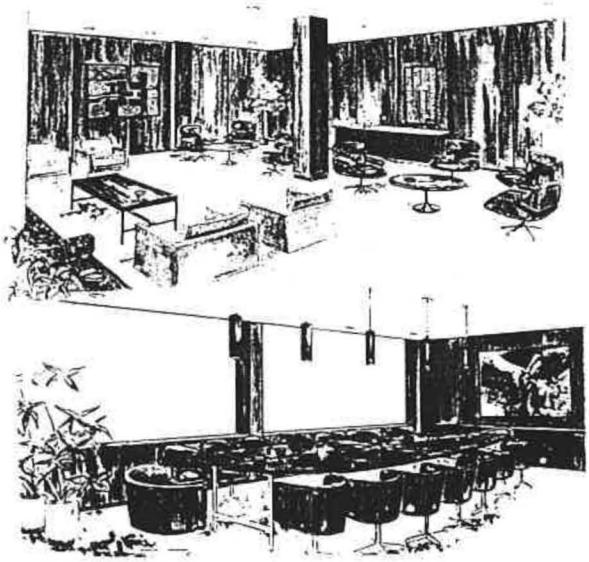


Main Level

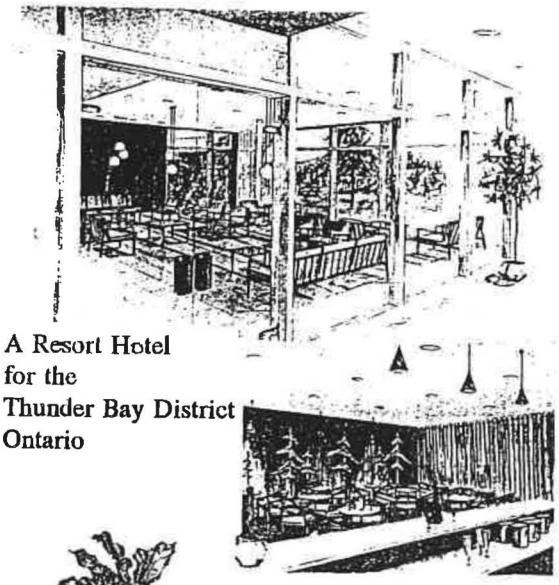
(B. Curriculum and other Department Details, Examples of Interior Design Thesis Problems)
1958 -- 1977



CN Tower and Terminal -- Grand Concourse



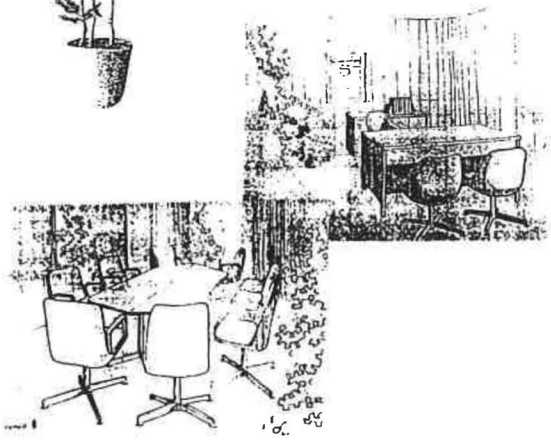
Office Building
Lounge
Board Room



A Resort Hotel
for the
Thunder Bay District
Ontario

Graphic Presentation
Pen & Ink sketch

Office Landscaping
Circulation analysis



(B. Curriculum and other Department Details, continued)

9. STUDENT ACTIVITIES 1967 – 1977

The "GOOD DESIGN" shows of the '50s in the Winnipeg Art Gallery and of the early '60s in the basement of the Architecture Building were the work mainly of Joseph Chrabaszcz and the second year Interior Design students. With the deaths of Dean Russell in 1966 and Raquell (Austmann) Chrabaszcz in 1967, with the illnesses of Joseph Chrabaszcz in the latter part of the '60s and with his death in 1971, the enthusiasm seemed to go out of the effort. It is also true that the late 60s were a time of "happenings" and raw construction. Architecture and Environmental Studies helped to create "experiences" which changed space but had little concern with interior furnishings, and which the Winnipeg public had difficulty understanding.

INTERCOM 68/69
"An experiment in Community, a New Idea stemming from and not entirely replacing the traditional "Open House". Setting an example of co-operation and communication that we have all been asking for but as yet have been unable to achieve to any meaningful degree. We are now geared to showing ourselves how we live and learn here rather than showing the "outsider" a rather superficial view as was done traditionally."
(Architecture student input from SAS publication "ONE")

Good Design and the Open House activities disappeared, their place being taken by the University-wide "Festival of Life and Learning" held in the second week of February, when the Architecture, Interior Design and Environmental Studies Departments displayed Design work.

Typical yearly Field Trips, the following for 1970:

SKETCH CAMP second year
Sketch Camp was open to Interior Design students at the beginning of second year, though not required for the course. This was held at Clear Lake, Riding Mountain National Park for 6 days in conjunction with Environmental Studies II. The cost to I.D. students was $70.00 (covering board and room and supplies). In September 1970, Dianne Jackman and Michael Cox were the Interior Design staff at Clear Lake.

BUS TOUR third year Interior Design
During the first week of classes, bus tours were conducted for third year Interior Design students providing them with a series of visits to Winnipeg areas of interest, art galleries, museums, historical and contemporary buildings, to give them a backgound for the requirements of the commercial Design Problems of third year. In September 1970, Paul Petrie conducted the Bus Tours of Winnipeg,

FIELD TRIP--ID fourth year Interior Design
Each Student of fourth year went on a 10-day Field Trip which was conducted in early September, usually led by two members of the staff. The tour visited one or more cities

(Student Activities, Field Trips-ID, continued)

in North America in order to study at first hand significant examples of Interior Design, both historic and contemporary. Museums and art galleries were visited, as well as exhibitions. In September 1970, the Tour was to Chicago.

The tour guides were Grant Marshall and Cynthia Coop.

The first Field Trip in 1952 was to Minneapolis, and during the next few years (in the '50s) the Field Trips had also gone to Minneapolis/St. Paul. In time, plans became more ambitious and tours were organized to Chicago and its environment. In 1968 the trip was arranged to Toronto to view the Canadian resources. A few much later trips were taken to New York, but the University no longer could pay for these. Field Trips continue to be conducted to the present time, usually to Chicago.

FIELD SERVICES Field Services was a learning experience under Summer Work. Students from the Department of Interior Design in affiliation with University staff (Dianne Jackman) and the IDIM offered voluntary service to communities or groups not otherwise able to afford design assistance.

Example: One of Summer 1973 projects (STEP Grant)

Objective: The proto-type production of toys and playground equipment with future market value in mind.

Participants: 6 Interior Design students, Logan Heights Environmental Committee (local Employment Assistance Grant) and some apprentices in carpentry from a Metis group.

For Student Publications and Social events, see Part 1, page 21, and Part 2, pages 23 and 55.

REPRESENTATION There was Interior Design student representation on Interior Design Council and committees, and on Faculty Council and committee (representation on Interior Design Council -- one student elected representation for every 30 students).

"Students felt that representation on committees offered appropriate and effective representation."

Report from FIDER '81, pages 27/28.

(B. Curriculum and other Department Details, continued)

10. MASTER OF INTERIOR DESIGN DEGREE 1967 -- 1976

The planning for a Master of Interior Design degree, which had been on hold since the early '60s, (see page 57) when it was decided that staff should take sabbaticals in order to obtain Masters degrees, was finally set in motion when in 70/71, Ronald Veitch took a sabbatical and went to the University of Oregon to obtain a Master of Architecture degree in one year. In 72/73 Grant Marshall went to California State University at San Diego, returning with a Master of Fine Arts. In 75/76 Michael Cox obtained a Master of Education from the University of Toronto and in 76/77, Paul Petrie studied at Syracuse University and obtained a Master of Fine Arts degree. When George Fuller, B.I.D. M.F.A. Ph.D. was appointed to the Interior Design staff in 1974, the roster was complete and we would have been very able to set up and staff a Master of Interior Design degree, specializing in research, education and design, following the established four-year Bachelor of Interior Design degree, the accredited first professional degree.

By that time however, the window of opportunity had been closed. Dean Russell was dead, and Dean Anderson ('74 -- '79) was pushing his own proposal for Interior Design of two to three common years with Environmental Studies, and with an additional two or three years to specialize in Interior Design, similar to the Environmental Studies / Architecture format (see Anderson proposals page 107). This programme wouldn't have been accredited and would have introduced many non-professional subjects into the Interior Design course.

C. FACILITIES

1. PHYSICAL ENVIRONMENT -- ACCOMMODATION

In 64/65, the Fine Arts (FitzGerald) Building to the west of the Russell Architecture Building had been built, the second floor having been designed to accommodate Interior Design students. (see Accommodation, page 59). First and second years of Interior Design had been moved into the second floor with their staff. In 1975 all years of the faculty were rearranged, all first and second years were brought together in the Russell Architecture Building and third and forth years Interior Design moved into the Fine Arts Building (see Recap, page 105).

The UNIVERSITY CENTRE Student Union Building was opened in 1968, Carl Nelson of Environmental Studies was the Design Architect.

2. LIBRARY --- SLIDES

Dean Russell had always been most generous with gifts of books for the Architecture Library. In 1968, Mrs. Russell (Shirley McKinnon, DIP'40) presented a large part of the Russell private architecture library to the University to be kept in a separate room of the Architecture Library and to be called the JOHN A. RUSSELL MEMORIAL Collection.

> "There were approximately 30,000 volumes including bound periodicals on the open shelves of the library in the Architecture Building. The reading room provided seating for 112."
>
> Report to FIDER '74

> "There was a large collection of 70,000 slides." Repart to FIDER '74

(C. Facilities, continued)

3. BUDGET 1967 -- 1977

The Vice-president Academic and the Dean set up each Department Budget. In the early '60s Interior Design had been given its own budget. Areas which were included were:

	71/72	73/74
A. Academic:		
1. Full-time and part-time staff on annual appointment	$ 162,585.00	$ 165,500.00
2. Lecturers and critics, part-time sessional appointments	10,000.00	22,800.00
3. Student assistants	5,500.00	5,500.00
B. Other allotments:		
1. Supplies, expenses and equipment	900.00	1,000.00
2. C.D.S. printing, copying, etc.		500.00
3. Travel (staff)		1,150.00
4. Field Trip	3,543.00	5,655.00

A comparison of the Staff budgets for salaries of Environmental Studies--a three year, undergraduate pre-professional course and that of Interior Design--a four year, undergraduate professional degree for 75/76 and 76/77 shows inequalities:

	75/76	76/77	
Environmental Studies	$ 284,055.00	$ 332,124.00	$ 48,069.00 increase
Interior Design	247,360.00	281,426.00	34,066.00 increase
difference	36,695.00	50,698.00	

STAFF 1967 -- 1977

There were 3 deaths of full-time Interior Design staff in the early part of this period:

Raquell (Austmann) Chrabaszcz in Oct. 1967
Joseph Chrabaszcz in July 1971
Donald Dunklee in Sept. 1972
(the latter two had each been ill before death)

The remaining full-time staff were:

Joan Harland -- Head, Department of Interior Design, Design-ID, Theory of Planning, History of Art I and III, Professional Practice (organization for IDIM)
Grant Marshall - Design-ID, Theory-ID, Colour I, Graphic Presentation IV
Ronald Veitch -- Building Materials and Equipment, Theory-ID, Interior Detailing, Design-ID

(appointed)

'67--- Dianne Jackman Professional Expression, Materials I, Design-ID, Field Service
'68--- Paul Petrie -- Drafting-ID, Furniture Design and Construction, Design-ID
'69--- Michael Cox -- Design-ID, Theory-ID, Graphic Presentation II
'73--- Gerald Weselake -- Industrial Design, Design I
'74--- Leon Feduniw -- Interiors Workshop, Furniture Design and Construction,
'74--- George Fuller -- History of Art II, History of Furniture I and II, Design-ID

(C. Facilities, Staff, continued)

Part-time staff on 12 month appointments and staff from other departments:

'65---'79	Jill Brook	-- Applied Design, Design I
'66---'71	Joan Morse	-- Applied Design, Design I
'63--	Cynthia Coop	-- Graphic Presentation III, Theory-ID, Design-ID
'66---'76	Elizabeth Gillespie	-- Design I
'60---'72	Janice Baumann	-- Theory-ID, Design-ID
'73---	Akemi Miyahara	-- Theory of Design I, Design I, Graphic Presentation I
'66---'72	Margaret Vann	-- History of Art II
	H.A. MacDiarmid	-- Electrical Illumination
'71---	Gordon Adaskin	-- Design I
	Ogden Turner	-- Professional Expression
'46---	John Graham	-- Design I, Industrial Design
	William Dryden	-- History of Art II

Full-time staff who remained only a few years and then resigned include:

'69--'71	Edward Cotter	'71--'74	Marsha Dyck
'68--'73	Philiip Moody	'73--'74	Gary Haycock
'70--'73	Douglas Barry	'73--'74	Phyllis Good
'71--'74	John Purkess	'74--'78	Ihor Pona
		'74--'77	Frances Willis

The TEAM-TEACHING technique developed in the Interior Design Department for Design Studio, followed a specific formula. There was available to each student in Design--ID II, III, IV, approximately 2--20 minutes of Design criticism time per week, where there were discussions between each student and various staff members on an individual basis. The number of staff required depended on the number of students registered in the course. All full-time Interior Design staff assisted in one or two years of Design Studios. Part-time sessional appointments of practicing Winnipeg Interior Designers completed the roster of Design Critics, and were very necessary for this successful type of teaching. Marking was done in committee. Some of the part-time sessional critics 1967--1977 included:

Lenore Buchard	Lynda Stecheson	Leah Barry	Sharron Man
Joyce Elias	Rod Sprange,	Marilyn Humphreys	G. Lane
Belva London	Diane Coop,	Nancy Hollenberg	Carol Jones
David Lucas	Doris Bernstein	Janice Finkleman	Pat Kinrade

This was a very cost--efficient way of handling the large number of Design Crits. required, though it placed heavy burdens on the full--time staff members responsible for the Design courses' programmes and marks each year.

A roster of members of I.D.I.M. gave lectures in PROFESSIONAL PRACTICE in areas of their particular expertise.

Student contact hours per week, for full-time staff during 1973/74 were:

J. Harland -- 24	G. Marshall -- 24	R. Veitch -- 25	D. Jackman -- 23
P. Petrie -- 26	M. Cox -- 22	G. Weselake -- 22	

These hours did not include preparation or marking, meetings or student advising time.

(C. Facilities, continued)

4. CALENDAR OF EVENTS 1967 -- 1977

1967 -- The Architectural Building was named "The JOHN A. RUSSELL Architecture Building" after the first Dean of the Faculty of Architecture.

1967, Nov. -- Death of Raquell (Austmann) Chrabaszcz
1971, July -- Death of Joseph Chrabaszcz
1972, Sept. -- Death of Donald Dumklee

MAY / JUNE STAFF MEETINGS (each year)

Practically all staff members were graduates of the 4-year Bachelor of Interior Design (B.I.D.) from the University of Manitoba (see Recap, page 104) and so knew the general outline of the whole of the Interior Design course. When the Department staff and students were together in one building in the '50s and early '60s, they could all see what was being created in all subjects. When the Department was split into two buildings (first and second year Interior Design students in the Fine Arts Building and third and fourth year students in the Architecture Building) it was very important that all staff knew what was being taught throughout the course. Staff meetings were held May/June each year where each staff member showed examples of the work done and reviewed what was being taught in each subject.

In some years just the subjects were reviewed, in other years the curriculum was reassessed from the point of view of the vertical streams and the horizontal relationships and modifications were sometimes made. All staff on 12 month appointments and those having tenure attended all meetings.

1973 60th Anniversary of the founding of the Department of Architecture on the University of Manitoba campus.
A large Exhibition was held at the Winnipeg Art Gallery and a series of Lectures were given to mark the occasion.

1975 Strike of maintenance staff.

1974 Visit FIDER School Evaluation Team -- initial accreditation (see FIDER, page 102)
1976 Second visit FIDER School Evaluation Team -- full accreditation (see FIDER, page 103)
(5-year accreditation given to the Bachelor of Interior Design degree programme)

1975 "Strategy for Change" committee meetings (see page 107) continued for several years.

1977 In March, a large Dinner and Reception was held to honour Joan Harland who had stepped down ('76) after being Department Head for 23 years, by students, graduates, staff and friends. (arranged by M. Cox) (Thank you! JH)

The University of Manitoba Faculty Association (UMFA) became extablished. Membership in this union of all teaching staff was voluntary at first, but later (1980) membership became compulsory. Many questions staff had with administration and other stiuations, were aired and ofter adjusted by means of this organization.

D. THE PROFESSION

1. LIST OF GRADUATES

BACHELOR OF INTERIOR DESIGN--1968

Stanley, Robert William
.....(University Gold Medal)

Fraser, Doris Marie
Jones, Carol Lynne
Kinrade, Patricia Joan
Koppel, Liivi
Meszaros, Kornelia
Mihailoff, Jerrold
Minaker, Carol Susan Lynne
Moody, Phillip Douglas
Price, Judith Ann
Purkess, John Edwin
Rice, Warren Eugene
Scrivener, Maureen Rosemaryanne
Wei, Yin-Yin Yuen
Willis, Frances Joanne
Yates, Ruth Karen Vivienne

BACHELOR OF INTERIOR DESIGN 1969

Fu, Ruby Lut Bing
.....(University Gold Medal)

Barry, Douglas Gregory
Botham, Joan Alena
Brown, Susan Ellen
Campbell, Catherine Colleen
Churchill, Alfred Stanley
Cox, Michael Gordon
Cunnings, Bente, B.N.
Drewrys, Nancy Karon Jacqueline
Errington, Leah Gail
Finkleman, Janis Lee
Golding, Alana Jo-Anne
Gould, Patricia Mairi
Karr, Marsha Anne
Kerr, Barry
Lyon, Jeremiah James
McCutcheon, Margaret Jane
McDonell, Finlay Roderick
Miyahara, Akemi
Noyce, John Douglas
Park, Thomas Andrew
Shaw, Donna Marie
Tong, Yuen-Nung
Wackley, Barbara Lyn
Winnick, Morley Joseph

FALL 1969

Andrishak, Gary Frederick
Curley, Julie Anne
Mitrou, Valerie June
O'Gradnick, Barbara Lynne

BACHELOR OF INTERIOR DESIGN--1970

Leckie, Susan Marguerite
.....(University Gold Medal)

Anderson, Judith Shirley
Ball, Patricia Anne
Benson, Alfred Hilding
Bliss, Donna Gail
Brinsmead, Wendy Marian, B.A. (Alta.)
Bruce, Barbara Joan
Buddick, Darlene Patricia
Dakin, Barbara Jane
Douglas, James Robert
Eliuk, Theresa
Fryers, Wendy Lorraine
Gaboury, Monique Valentine
Gates, Earl Donald
Gauthier, Colette Denise
Hames, Brenda Joan
James, Richard Hayes
Kurtz, Sharon Linda
Lindsay, Donald Stewart
Lochhead, Kathryn Virginia
McLean, Barbara Joan
Monk, Sharen Marie
Nagamori, Larry Toshio
Olenick, Julie Loraine
Pelechaty, Michael Brian
Piché, Roger Claude Joseph
Richman, Rosane Marcy
Ritz, Jennifer Anne
Slimmon, Linda Jean
Truscott, Eileen Grace
Trush, Hope Teresa

FALL--1970

Cullum, Wendy Louise
Fusick, Shirley Rose
Lewis, Linda Ruth
Lowe, Robert Cecil
Stokke, Lorraine Wendy

The HOOD -- is of the simple or Oxford shape approximately 48 inches in total length. It is of rayon or silk ribbed material or poplin in black and is edged with white rabbit fur or white borg and bears a narrow soutache braid of green rayon on the black material one and a half inches from the rabbit skin edging. The Hood shall have a distinctive coloured lining:

Bachelor of Interior Design -- peacock green -- colour 5B6 5/6

BACHELOR OF INTERIOR DESIGN--1971

Middleton, Pamela Ann
.....(University Gold Medal)

Annis, Yvonne Mary
Barker, Sally Susan
Calnitsky, Edwin Sidney Leon
Chan, Jonathan To Fung, B.Sc. (Taiwan Prov. Cheng Kung)
Claxton, Valerie Helen
Cotter, Sue Ellen
Curran, Marion Georgina
Dickinson, JoAnne Clementina
Dyck, Helga
Gillies, Jacqueline Louise
Guest, Susan Lynne
Hovorka, Bonita Colleen
Huckvale, Barbara Jean
Jacobs, Kathleen Alice
Kenney, James Stuart
Lawson, Jennifer Mary
MacAulay, Doreen Evelyn
Mazur, Anna Pauline
Myhara, Linda Mae
Onoszko, Martyna Alexandra
Payne, Beverlee Susan
Pitt, Brian Edmond
Pocock, Joan Leslie
Prygrocki, Gregory Nicholas
Searle, Charmaine Pauline
Shillington, Beverly Jean
Thompson, Mary Anne
Wepruk, Patricia
Wong, Selina Po King

FALL

Melnick, Cheryl Lynn Mae

BACHELOR OF INTERIOR DESIGN--1972

Butchard, Lenore Marguerite
.....(University Gold Medal)

Baker, Marlene Louise
Black, Wendy Jo-Anne
Blankstein, Arthur Martin
Brereton, Elizabeth Margaret Seton
Brooks, Cathleen Leslie
Craig, Svea Joy
Dangerfield, Deborah Joy
Dennis, Marlene Victoria
Ellard, Barbara Gail
Feduniw, Leon Orest
Gjernes, Gail Fern
Hadley, Lina Joan
Hawryshko, Helen
Howell, Daniel Kevin
Howell, Richard William
Hugh, Coraine Theresa
Krolik, Dorothy Lynne
Laidlaw, Beverley Ann
Lau, Pauline Chi
Laws, Geralyn Alma
Le Geyt, Linda Margaret
Lowden, Roberta Dale
Lunghamer, Elfriede Maria
McComb, Karen Leslie Ann
Mussellam, Selma Loraine
Oleskiw, Cecilia Anne
Osmond, Leslie Karan
Peters, Sandra Ann
Potter, Marilyn Joan
Putt, Laurel Marguerite
Shimizu, Kazuko
Smith, Janice Elaine
Stillinger, Lynda Gaye
Swan, George Hugh Alexander
Thompson, Darryl Stewart
Turpin, Barbara Gail
Warr, Sandra Louise
Williams, Roberta Jean
Wilson, Wendy Ann
Yeager, Ingrid Ludmella

FALL

Homan, Bonnie Lynn
Reid, Rae George

BACHELOR OF INTERIOR DESIGN--1973

Gargett, Patricia Frances
. . . . . (University Gold Medal)

Anders, Susan Lynn
Boggie, Margaret Anne
Briggs, Jane Elizabeth Ruth
Campbell, Catherine Louise
Duggan, Barbara Elyse
Ellman, Irving Israel
Fok, Ruby
Freidin, Audrey Bernice Lee
Friesen, Joanne Ruth
Hammond, Gaylee Alice
Harland, Diana Marie
Kallos, Heather Gwendolyne
Lechman, Craig Jack
Maruca, Nancy Elizabeth
Mitchell, Barbara Anne
Moffatt, Thomas Emerson
Moreshead, Janice Lynn
Patrick, John Ronald, B.Sc.(Wat. Luth.)
Pona, Ihor
Richards, Lenore Kathleen
Sauder, Karen Eileen
Sheldon, Rita Maureen
Smith, Jacqueline Elizabeth
Szalanski, Jeanette Terry
Wall, Jennifer Anne
Walton, Ann Kathryn
Wilson, Janet Mary

FALL

Blain, Eleanor Marie
Devitt, Lois Maren
Dubienski, Ian Robert
Link, Brian Edgar
MacKinnon, Janet Louise
Rider, Sydney Lenette
Wozniak, Irene Margaret

BACHELOR OF INTERIOR DESIGN--1974

Shwart, Patricia Anne
. . . . . University of Manitoba

Auld, Frances Margaret
Bertrand, Joseph Francis Benoit
Buchholz, Rita Catherine
Eckhardt, Carol Lee
Farquhar, Laurie Patricia
Gowryluk, Helene Elisabeth
Hawkins, Stephanie Dolores
Humphreys, Marilyn Joan
Jones, Kathryn Cheryl
Lupton, Shannon Claire
Martin, Peter John
Matthews, Frances Elizabeth
Melville, Patricia Ann
Michalishyn, Terence Michael
Miller, Janet Elinore
Porath, Bruce Melvin
Roberts, Diane Fay
Rodgers, Margaret Mary
Row, Linda Mary
Ryan, Debra Lynne
Schaffer, Linda Dianne
Sguazzin, Renta
Smith, Ellen Elizabeth
Strike, Angelika Ann
Trickett, William Lonn
Truelove, William Howard, B.A. (Muskingum Coll.)
Vanstone, Beverley Elizabeth Ann
West, Georgia Beryl
Wilson, Christine Lynne
Woods, Helen Dora

BACHELOR OF INTERIOR DESIGN--1975

Wilson, Deborah Joan
. . . . . (University Gold Medal)

Andrews, Patricia Dawn
Andrews, Patricia Louise
Best, Catherine May
Bonetti, Eda Adele
Chibuk, Noreen Elsie
Cholowski, Robert Dale
Chorney, Lillian Adeline
Dennehy, D'Arcy Lou
Dufort, Maureen Elizabeth
Fluke, Edward John
Friesen, Harold Gordon
Garland, Ethel Gail
Huybers, Susan Mary
Kydd, Janet Christina
Langdon, Tannys Louise
Lechowicz, Judith Anne Magdalene
Lilley, Janice Theone
Matthew, Johanne Mary
McConnell, Daryl John
McDonald, Donald Joseph
McHugh, Renée Anne
McLean, Neil John
Morrissette, Diane Marie Rachel
Neal, Janet Elizabeth
Reine, Karen Rickson, B.A. (W. Ont.)
Roger, Jean Katherine
Sasaki, Sandra Dale
Schimnosky, Bernice Anne
Seeton, Keath
Shinkewski, Gerald Wayne
Shipman, Barbara Lynn
Smith, Nancy Pamela
Stevens, Mary Ann
Stewart, Robert William
Walls, Richard Lawrence
Weiss, Francis Roselyn
Whittaker, Carol Ann
Wong, Helen May

BACHELOR OF INTERIOR DESIGN--1976

Gilbertson, Debra Ann
.....University Gold Medal

Atkinson, Brenda Marlene
Bazant, Valerie Anne
Brinsmead, Susan Lee
Bruce, Barbara Ellen
Carter, Shelagh Jane Napier
Collison, Ellen
Craggs, Marilyn Gail
Cruickshank, Joan Deborah
Debooy, Christine Louise
Dickie, Stephen McNaughton
Duguay, Charlette Fay
Fitzgibbon, Cynthia Kay
Frankish, Leslie Gay
Franklin, Ellen Jane
Gilbertson, Debra Ann
Hester, Susan Marie
Ho, Veronica Jui Chee
Hogan, Ann Bernadette
Jackson, Leslie Florence, B.H.Ec.
Johnson, Leslie Allison
Lee, Marjorie Elizabeth
Lister, Judith Leslie
McAllister, James Brent
Nuytten, Stephen Jerome
Paolucci, Maria
Peterson, Joyce Frances
Poapst, Jennifer Lynne
Provost, Anita Marie Simone
Reichbart, Jacob
Rice, Valerie Lynn
Rolston, Janet Ethel Patricia
Runge, Jean Barbara
Seredycz, Irene Darlene, B.A. (Wpg.)
Snow, Linda Jean
Steinke, Edyth Hertha
Tartaglia, Thomas Anthony
Turnbull, Penelope
Walmsley, Pamela Anne
Wardrope, Bruce Hamilton
Wawryk, Joanne Michelle
Woods, Michael David
Zacharias, Edwin Donald
Zubyk, Peggy Rose
Zukowsky, Loraine Karen

FALL

Magnusson, Diane Kristin
Schill, Dorothea Elaine

(Lists of Graduates, continued)

BACHELOR OF INTERIOR DESIGN–1977

Edmondson, Mary Elizabeth
..... University Gold Medal

Akman, Arlene Sue
Bartlett, Inger Anne, B.A. (W. Ont.)
Bortolotto, Sharon Ann
Brener, Lauren Sandra
Chiu, Terry Tin-Wing, B.E.S.
Danzker, Elaine Barbara
Duckett, Beverly Irene
Eklund, Susan Lorri-Jean
Fleming, Lynn Marion
Gerelus, Rita Audrey
Harbour, Rhonda Heather
Heshka, Kenneth Howard
Hitchen, Valerie Jean
Holowaty, Gerald Frederick
Illingworth, Terri Anne
Jackson, Marilyn Anne
Kepkay, Diane Catherine
Kirby, Gay Lorraine
Knapp, Mary Ellen Theresa
Landry, Patricia Ellen
Lau, Yu Kin, B.A. (Arch. Studies) (H.K.)
Lommerse, Marina Veronica
Mah, Eva Margaret Marie
Massey, Theresa Maureen
McKee, Michael William
McMillan, Cheryl Anne
Melliship, Lesley Anne
Murray, Elizabeth Ann
Nauss, Karen Lynn
Nemetchek, Rebecca Anne
Parr, Shelly Marie
Peel, Katherine Norrie
Pollock, Susan Anne
Popko, Ardele Mary
Prall, Rose Marie
Rines, Lynne Sharon
Ronning, Barbara Jill
Rudko, William George
Scott, Dale Ann
Shnider, Judith Marilyn
Short, Margaret Allison
Taylor, Dorothy Dawn
Thomas, Wilda Dorothy Eunice
Thorpe, Wendy Joy
Watson, Judith May
Waugh, Mary Ellen
Wormsbecker, Edith Marie
Yip, Yvonne
Zeaton, Susan Jo-Ann
Zyloway, Arlene Patricia

FALL

Nguy, Khim Le Cam
Swan, Jennifer Ann, B.A.
Telencoe, Christine Lori

(D. The Profession, continued)

2, EMPLOYMENT AFTER GRADUATION 1967 -- 1977

5-year Survey of Graduates from 1969 to 1973 Report to FIDER '74

Occupation	percentage	number
further study	1.2	2
teaching	7.7	13
I.D.Consultation Firm	29.5	50
Architect Office	17.9	30
Government Design Department	4.7	8
Residential	8.2	14
Business Firms (I.D.services)	1.8	3
Contract Sales	2.9	5
Building Construction Firms (I.D.Services)	5.3	9
Display, Exhibitions	1.8	3
married -- not in I.D. at present	4.7	8
travel	1.8	3
different professions	2.3	4
unknown	9.7	16
deceased	.6	1

(D. The Profession, continued)

3. PROFESSIONAL ORGANIZATIONS 1967 -- 1977

A. THE STUDENTS ARCHITECTURAL SOCIETY. SAS

The SAS remained active directing the undergraduate student affairs of the Faculty. In 1970 Architecture became a graduate course and the Architects became graduate students.

72/73	--	Ron Patrick	ID IV	senior stick
73/74	--	Richard Walls	ID III	vice stick becoming senior stick
74/75	--	Tannys Langdon	ID IV	senior stick
75/76	--	Barbara Ronning	ID IV	senior stick
		(senior stick is president of SAS)		
75/76	--	Catherine Timberg	ID IV	student Senate Representative for Architecture

B. INTERIOR DESIGNERS INSTITUTE OF MANITOBA IDIM (see page 65)

The Manitoba organization of Interior Designers continued to grow. Standards for Interior Design practice had been set-up by government Act, and only practitioners who met those requirements of education and experience could be full corporate members of IDIM.
Practically all Interior Design Staff in the Department were also practicing and were members of IDIM. They contributed greatly to the growth of the organization.
Full-time staff also contributed their time and abilities through the years by holding office and by being involved with IDIM activities.

Joan Harland	Registrar (Secretary)
Grant Marshall	Programme Chair
Ron Veitch	Vice President, President, Programme Chair
Dianne Jackman	Registrar (Secretary), Treasurer, Trade Exhibition, Chair of Professional Practice and Ethics
Mike Cox	Chair of Standards and Admissions
Paul Petrie	Trade Exhibition
George Fuller	Registrar

C. INTERIOR DESIGNERS OF CANADA IDC

Interior Design organizations had grown up in most provinces and in 1972/73 the groups joined together in a National Association -- the Interior Designers of Canada.

D. INTERNATIONAL FEDERATION OF INTERIOR DESIGNERS IFI

(Fédération Internationale des Architectes d'Intérieur)

An organization founded in 1963/64 and made up of representatives of Interior Design Organizations from many European countries. In 1972, representation was extended to include the Interior Designers of Canada (IDC) and from each of the two American Interior Designers' Organizations.

(D. Professional Organizations, continued)

E. In 1974, the two main professional Interior Design organizations in the United States, the American Institute of Designers (AID) and the National Society of Interior Designers (NSID) combined to form the AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID).

F. INTERIOR DESIGN EDUCATORS COUNCIL IDEC (see IDEC page 65)

The Interior Design Educators Council (IDEC) was an international (North America) organization of interior design educators dedicated to the advancement of interior design education and scholarship.

The annual Conference provided a forum for the presentation of current research, creative activities and scholarship. It furnished opportunities to share teaching methodologies and avenues of networking with design educators on issues of interior design education.

In 1968, the meeting was held at Denver, Colorado (132 members attended)
1969 at Kansas City, Kansas (152)
1970 at Atlanta, Georgia (168)
1971 at Pasadena, Calif.
1972 at Richmond, Virginia
1973 at Grand Rapids, Michigan
1974 at San Diego Calif. (148 members)
1975 at Kentucky
1976 at Philadelphia, Pennsylvania (185)
1977 at Gatlinburg, Tennessee

Staff from the University of Manitoba attended all these meetings and several were very active in this large, international organization.

Joan Harland -- Recording Secretary, Vice President,
Ron Veitch -- Recording Secretary,
Dianne Jackman --
Paul Petrie --
George Fuller -- Historian

The JOURNAL OF INTERIOR DESIGN EDUCATION AND RESEARCH is a scholarly refereed publication, started in 1975 and dedicated to issues related to the design of the interior environment. The Journal is published by the Interior Design Educators Council bi-annually.

E. FOUNDATION FOR INTERIOR DESIGN EDUCATION RESEARCH FIDER

There were many schools and departments of Interior Design/Decoration on the continent and it soon became apparent that there were a great variety of standards and training. Members of IDEC worked towards setting up an organization that would help departments to develop better, more complete standards of education for the students. The Foundation for Interior Design Education Research (FIDER) was started in 1971. This included committees and teams for setting up educational standards, for advising and helping ID departments meet their advertised standards, and visiting accreditation teams. Joan Harland, Ron Veitch, Dianne Jackman, Paul Petrie and George Fuller were active on these committees.

During an Accreditation visit, the whole set-up of the Department would be examined: faculty,

(D. Professional Organizations, FIDER, continued)

facilities, staff, curriculum, administration, funding, student body and enrolment, etc., were all reviewed.

In 1974 a FIDER team visited Manitoba and gave the course an initial accreditation. In 1976 a FIDER team again visited Manitoba and the Bachelor of Interior Design (BID) programme was then given full accreditation for the usual 5 year period ('76--'81). During the first few years there were two visits to each programme, later this was reduced to one visit.

Programmes receiving accreditation this decade were in the Interior Design Departments of:

1973 --Universities of Cincinnati, Georgia, Missouri, Texas, Virginia Commonworth, Texas Technical University

1974 --Kansas State University, Purdue University, Universities of Oregon and Manitoba

1975 --Florida State University, Syracuse University, University of Florida, Southern Illinois University at Carbondale, Louisiana State University, University of Minnesota, Michigan State University, Harrington Institute of Interior Design (Chicago)

1976 --University of Nebraska, Texas Christian University

1977 --Interior Design Institute, Denver, New York School of Interior Design, Rhode Island School of Design, University of North Texas

H. CANADIAN CENTRES OF DECORATION/DESIGN STUDY in the 67/77 decade include:

(see pages 214-215 for a complete 1997 list)

UNIVERSITY OF MANITOBA with a four-year degree course (FIDER accreditation)

RYERSON Technical Institute, Toronto, developed a serious, professional three-year course at the diploma level through the years, and in the 80s began to offer a four-year Degree in Interior Design, which was accredited by FIDER

Ontario College of Art, Toronto, offered a strong diploma course in Interior Design, but in the late 60s it became generalist in approach

Some of the Junior Colleges offering two- and three-year courses included:

Dawson College, Montreal
Humber College, Etobicoke, Toronto
Mount Royal College, Calgary
Kwantien University College, Richmond, Vancouver

I. NATIONAL COUNCIL FOR INTERIOR DESIGN QUALIFICATIONS NCIDQ

Throughout Canada and the United States, there were very many levels of competency on the part of interior design/decoration practitioners.

A series of examinations were set up by the National Council for Interior Design Qualification (NCIDQ), to test essential knowledge. Tests were developed in:

Identification and Application, Programming, Three-dimensional Exercise, Problem Solving, Building and Barrier Free Codes, Scenario (Design Problems)

Gradually provincial and state Interior Design organizations included the successful passing of these examinations as a requirement for full membership and licence to practice in the Interior Design field, as PIDIM has done.

Manitoba graduates working on these committees included: Debby Lexier, Bob Ledingham, Carol Jones, Michelle McLaughlan

RECAP 1967 -- 1977 by Joan Harland, Head, Department of Interior Design

(The "Recap" is a most important part of this history. The rest of the chapter indicates in a factual manner the direction which the Department was taking, but the "Recap" emphasizes the questions which the Head felt were important, with questions of implementation.)

This decade was a very troublesome time. Although the Interior Design programme was secure as far as curriculum was concerned and only slight revisions and continuing gradual developments were necessary, there were many other very serious problems.

STAFFING In the first part of this decade the Department was decimated by death. Actually starting with the death in 1966 of Dean John Russell who had established and encouraged the Interior Design Department. He believed in the integrity of the Interior Design profession and always offered his full support.
In Oct. 1967, Raquell (Austmann) Chrabaszcz died suddenly near the beginning of classes. Joe Chrabaszcz was desolate and his health gave way. For the next 3 years he was only able to teach part of the time and he died July 1971. Both of these instructors had been very productive members of the small Interior Design faculty and they were sorely missed. In September 1972 again just as classes were starting up Donald Dunklee died. He had been unwell for some time. These deaths resulted not only in the loss of valuable teachers but also in extra loads being placed suddenly on the overloaded staff. However the remaining staff responded superbly and the students were always very understanding and supportive.
Finding replacements for these classes at the beginning of the School year placed a severe load on the very small I.D. budget, as adjustments were always slow in working through the system and positions lost through death did not always remain in the Department. It was also difficult to keep qualified staff who were willing to teach full time and to assume the very heavy teaching loads. Paul Petrie (1968) and Michael Cox (1969) were added and finally in 1974 George Fuller and Leon Feduniw were appointed. These four professors remained on staff.

A very important aspect of Interior Design staffing was demonstrated in the case of the topic of Lighting (see Identification of Change, page 83) where it was found that a knowledgeable Interior Design staff member was more aware of the needs of Interior Design students than a professional electrical engineer. The usual procedure in staffing for a topic was to find an Interior Design professional with the expertise to teach the particular subject, eg. Paul Petrie -- drafting and furniture design and construction; Grant Marshall -- Design and Theory IV-ID, Colour , Graphic Presentation (water colour); Joan Harland -- History, Theory of Planning, Drafting, Design III-ID; Ron Veitch -- Interior Detailing and Building Systems, Professional Practice, Theory--Behaviour; Dianne Jackman -- Professional Expression and Materials of Interiors (Textiles, see page 150), Professional Practice; George Fuller -- Histories, Research, Restoration; Michael Cox -- Design II-ID, Graphic Presentation; Akemi Miyahara -- Fundamentals of Design. Actually all were well able to take over a year of Design.

TEAM-TEACHING When in 1970, the IDIM questioned the appointment of Paul Petrie and Michael Cox so soon after they had graduated, I sent the organization the following directive:

(Recap -- Team Teaching, continued)

"the University would like people with advanced degrees, who have published and done research, the Profession decrees that people have much good, varied experience in the Interior Design field, the Department Head is interested in people holding Interior Design degrees who have had teaching experience and are able to communicate successfully, and it is well known that the generation gap appears in twenty years.

This means that the staff applicant should have several graduate degrees and have published and done research, must have worked half a dozen years in the field, must have taught and be able to establish empathy with the students and is under 35 years old, a difficult situation. The answer is TEAM TEACHING where some people have advanced degrees, some people have many years of practice, hopefully all will be good teachers, and some will be in their early thirties."

SABBATICALS There had been no sabbaticals in Interior Design in the 40s, 50s or early 60s, though Don Dunklee did take a 1/2 year's leave of absence. However, when the Department decided that it was necessary to encourage staff to seek higher degrees, prior to the setting up of a Master's degree (see page 57), sabbaticals had to be arranged. From an organizational point of view, they were difficult. There was always less money put into the Budget than the staff member's salary to provide for the interim replacements (in 76/77 less than 40%). Interior Design subjects were specialized and it was difficult to find replacements, who were knowledgeable people and were willing to put forward the effort for a year, after which time the original staff member, returning from the sabbatical would resume his former position. However the Department did manage and R.Veitch (70/71), G. Marshal (72/73), M. Cox (75/76) and P. Petrie (76/77) obtained Master's Degrees, Dianne Jackman (78/79) did research for a book on Textiles and later Leon Feduniw and Faye Hellner obtained Master's degrees, Gerald Weselake studied in Calgary and Italy. Joan Harland had obtained a M.A. from Teachers College, Columbia Univeristy, New York in 47/49 by studying 3 summers without missing a teaching year.

LARGE NUMBERS OF STUDENTS During the late 60s and the 70s, the number of students applying to take the Interior Design course rose greatly. The University's approach seemed to be that large numbers of students in the department indicated the popularity and therefore the success of the course and classes became very large. Certainly the Interior Design course at Manitoba was well known and students applied to enter from every province in Canada including the Northwest Territories (see page 84).

MAY / JUNE MEETINGS These yearly meetings had started when classes grew and the Department was split with students and staff members in two different buildings. At the meetings, each staff member described with examples of work, the area of information covered in a particular subject. In this manner, all the Design faculty became familiar with what was being done throughout the Department. It was also a time when the vertical core streams (see page 16, Part 2) and the horizontal feed-in streams (see page 60) were reviewed and revised, as to content, appropriateness and completeness. The hope was that all tenured staff and those on 12 month appointments would attend all meetings.

LOCATION Sept. '75 all years of Interior Design were moved, while still occupying the same

(E. Recap, Location, continued)
space as previously, first and second years were brought into the Architecture building and third and fourth years were placed in the Fine Arts building. The feeling of some was that third and fourth years would have been a better time for "interaction" with other departments,when students were more knowledgeable about Interior Design. All first years (ID,ES) came together.

BUDGET Interior Design Department had been given a separate Budget in the early 60s, the Dean's Office however always had the final control. The Interior Design Budget covered most expenses for the Department (see Budget, page 92) though there was no I.D. Department Secretary provided until the late 60s after an appeal had been made to Vice President Sibley. The teaching method described under "Staff" page 93, where part-time practicing Interior Designers came out from the city to give "crits" was a very cost-efficient method that required a large "part-time" staff budget.
The Dean's Office absorbed: C.D.S. supplies, etc., in 74/75,
travel was taken into the Dean's Budget in 75/76,
Student Assistants item was reduced almost 1/3 in 75/76, although, with the large first year classes, the marking load was extremely heavy and this placed a greater burden on I.D. full-time staff.

INTERIOR DESIGN PROGRAMME The middle 60s saw the establishment of the Department of Environmental Studies and in 1967 the appointment of Roy Sellors as Acting Dean, confirmed in 67/68 as Dean of the Faculty.
The Faculty was divided into three graduate Departments Architecture
City Planning
Landscape Architecture
and two undergraduate Departments: Interior Design
Environmental Studies
These programmes demonstrated very different focuses and structures.
The Departments of Architecture, City Planning and Landscape Architecture offered professional knowledge and experience at the graduate level and accepted graduates from most undergraduate courses of the University although the three-year Bachelor of Environmental Studies (BES) was the usual channel. These two degrees, Bachelor (3 years) and Master (2 years) resulted in a total of five or six years spent in University study.
The Interior Design programme offered a four-year undergraduate course of specialization, experience and study leading to the first professional degree of Bachelor of Interior Design (accredited 1974/76 by FIDER) which had been developed over almost 40 years of study, as this History shows.
During the decade (1964--1974) there was constant pressure on Interior Design to change in order to fit the Environmental Studies--Architecture format, or even to take Environmental Studies first, with the generalist Environmental Studies Bachelor and the professional degree at the Master's level. This proposal was put forward by a group who knew little of the Interior Design history at the University of Manitoba and who regarded the Interior Design profession only as an adjunct to Architectural practice (see Employment after Graduation page 100), less than 20% of our graduates worked in Architect's offices. In 1967 the Department of Interior Design had offered a special two-year programme to accommodate Environmental Studies graduates who wanted an I.D. degree. Three (3) BES graduates have taken advantage of this.

(E. Recap, continued)

In 1974, Jack Anderson became Dean of the Architecture Faculty. After viewing the Faculty for a year he put out a series of "papers" termed "STRATEGY FOR CHANGE" a different concept of Faculty organization.
These proposals assumed that all Departments would fit into one format:

a lower School -- 2 years of joint ES and ID studies,
a Middle School -- 2 years with ID and ES separate but with easy transfer of all credits and students between departments,
-- a further 2 years of specialization at the end of which time students in the Interior Design stream (even students who had no ID subjects prior to this third period) could receive an Interior Design degree.

There were many meetings with representation from all Departments, where Interior Design was always in the minority.
At the University of Manitoba at that time, practically all degrees for the professional courses were at the Bachelor's level: Commerce, Engineering, Pharmacy, Social Work, Agriculture, Education, Law, Home Economics, though most offered further specialization at the Master's level, just as Interior Design planned to do.

In the Fall of 1976, Jack Anderson called meetings with representatives of the Interior Design staff and some professional Interior Designers. Nominally they were to consider the question of whether Joan Harland, who had been Department Chairman/Head for twenty-three years should continue as Head. The question of "change" was always present. Should Interior Design be:

a. the four year Bachelor of Interior Design degree (BID)
a first professional degree at the Bachelor's level, with FIDER accreditation.
as set up and continuing to develop during 40 years at the University of Manitoba,

or:

b. 3 or 4 common or similar years to Environmental Studies etc.
plus later years of specialization probably at the Master's level (a total of at least 6 years), with no FIDER accreditation.

Joan Harland was relieved of the position as Head and stepped down December 31 1976, though continuing to teach until her August 1980 retirement at age 65 (compulsory).

There have been two very IMPORTANT VOTES for the Department of Interior Design noted in this History:

1. In 1965, when the majority of the Interior Design staff voted to continue to develop the Interior Design course as a separate four-year Bachelor degree, a first-professional degree later accredited by FIDER (see page 66).

2. In 1976, when the Committee of representative Interior Design staff and some professional Interior Designers voted, and changes were started in the Interior Design course to make it more like the Environmental Studies/Architecture format (see pages 126--127 for changes that took place immediately, and the final two chapters for the gradual changes, particularly pages 194--195).

CHAPTER IV BACHELOR OF INTERIOR DESIGN 1977--1988

Officers: Jack M. Anderson, Dean, Faculty of Architecture 1974 -- 1979
Harlyn E. Thomson, Dean, Faculty of Architecture 1979 -- 1984
Thomas H. Hodne Jr., Dean, Faculty of Architecture 1984--1989
John W. Graham, Acting Head, Department of Interior Design 1977 -- 1978
George R. Fuller, Head, Departmentof Interior Design 1978 -- 1983
Michael G. Cox, Head, Department of Interior Design 1983--1988

The table of contents reflects the fact that there were three Heads of Interior Design this decade:
John W. Graham, Acting Head George R. Fuller Michael G. Cox

RÉSUMÉ Prior to 1977

THE UNIVERSITY CALENDAR

The University Calendar was started in January or earlier each year. Each Department set up its own section of the calendar in January of the year in question, based on the programme being taught at that time. This was then forwarded to the Dean's Office which in turn compiled the sections from the various Departments. The material was next sent to Senate Office where the information from all Faculties was put together ready for the printers, to be published in the late spring to enable students to make their selections for the Fall Sessions.

This meant that the 70/71 calendar (for example) having been written in January '70 would show the course being presented in January '70, the 69/70 course. The information in the 70/71 calendar would be generally that of 69/70, a year earlier. This situation was always explained each year in the University Calendar at the beginning of the Fee Structure section. If any changes were to be made in the programme for the year 70/71, the students would be notified by handouts. The calendar descriptions usually reflected the programme of the year before. However it was possible to change any programme during the late spring and the summer to be in force by September.

DIFFERENCES in BASIC VALUES between INTERIOR DESIGN and ENVIRONMENTAL STUDIES

The result of the Fall 1976 Interior Design Meetings chaired by Dean Anderson (see page 107), was that changes were made in the Interior Design programme, bringing it more into line with Environmental Studies. However, there had always been differences between the Department of Interior Design and the Department of Environmental Studies in basic values.

There were differences in the:

1. importance of Design -- the number of hours spent in the Design studio,
2. values allotted to studio hours in the Credit Hour systems,
3. numerical value of a passing grade in the Letter Grade system.

1. Relative IMPORTANCE attached to DESIGN STUDIO work in Interior Design and in Environmental Studies

INTERIOR DESIGN was a 4-year baccalaureate course leading to a first professional degree at the Bachelor's level -- B.I.D. (see Intent and Philosophy for Interior Design (page 113).

ENVIRONMENTAL STUDIES was a 3-year baccalaureate general course leading to a general degree at the Bachelor level -- B.E.S.

According to the 75/76 calendar, the Intent and Philosophy for Environmental Studies was to provide:

"a broad base of knowledge and understanding of the interrelationship of man and his environment,

pre-professional education basic to the succeeding design disciplines in Architecture, City Planning, Landscape Architecture and Interior Design."

(Résumé, Relative Importance of Design studio work, continued)

Prior to 1977:
for Design studios, Interior Design used an expanding vertical stream: (Interior Design problems of increasing complexity)

6 studio hours per week to Design I--ID
12 studio hours per week to Design II--ID
18 studio hours per week to Design III--ID
18 studio hours per week to Design IV--ID and Interior Design Thesis

By contrast, Environmental Studies allotted:
5 studio hours per week to Design, for each of the three years.

(Usually the studio periods in first year were 3 hours in length, in the upper years the afternoon Design studios were timetabled for 4 hours.)

2. Relative VALUES allotted to LECTURE and to STUDIO HOURS in the CREDIT HOUR SYSTEM

The Credit Hour system in place in Interior Design has been shown with the Lists of Subjects at the beginning of each chapter in this History:

1 lecture hour per week for 1 term = 1 CH
3 studio hours per week for 1 term = 1 CH

It was found that the Credit Hour system that seemed to be used by Environmental Studies was closer (for Design)

1 lecture hour per week for 1 term = 1 CH
1 studio hour per week for 1 term = 1 CH

3. NUMERICAL VALUE of PASSING GRADE (Letter Grade System)

Interior Design followed the other Departments of the University when letter grades were introduced in the previous decade. The values were:
F = 0.0 D = 1.0 C = 2.0 C+ = 2.5 B = 3.0 B+ = 3.5 A = 4.0
(with A+ being used for scholarship purposes only)
The passing mark for Interior Design and other University Departments was C = 2.0.

Environmental Studies continued to do some marking by the percentage system (maximum mark 100) and to use 60 for the passing mark, the standard used at some American Universities. When converting to a letter grade, Environmental Studies used the following calculations: on a scale where 4.0 is the maximum, their pass of 60 would equate: 60 / 100 x 4.0 = 2.4. As C+ was the closest letter grade on the University scale, Environmental Studies reported their pass as C+ to the Registrar. The rest of the letter grades were adjusted accordingly.
For the same standard of work - pass - Interior Design reported C = 2.0
Environmental Studies reported C+ = 2.5
(The University accepted all grades of C as pass.)

A. STATEMENTS OF INTENT and PHILOSOPHY 1977 -- 1988

John W. Graham, Acting Head, Department of Interior Design

"The Aims of the Baccalaureate programme in the Department of Interior Design"
prepared by John W. Graham as requested for discussion at Faculty Executive April 5 1977 and Department Council April 11 1977, to become a Position Paper as of May 1977.

"OBJECTIVES
Horizontal relationships are structured through 5 inter-related areas so that very real vertical relationships develop and expand through the course (see page 70, and pages 32 and 52).

Design
Technology
Communication Skills
History of Art, Theory of Design, Liberal Arts and Social Sciences
Professional Practice"

(The rest of the Position Paper, rather than referring to past calendars and specific subjects, produced year by year platitudes in such general terms as to fit almost any or no specific situations, but which generally came under the heading of: "The University can't be sued if that specific isn't taught in the course that year."
Example: "The components of their education should be directed towards an analytical understanding of the needs of man which can be fulfilled through the design of his surroundings."
The Report from the FIDER Visit '81 (see following quotation), noticed the need to identify Interior Design specifically as the discipline.
The 5/26/77 copy of this "Graham Paper" shows JH at the bottom of many of the pages. These initials refer to Joyce Howe, Secretary, and not to Joan Harland, past Department Head.)

Comments by Joan Harland

"It is the understanding of the Department of Interior Design that an accredited Baccalaureate programme normally requires four years of professionally oriented education and therefore the Objectives of the first, second, third and fourth years are understood to be directed towards Interior Design as a specific discipline."

Report from FIDER Visit '81, Appendix A-1.

"The team felt that the old set of long-range goals had become virtually a fait accompli, and that it was perhaps time to re-examine the aspirations of the Department in an attempt to stimulate a new period of energetic development of innovative techniques and concepts -- to re-examine the long term objectives in an effort to define developmental goals that envision a more distant horrizon.

Report from FIDER pages 5 and 31.

In summary it must be said that, within the Department of Interior Design, an exceptionally logical, well articulated sequence of courses has developed out of a strong set of explicit and appropriate goals and objectives."

Report from FIDER Visit '81, page 6.

(Statements of Intent and Philosophy, continued)

The visiting team from FIDER '81 was impressed with the excellence of the Educational Programme at the University of Manitoba.
"In general, advanced projects indicate that the students are receiving an exceptionally thorough education in most of the techniques and concepts pertinent to the sound practice of interior design."

Report from FIDER '81 page 21.

(The changes set up in 77/78 pages 126--127, had not yet worked through the system, most staff were still teaching as in the earlier '70s. JH)

George R. Fuller, Head, Department of Interior Design (83/84 calendar)

"The interior designer is concerned with the immediate environment and works to provide designed space that will best suit the client's requirements, both physical and aesthetic. The interior designer must be able to analyze the problems completely, develop the best solution, supervise installation, and work in co-operation with other specialists in the architectural field.
The program is offered under six headings:

Creative Design
Major courses in theory and studio problems in design for specific conditions and requirements.

Technical Knowledge
Materials, equipment, and structure of buildings.

Communication Skills
Courses in technical drawing and detailing, and in graphic presentation methods.

History of Art and Design
Historical (including contemporary) background in theory, art, and design.

Professional Practice
Professional practice and procedures in the field of interior design.

Liberal Arts
Selected course from the Faculty of Arts."

Michael G. Cox, Head, Department of Interior Design (84/85 calendar)

"The professional interior designer, qualified by education, experience and recognized skills, is one who:
—identifies, researches and creatively solves problems pertaining to the function and quality of the interior environment;
—and performs services relative to interior spaces including programming, design analysis, space planning, aesthetics and on-site inspection, using specialized knowledge of interior construction, building systems and components, building regulations, equipments, materials and furnishings;
—and prepares drawings and documents relative to the design of interior spaces in order to enhance the quality of life and protect the health, safety and welfare of the public, and work in co-operation with other specialists in the architectural field.

The programme is offered under six headings: Creative Design, Technical Knowledge, Communication Skills, History of Art and Design, Professional Practice, Liberal Arts."

(Statements of Intent and Philosophy, continued)

Michael G. Cox, Head Department of Interior Design (85/86 calendar)

"The professional interior designer is one who is qualified by education and experience to identify, research, and creatively solve problems relative to the function and quality of man's proximate environment.

The competency of the interior designer includes fundamental design, design analysis, space planning and programming, the design of all interior space and the understanding of other and related aspects of environmental design.

The technical development of the interior designer includes knowledge of structure with emphasis on interior construction, knowledge of building systems and all related codes, equipment and components, and ability in communication skills and in quantitative and administrative skills."

Michael G. Cox, Head Department of Interior Design (Report to FIDER 1987)

"The intent of the Department of Interior Design is to offer a Bachelor of Interior Design programme which will provide such education that, with further experience in the field, the graduates will be able to become productive members of the Interior Design profession."

Thomas H. Hodne Jr., Dean, Faculty of Architecture (84/85 calendar)

"NEW THRUSTS
Recently, significant changes have been made to revitalize and strengthen the programmes of the Departments. Many innovations, new projects and other significant achievements are under way. These include:
—interdepartmental collaboration through joint courses and studio projects.
—the expansion of the Urban Design Studio from three to all five departments.
—the establishment of a Research Centre focusing on current and emerging design issues.
—involvement in the inter-faculty (arts, science, medicine, engineering and architecture) research institute TETRI.
—continuation and expansion of international exchange programmes with Japan and the People's Republic of China.
—assistance to the University of Nairobi in developing new programmes in Landscape Architecture and Interior Design (after selection in competition with several top-ranking Canadian and Foreign faculties), including exchange programmes. (Staff of the Department of Interior Design at the University of Manitoba was not involved -- JH)
—numerous selected significant awards and achievements by students, faculty and alumni."

B. CURRICULUM

John W. Graham, Acting Head, 1977 -- 1978
(as of Jan .1.1977)

1. ADMISSION requirements to the course:
Manitoba Senior Matriculation (Grade XII) (see page 43)

2a. LIST of SUBJECTS at the Start of the Graham Period 76/77 (76/77 calendar)
(the programme set up by Joan Harland, Head to Dec.31.1976)

First Year

I.D.Design Problems -- Design I-ID (4), Theory of Design I-ID (4)*
Graphics -- Interior Drawing (8), Graphic Presentation I (2)
I.D.Topics -- Materials of Interior (2), Applied Design (4), Colour I (3)
The Profession-- Introduction to Interior Design (3)
Enrichment -- History of Art I (6), English -- Representative Literary Works (6)

Second Year

I.D.Design Problems -- Design II-ID (8), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Furniture Design and Construction (4), Interior Workshop (2)
Colour II (2), History of Furniture I (3), History of Furniture II (3)
The Profession-- Summer Work (3)
Enrichment -- History of Art II (6), Introduction to Psychology (6)

Third Year

I.D.Design Problems -- Design III-ID (12), Theory of Design III-ID (6)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Equipment III (6), Interior Detailing (4)
The Profession-- Summer Work (3),
Enrichment -- History of Art III (6), Elective (Arts Curriculum) (6),

Fourth Year

I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6),
Field Trip-ID (2), Theory of Design IV-ID (4)
Graphics -- Graphic Presentation IV (2)
I.D.Topics -- Industrial Design (4)
The Profession-- Summer Work (3), Professional Expression (2),
Professional Practice (4)
Enrichment -- Two Electives (6) + (6) (Arts Curriculum)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting subjects according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week one term equalled 1 CH, 3 hours of studio per week one term equalled 1 CH. The mark obtained in the class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year'standing.

(B. Curriculum, continued)

DESCRIPTION of each subject at the Start of the Graham Period Jan.1.1977 (76/77 calendar)
The programme that was offered 76/77

FIRST YEAR (76/77)

I.D.Design Problems

DESIGN I-ID The development of visual perception and an awareness of the inherent physical characteristics and limitations of media and materials. Investigation of the principles of design, in two- and three-dimensional problems.
Studio: 6 hours -- per week, both terms.

THEORY OF DESIGN I-ID. Exploration of the visual order in the physical world as a basis for a rational understanding of the design process, an analysis of the basic principles of design and composition and their interrelationships.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of drafting, commencing with good drafting-room procedure, the use of equipment, application of geometrical construction and lettering, orthographic, oblique and perspective projection, and the application of shades and shadows to various types of drawings, culminating in presentation drawings in plan, elevation, and perspective.
Lectures: 3 hours -- Studio: 9 hours -- per week, both term.

GRAPHIC PRESENTATION I The use of pencil and ink, line and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR I Detailed survey of the interior materials, both structural and decorative. Emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

APPLIED DESIGN Development of graphic and applied design theory from Art Nouveau (circa 1900) to the present day. Practical work involves art investigation of the basic requirements of two- and three-dimensional applied design.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOUR I Theories of colour mixture and harmony, based upon analysis of the Munsell and Ostwald systems of colour nomenclature and measurement. Analysis of colour both as a creative and as an explaining medium in design, special emphasis on its relation to space, form, texture, and light.
Lectures: 2 hours -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN The profession of interior design, attitudes and responsibilities outlined and defined, followed by analyses of man's needs and demands of the shelters he uses. Solutions from past and present with regard to the stage of development of culture and technology, and the resultant changes in the philosophies towards interior design.
Lectures: 2 hours -- per week, both terms.

(First Year, continued)

Enrichment

HISTORY OF ART I History of the visual arts of architecture, sculpture and pictorial design in relation to the growth of Western Culture. The introduction, development, culmination, and decline of Early, Classic, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

ENGLISH -- REPRESENTATIVE LITERARY WORKS An introduction to literature and literary study. Close attention will be given to poetry, prose and drama representing the foremost writers in English. Poetry will include poems of Keats and of four or five of the following: Chaucer, Donne, several Renaissance poets, Milton, Pope, Blake, Wordsworth, Browning, Hopkins, Yeats, T.S.Eliot, several modern poets. Drama will include Antony and Cleopatra and one or two of the following: Henry IV-Part I, Othello, St. Joan, School for Scandal, Death of a Salesman. Prose works will include Victory and one or two of the following: Gulliver's Travels, Great Expectations, The Sun Also Rises, Emma, several short stories.
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (76/77)

I.D.Design Problems

DESIGN II-ID Problems in the designing of simple interiors, planning the spaces, materials, furniture and colours to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives, rendered in water colours and models.
Studio: 5 hours -- per week, both terms.
Correction: Design II-ID Studio: 12 hours -- per week, both terms.
(Design II ES Studio: 5 hours -- per week, both terms)

THEORY OF DESIGN II-ID Discussion of the aims and principles of Interior Design from the contemporary point of view. Observation, investigation, and resolution of specific problems in simple spaces.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on water colour contributing towards facility in Interior rendering.
Studio: 3 hours -- per week, both terms

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience in the basic theory of furniture-making; the drawing of large-scale working drawings of furniture, with particular attention given to cabinet-making.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

INTERIOR WORKSHOP A series of practical problems to acquaint the student with techniques and materials. Projects, seminars, tours, and execution of students' original designs.
Studio: 2 hours -- per week, both terms.

(Second Year, I.D.Topics, continued)

COLOUR II Workshop course in which practical application of colour theory is developed in preparing colour schemes for domestic and commercial use.
Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE I Materials and principles of interior design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture, textiles, etc., in pencil and pen and ink.
Lectures: 2 hours -- Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE II Consideration of interior design in England and in America from Gothic period through Modern.
Lectures: 2 hours -- Studio: 2 hours -- per week, second term.

The Profession

SUMMER WORK Each year students are required to acquire work experience and must undertake approved assignments, with a report to be submitted in September.

Enrichment

HISTORY OF ART II Development of architectural, sculptural and pictorial styles from the fifteenth century through the eighteenth century.
Lectures: 3 hours -- per week, both terms.

INTRODUCTION TO PSYCHOLOGY A biologically oriented introduction to the study of behaviour covering particularly the topics of sensation, perception, attention, learning, memory, thinking, intelligence, emotions and personality.
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (76/77)

I.D.Design Problems

DESIGN III-ID Problems involving complete and interrelated spaces, the study of such typical commercial installations as restaurant, store, lounge and offices, and house planning. Complete descriptions of solutions will be required by means of plan and elevation drawings, perspective presentations using various media, models, samples and specifications.
Studio: 5 hours -- per week, both terms.
Correction: Studio: 18 hours -- per week, both terms.
(Design III ES Studio: 5 hours -- per week, both terms)

THEORY OF DESIGN III-ID The study of planning requirements of commercial areas. Discussion and analysis of several approaches to design as expressed by twentieth century architects and designers. A series of short problems to develop facility in arriving quickly at workable solutions to planning and design.
Lectures: 4 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

(Third Year, continued)

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT Manufacture, qualities and uses of structural and finishing materials, standard construction systems and mechanical equipment systems, including lighting, as they relate to design.
Lectures: 3 hours -- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details in logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

SUMMER WORK See requirements for Summer Work in Second Year, page 118.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural and pictorial design in relation to the growth of Western Culture; the approaches, experimentation and visual statements of nineteenth-- and twentieth--century Art.
Lectures: 3 hours -- per week, both terms.

ARTS ELECTIVE The selection of one full course from the list of available courses in the Arts curriculum, with due consideration to personal interest and timetable possibilities.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR. (76/77)

I.D.Design Problems

DESIGN IV--ID Advanced work in Interior planning and furnishing, dealing particularly with complex commercial and public interior installations such as civic building, department store, hotel, private club, school, office building and church.
Studio: 18 hours -- per week, first term.

INTERIOR DESIGN THESIS The thesis may take the form of a complete development of a particular planning and furnishing problem including drawings, reports, samples, specifications; or may be the detailed study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 18 hours -- per week, second term.

FIELD TRIP--ID Each student of fourth year must participate in the week-long Field Trip which will be conducted early in first term by several members of the staff and which will visit several cities in North America in order to study at first hand significant examples of Interior Design, both historic and contemporary.

THEORY OF DESIGN IV--ID The study of the interior planning requirements of large, complex commercial and public buildings. A study of theories of communication in the contemporary era.
Lectures: 2 hours -- per week, both terms.

(Fourth Year, continued)

Graphics

GRAPHIC PRESENTATION IV A series of electives, such as: life drawing, ceramics, stage design, and experimental design. Announcement of the available electives will be made at the beginning of the session.

Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN Principles of Industrial Design: function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps etc.

Lecture: 1 hour -- Studio: 3 hours per week, both terms.

The Profession

SUMMER WORK See requirements for Summer Work in Second Year, page 118.

PROFESSIONAL EXPRESSION The fundamentals of verbal communication including preparation, organization, and presentation of professional material.

Lecture: 1 hours -- per week, both terms.

PROFESSIONAL PRACTICE Professional responsibility following the forms set up by the Interior Designers of Canada and the Interior Designers Institute of Manitoba. Relationship and responsibilities of interior designer, contractor and client. Sales psychology and merchandising methods. Setup and operation of designer's office and procedures connected with the execution of commissions, estimating, ordering, specification writing, installation, and supervising, and trade relations.

Lectures: 2 hours -- per week, both terms.

Enrichment

Two ARTS ELECTIVES (See requirements for Arts Elective in third year)

Lectures: 3 hours -- per week, both terms, + Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)
John W. Graham, Acting Head 1977 -- 1978

3a. LIST of SUBJECTS at the End of the Graham Period 78/79 (79/80 calendar)

First Year
I.D.Design Problems -- Design I-ID (10), Theory of Design I-ID (4) *
Graphics -- Interior Drawing (6), Graphic Presentation I (2)
I.D.Topics -- Materials of the Interior I (2)
The Profession-- Introduction to Interior Design (2)
Enrichment -- History of Art I (6), Humanities Elective (6)

Second Year
I.D.Design Problems -- Design II-ID (10), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topic ---Furniture Design and Construction (3), Materials of the Interior II (2)
Systems (Frame Construction) (3)
The Profession- Professional Expression (2)
Enrichment -- History of Art II (6), Social Science Elective (6)

Third Year
I.D.Design Problems -- Design III-ID (10), Theory of Design III-ID (4)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Systems (4), Interior Detailing (4)
The Profession-- Professional Communication (2)
Enrichment -- History of Art III (6), approved Arts Elective (6)

Fourth Year
I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6),
Research Methods (2), Theory of Design IV-ID (4)
Graphics -- Studio Elective (4)
I.D.Topics -- -- -- -- -- -- -- -- -- --
The Profession-- Professional Practice (4)
Enrichment -- Two approved Arts Electives (6 + 6)

***CREDIT HOURS, CH. (numbers in brackets) A method of weighting courses according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week for one term equalled 1 CH. The mark obtained in class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year's standing.**

DESCRIPTION of each subject at the End of the Graham Period 78/79

FIRST YEAR (78/79)

I.D.Design Problems

DESIGN I-ID Development of perception and awareness of the natural order of the physical world as a basis for a rational understanding of the design process. Study of the principles of design and colour, and basic concepts of structure and space in two- and three-dimensional projects.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN I-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process; an analysis of the basic principles of design and composition and their interrelationship.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of good drafting-room procedure; the use of equipment; lettering; orthographic, oblique and perspective projection; shades and shadows; presentation drawings in plan, elevation and perspective.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil, pen and ink, and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF THE INTERIOR I Detailed survey of the interior materials, both structural and decorative; emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of interior design. A discussion of attitudes, responsibilities, and equipment necessary to analyze man's needs and demands of the shelters he uses.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART I History of architecture, sculpture, pictorial and interior design in relation to the growth of Western culture, and the introduction, development, culmination and decline of Early, Classical, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

HUMANITIES ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (78/79)

I.D.Design Problems

DESIGN II-ID Problems in the designing of residential interiors; planning the spaces, materials, furniture, and colour to fit assumed existing conditions. Presentation of solutions in plans, elevations, perspectives and models.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN II-ID Discussion of aims and principles of interior design from the contemporary point of view. Observation, investigation, and resolution of specific residential problems.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on watercolour, contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics.

FURNITURE DESIGN AND CONSTRUCTION Requirements of good furniture design together with practical experience in the basic theory of furniture-making, working drawings of furniture, with particular attention being given to cabinet-making.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

MATERIALS OF THE INTERIOR II In-depth investigation into and practical application of soft materials for both residential and commercial use.
Lectures: 2 hours -- per week, first term.

SYSTEMS (Frame Construction) Methods of frame construction; form, materials, and techniques of residential construction practices. On site observation and documentation, working drawings and projects.
Lecture: 1 hour -- Studio: 6 hours -- per week, second term.

The Profession

PROFESSIONAL EXPRESSION Fundamentals of verbal communication including preparation, organization, and presentation of professional material.
Lectures: 2 hours -- per week, second term.

Enrichment

HISTORY OF ART II Development of interior design and architecture, sculpture and painting from the fifteenth through the eighteenth centuries.
Lectures: 3 hours -- per term, both terms.

SOCIAL SCIENCE ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (78/79)

I.D.Design Problems

DESIGN III-ID Problems involving the interrelated spaces of typical small commercial and public interior installations.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms

(Third Year, I.D.Design Problems, continued)

THEORY OF DESIGN III-ID The study of planning requirements of commercial interior areas. Discussion and analysis of several approaches to design as expressed by twentieth-century philosophers, architects and designers.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III
Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MATERIALS AND SYSTEMS Manufacture, qualities and uses of structural and finishing materials, standard construction systems, and mechanical equipment systems, including lighting as they relate to design.
Lectures: 2 hours --- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details as logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per term, both terms.

The Profession

PROFESSIONAL COMMUNICATION Fundamentals of written communication as it relates to the preparation, organization and presentation of professional material required by the practicing Interior Designer.
Lectures: 2 hours -- per week, first term.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural, pictorial and interior design in relation to the growth of Western culture; the approaches, experimentation, and visual statements of nineteenth- and twentieth-century art.
Lectures: 3 hours -- per week, both terms.

APPROVED ELECTIVE Electives will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (78/79)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior space planning and furnishings; dealing particularly with complex commercial and public interior installations, such as civic buildings, department store, hotel, private club, school, office building, and church.
Lecture: 1 hour -- Studio: 15 hours -- per week, first term.

INTERIOR DESIGN THESIS A comprehensive project with written report chosen by the student and approved by the staff which may take various forms, e.g. renovations, space planning, extensions, etc., complete with drawings, materials, furniture and colour presentations.
Lecture: 1 hour -- Studio: 15 hours -- per week, second term.

(Fourth Year, I.D.Design Problems, continued)

RESEARCH METHODS Each student of fourth year must participate in a week-long Field Trip conducted early in first term by department staff to study significant examples of interior design, continued with types of interior design research activity and methods of data collection and analysis.
Field Trip + Lectures: 2 hours -- per week, first term.

THEORY OF DESIGN IV-ID A study of mid-twentieth century and current Architecture and Interior Design theories and styles: illustrated lectures and student presentations: extensive required reading.
Lectures: 2 hours -- per week, both terms.

Graphics

STUDIO ELECTIVE A series of studio electives, such as stage design, weaving, industrial design, photography and experimental design techniques. Announcement of the approved electives will be made prior to beginning of the session.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics -- -- -- -- -- -- -- -- --

The Profession

PROFESSIONAL PRACTICE-ID Professional responsibility following the forms set up by the Interior Designers of Canada and the Professional Interior Designers Institute of Manitoba.
The setup and operation of designer's office and procedures connected with the execution of commissions.
Lectures: 2 hours -- per week, both terms.

Enrichment

Two ARTS ELECTIVES Electives in fourth year will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms. + Lectures: 3 hours -- per week, both terms.

4a. IDENTIFICATION OF CHANGES, Deletions and Additions
(comparison of programme for 76/77 with programme for 78/79)

1. CHANGES in DESIGN ID

Design-ES of Environmental Studies was 10 CH per year and Design-ID of Interior Design was changed to 10 CH without considering the differences in CH values between the Environmental Studies and the Interior Design Departments. The result was serious changes in time allotted to Interior Design studios.

DESIGN ID -- 76/77 (gradual increase in time as complexity of problems increased)

Design I-ID = 4 CH,	Studio: 6 hours -- per week, both terms	
Design II-ID = 8 CH,	Studio: 12 hours -- per week, both terms	
Design III-ID = 12 CH,	Studio: 18 hours -- per week, both terms	
Design IV-ID = 12 CH, (with Thesis)	Studio: 18 hours -- per week, both terms	

changed to DESIGN ID -- 78/79 *

Design I-ID = 10 CH,	Lecture: 1 hour --	Studio: 12 hours per week, both terms
Design II-ID = 10 CH,	Lecture: 1 hour --	Studio: 12 hours per week, both terms
Design III-ID = 10 CH,	Lecture: 1 hour --	Studio: 12 hours per week, both terms
Design IV-ID = 12 CH, (with Thesis)	Lecture: 1 hour --	Studio: 15 hours per week, both terms

* The Interior Design CH SYSTEM values were:
1 CH = 3 Studio hours per week, per term
Therefore when Design I-ID = 10 CH per year (5 CH per term),
5 CH equal 1 Lecture + (4 x 3) or 12 Studio hours per week, per term.
By comparison, the Environmental Studies CH SYSTEM was:
1 CH = 1 Studio hour per week, per term
Therefore when Design I-ES = 10 CH per year (5 CH per term),
5 CH equals 5 x 1 or 5 Studio hours per week, per term.

2. CHANGES IN I.D. TOPICS and GRAPHICS:

In 76/77, there were many I.D.Topics and Graphics in the first years as the Horizontal feed-ins provided the background information required by students for their Design problems in subsequent years. As the I.D.Design Problems became more complex in the later years, the time devoted to their solution increased, at the same time there was less time needed for I.D.Topics as the basic information had been learned.

When Design I-ID was changed from 4 CH to 10 CH in 78/79, I.D. Topics and Graphics had to be reduced, and the whole system of Horizontal feed-ins was lost.

I.D.TOPICS and GRAPHICS -- 76/77
1st year -- 19 CH, 2nd year -- 16 CH, 3rd year -- 12 CH, 4th year -- 6 CH

I.D.TOPICS and GRAPHICS -- 78/79
1st year -- 10 CH, 2nd year -- 10 CH, 3rd year -- 10 CH, 4th year -- 4 CH
(1st year -- I.D.Topics -- 2 CH, Graphic Presentation -- 8 CH)

(Identification of Changes, continued)

Other areas of change in the Interior Design programme 1976/77 -- 1978/79 included:

First Year
For Design I-ID, the studio time was increased from 6 hours to 12 hours per week. There was little difference between course descriptions for 76/77 and for 78/79 to suggest this change in studio time.
In order to accommodate the 10 CH allotted to Design I--ID, all but 2 CH were deleted from I.D.Topics of first year.
Colour I disappeared. This had been a very strong course, taught by an Interior Design specialist in the field -- G. Marshall. (There was no subject identified as Colour Theory in the entire course.)
Applied Design was also dropped.
Introduction to I.D. was reduced to half the previous number of lectures and Drafting lectures were reduced by half.

Second Year
Colour II was dropped as were History of Furniture I and II. Some information from Interior Workshop (4) which disappeared was picked up in Materials of the Interior II (2).
Systems (Frame Construction) (3) was added to give the second year students a detailed knowledge of house construction.
Professional Expression was moved from fourth year to second year.
Furniture Design and Construction was reduced from 4 CH to 3 CH and the lectures reduced by half.

Third Year
Design III-ID studio hours were reduced from 18 to 12 hours per week, 1 hour of lecture being added. The course description in the calendar for Design III-ID was much shorter and more general and the abbreviated description no longer listed specific subjects (see pages 118, 123).
Theory of Design III-ID was reduced from 4 to 2 lectures per week. The short, "quickie" assignments in related commercial subjects were no longer required weekly.
Building Materials and Equipment was changed to Building Materials and Systems, the course description remained the same but the Credit Hours were changed from 6 to 4 and the lectures changed from 3 to 2 hours -- per week, both terms.

Fourth Year
Field Trip was replaced by Research Methods which required not only participation in the Field Trip but also included information about research, data collection and analysis.
Design IV-ID + Thesis studio hours were reduced from 18 to 15 with 1 hour lecture added.

Summer Work requirements were dropped from the course, reducing the total credit hours each year by 3 CH.
English I was no longer required as one of the 5 Arts electives in the course.

(B. Curriculum, continued)
George R. Fuller, Head 1978 -- 1983

2b. LIST of SUBJECTS at the Start of the Fuller Period 78/79 (79/80 calendar)

First Year
I.D.Design Problems -- Design I-ID (10), Theory of Design I-ID (4)
Graphics -- Interior Drawing (6), Graphic Presentation I (2)
I.D.Topics -- Materials of the Interior I (2)
The Profession-- Introduction to Interior Design (2)
Enrichment -- History of Art I (6), Humanities Elective (6)

Second Year
I.D.Design Problems -- Design II-ID (10), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topic -- Furniture Design and Construction (3), Materials of the Interior II (2), Systems (Frame Construction) (3)
The Profession- Professional Expression (2)
Enrichment -- History of Art II (6), Social Science Elective (6)

Third Year
I.D.Design Problems -- Design III-ID (10), Theory of Design III-ID (4)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Systems (4), Interior Detailing (4)
The Profession-- Professional Communication (2)
Enrichment -- History of Art III (6), approved Arts Elective (6)

Fourth Year
I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6), Research Methods (2), Theory of Design IV-ID (4)
Graphics -- Studio Elective (4)
I.D.Topics -- -- -- -- -- -- -- -- -- --
The Profession-- Professional Practice (4)
Enrichment -- Two approved Arts Electives (6 + 6)

CREDIT HOURS, CH. (numbers in brackets) A method of weighting courses according to the number of lectures and studio time that was allotted to the subject.Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week for one term equalled 1 CH. The mark obtained in the class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year's standing.

DESCRIPTION of each subject at the Start of the Fuller Period 78/79 (79/80 calendar)

FIRST YEAR (78/79)

I.D.Design Problems

DESIGN I-ID Development of perception and awareness of the natural order of the physical world as a basis for a rational understanding of the design process and the built environment. Study of the principles of design and colour, and basic concepts of structure and space in two- and three-dimensional projects.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN I-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process; an analysis of the basic principles of design and composition and their interrelationship.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of good drafting-room procedure; the use of equipment; lettering; orthographic, oblique and perspective projection; shades and shadows; presentation drawings in plan, elevation and perspective.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil, pen and ink, and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF THE INTERIOR I Detailed survey of the interior materials, both structural and decorative; emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of interior design. A discussion of attitudes, responsibilities, and equipment necessary to analyze man's needs and demands of the shelters he uses.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART I History of architecture, sculpture, pictorial and interior design in relation to the growth of Western culture, and the introduction, development, culmination and decline of Early, Classical, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

HUMANITIES ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (78/79)

I.D.Design Problems

DESIGN II-ID Problems in the designing of residential interiors; planning the spaces, materials, furniture, and colour to fit assumed existing conditions. Presentation of solutions in plans, elevations, perspectives and models.
Lecture: 1 hour -- Studio: 12 hours – per week, both terms.

THEORY OF DESIGN II-ID Discussion of aims and principles of interior design from the contemporary point of view. Observation, investigation, and resolution of specific residential problems.
Lectures: 2 hours – per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on watercolour, contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics.

FURNITURE DESIGN AND CONSTRUCTION Requirements of good furniture design together with practical experience in the basic theory of furniture-making, working drawings of furniture, with particular attention being given to cabinet-making.
Lecture: 1 hour – Studio: 6 hours -- per week, both terms.

MATERIALS OF THE INTERIOR II In-depth investigation into and practical application of soft materials for both residential and commercial use.
Lectures: 2 hours – per week, first term.

SYSTEMS (Frame Construction) Methods of frame construction; form, materials, and techniques of residential construction practices. On site observation and documentation, working drawings and projects.
Lecture: 1 hour – Studio: 6 hours – per week, second term.

The Profession

PROFESSIONAL EXPRESSION Fundamentals of verbal communication including preparation, organization, and presentation of professional material.
Lectures: 2 hours – per week, second term.

Enrichment

HISTORY OF ART II Development of interior design and architecture, sculpture and painting from the fifteenth through the eighteenth centuries.
Lectures: 3 hours -- per term, both terms.

SOCIAL SCIENCE ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours – per week, both terms.

THIRD YEAR (78/79)

I.D.Design Problems

DESIGN III-ID Problems involving the interrelated spaces of typical small commercial and public interior installations.
Lecture: 1 hour -- Studio: 12 hours – per week, both terms

(Third Year, I.D.Design Problems, continued)

THEORY OF DESIGN III-ID The study of planning requirements of commercial interior areas. Discussion and analysis of several approaches to design as expressed by twentieth-century philosophers, architects and designers.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III
Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MATERIALS AND SYSTEMS Manufacture, qualities and uses of structural and finishing materials, standard construction systems, and mechanical equipment systems, including lighting as they relate to design.
Lectures: 2 hours — per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details as logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per term, both terms.

The Profession

PROFESSIONAL COMMUNICATION Fundamentals of written communication as it relates to the preparation, organization and presentation of professional material required by the practicing Interior Designer.
Lectures: 2 hours -- per week, first term.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural, pictorial and interior design in relation to the growth of Western culture; the approaches, experimentation, and visual statements of nineteenth- and twentieth-century art.
Lectures: 3 hours -- per week, both terms.

APPROVED ELECTIVE Electives will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (78/79)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior space planning and furnishings; dealing particularly with complex commercial and public interior installations, such as civic buildings, department store, hotel, private club, school, office building, and church.
Lecture: 1 hour -- Studio: 15 hours -- per week, first term.

INTERIOR DESIGN THESIS A comprehensive project which may take the form of a complete development of a particular planning and furnishing problem, including drawings, reports, samples, specifications: or may be the detailed study of a particular phase of Canadian interior design.
Lecture: 1 hour -- Studio: 15 hours -- per week, second term.

(Fourth Year, I.D.Design Problems, continued)

RESEARCH METHODS Each student of fourth year must participate in a week-long Field Trip conducted early in first term by department staff to study significant examples of interior design, continued with types of interior design research activity and methods of data collection and analysis.
Field Trip + Lectures: 2 hours -- per week, first term.

THEORY OF DESIGN IV-ID A study of mid-twentieth century and current Architecture and Interior Design theories and styles: illustrated lectures and student presentations: extensive required reading.
Lectures: 2 hours – per week, both terms.

Graphics

STUDIO ELECTIVE A series of studio electives, such as stage design, weaving, industrial design, photography and experimental design techniques. Announcement of the approved electives will be made prior to beginning of the session.
Lecture: 1 hour -- Studio: 3 hours – per week, both terms.

I.D.Topics -- -- -- -- -- -- -- -- --

The Profession

PROFESSIONAL PRACTICE-ID Professional responsibility following the forms set up by the Interior Designers of Canada and the Professional Interior Designers Institute of Manitoba.
The setup and operation of designer's office and procedures connected with the execution of commissions.
Lectures: 2 hours – per week, both terms.

Enrichment

Two ARTS ELECTIVES Electives in fourth year will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms. + Lectures: 3 hours – per week, both terms.

2b. LIST of SUBJECTS at the End of the Fuller Period 82/83 (83/84 calendar)

First Year
- I.D.Design Problems -- Design I-ID (10), Theory of Design I-ID (4) *
- Graphics -- Interior Drawing (6), Graphic Presentation I (2)
- I.D.Topics -- Materials of the Interior I (2)
- The Profession-- Introduction to Interior Design (2)
- Enrichment -- History of Art I (6), Humanities Elective (6)

Second Year
- I.D.Design Problems -- Design II-ID (10), Theory of Design II-ID (4)
- Graphics -- Graphic Presentation II (2)
- I.D.Topic -- Interior Detailing I (3), Materials of the Interior II (2), Systems (Frame Construction) (3)
- The Profession- Professional Expression (2)
- Enrichment -- History of Art II (6), Social Science Elective (6)

Third Year
- I.D.Design Problems -- Design III-ID (10), Theory of Design III-ID (4)
- Graphics -- Graphic Presentation III (2)
- I.D.Topics -- Building Materials and Systems (4), Interior Detailing II (4)
- The Profession-- Professional Communication (2)
- Enrichment -- History of Art III (6), approved Arts Elective (6)

Fourth Year
- I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6), Research Methods (2), Theory of Design IV-ID (4)
- Graphics -- Choice of: Studio Elective (4)
- I.D.Topics -- or: Special Topics in Interior Design (4)
- The Profession-- Professional Practice (4)
- Enrichment -- Two approved Arts Electives (6 + 6)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting courses according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week for one term equalled 1 CH. The mark obtained in the class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year's standing.

DESCRIPTION of each subject at the End of the Fuller Period 82/83 (83/84 calendar)

FIRST YEAR (82/83)

I.D.Design Problems

DESIGN I-ID Development of perception and awareness of the natural order of the physical world as a basis for a rational understanding of the design process and the built environment. Study of the principles of design and colour, and basic concepts of structure and space in two- and three-dimensional projects.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN I-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process; an analysis of the basic principles of design and composition and their interrelationship.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of good drafting-room procedure; the use of equipment; lettering; orthographic, oblique and perspective projection; shades and shadows; presentation drawings in plan, elevation and perspective.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil, pen and ink, and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF THE INTERIOR I Detailed survey of the interior materials, both structural and decorative; emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of interior design. A discussion of attitudes, responsibilities, and equipment necessary to analyze man's needs and demands of the shelters he uses.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART I History of architecture, sculpture, pictorial and interior design in relation to the growth of Western culture, and the introduction, development, culmination and decline of Early, Classical, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

HUMANITIES ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (82/83)

I.D.Design Problems

DESIGN II-ID Problems in the designing of residential interiors; planning the spaces, materials, furniture, and colour to fit assumed existing conditions. Presentation of solutions in plans, elevations, perspectives and models.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN II-ID Discussion of aims and principles of interior design from the contemporary point of view. Observation, investigation, and resolution of specific residential problems.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on watercolour, contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics.

FURNITURE DESIGN AND CONSTRUCTION Requirements of good furniture design together with practical experience in the basic theory of furniture-making, working drawings of furniture, with particular attention being given to cabinet-making.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

MATERIALS OF THE INTERIOR II In-depth investigation into and practical application of soft materials for both residential and commercial use.
Lectures: 2 hours -- per week, first term.

SYSTEMS (Frame Construction) Methods of frame construction; form, materials, and techniques of residential construction practices. On site observation and documentation, working drawings and projects.
Lecture: 1 hour -- Studio: 6 hours -- per week, second term.

The Profession

PROFESSIONAL EXPRESSION Fundamentals of verbal communication including preparation, organization, and presentation of professional material.
Lectures: 2 hours -- per week, second term.

Enrichment

HISTORY OF ART II Development of interior design and architecture, sculpture and painting from the fifteenth through the eighteenth centuries.
Lectures: 3 hours -- per term, both terms.

SOCIAL SCIENCE ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (82/83)

I.D.Design Problems

DESIGN III-ID Problems involving the interrelated spaces of typical small commercial and public interior installations.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms

(Third Year, I.D.Design Problems, continued)

THEORY OF DESIGN III-ID The study of planning requirements of commercial interior areas. Discussion and analysis of several approaches to design as expressed by twentieth-century philosophers, architects and designers.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III
Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MATERIALS AND SYSTEMS Manufacture, qualities and uses of structural and finishing materials, standard construction systems, and mechanical equipment systems, including lighting as they relate to design.
Lectures: 2 hours --- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details as logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per term, both terms.

The Profession

PROFESSIONAL COMMUNICATION Fundamentals of written communication as it relates to the preparation, organization and presentation of professional material required by the practicing Interior Designer.
Lectures: 2 hours -- per week, first term.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural, pictorial and interior design in relation to the growth of Western culture; the approaches, experimentation, and visual statements of nineteenth- and twentieth-century art.
Lectures: 3 hours -- per week, both terms.

APPROVED ELECTIVE Electives will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (82/83)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior space planning and furnishings; dealing particularly with complex commercial and public interior installations, such as civic buildings, department store, hotel, private club, school, office building, and church.
Lecture: 1 hour -- Studio: 15 hours -- per week, first term.

INTERIOR DESIGN THESIS A comprehensive project with written report chosen by the student and approved by the staff which may take various forms, e.g. removations, space planning, extensions, etc., complete with drawings, materials, furniture and colour presentations.
Lecture: 1 hour -- Studio: 15 hours -- per week, second term.

(Fourth Year, I.D.Design Problems, continued)

RESEARCH METHODS Each student of fourth year must participate in a week-long field trip to study significant examples of interior design, continued with types of interior design research activity and evaluation.
Field Trip + Lectures: 2 hours -- per week, first term. (Cost: $325.00)

THEORY OF DESIGN IV-ID A study of mid-twentieth century and current Architecture and Interior Design theories and styles: illustrated lectures and student presentations: extensive required reading.
Lectures: 2 hours -- per week, both terms.

Graphics

STUDIO ELECTIVE A series of studio electives, such as weaving, industrial design, photography and experimental design techniques. Announcement of the available electives will be made prior to beginning of the session.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

SPECIAL TOPICS IN INTERIOR DESIGN Independent projects related to the profession of Interior Design. Course content will vary according to the interest of the community, students, profession and faculty.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

PROFESSIONAL PRACTICE-ID Professional responsibility following the forms set up by the Interior Designers of Canada and the Professional Interior Designers Institute of Manitoba.
The setup and operation of designer's office and procedures connected with the execution of commissions.
Lectures: 2 hours -- per week, both terms.

Enrichment

Two ARTS ELECTIVES Electives in fourth year will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms. + Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)

4b. IDENTIFICATION OF CHANGES, Deletions and Additions 1978 -- 1983
George Fuller, Head

There were very few changes in this five-year span.

There was no subject identified as Colour Theory throughout the period.

Second Year
There was a name change from Furniture Design and Construction to Interior Detailing I but the course description remained the same.

Fourth Year
The range of Electives was expanded by adding Special Topics in Interior Design.

(B. Curriculum, continued)
Michael G. Cox, Head 1983 -- 1988

2c. LIST of SUBJECTS at the Start of the Cox Period 83/84 (84/85 calendar)

First Year
I.D.Design Problems -- Design I-ID (10), Theory of Design I-ID (4) *
Graphics -- Interior Drawing (6), Graphic Presentation I (2)
I.D.Topics -- Materials of the Interior I (2)
The Profession-- Introduction to Interior Design (2)
Enrichment -- History of Art I (6), Humanities Elective (6)

Second Year
I.D.Design Problems -- Design II-ID (10), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topic -- Interior Detailing I (3), Materials of the Interior II (2), Systems (Frame Construction) (3)
The Profession- Professional Expression (2)
Enrichment -- History of Art II (6), Social Science Elective (6)

Third Year
I.D.Design Problems -- Design III-ID (10), Theory of Design III-ID (4)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Systems (4), Interior Detailing II (4)
The Profession-- Professional Communication (2)
Enrichment -- History of Art III (6), approved Arts Elective (6)

Fourth Year
I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6), Research Methods (2), Theory of Design IV-ID (4)
Graphics -- Choice of: Studio Elective (4)
I.D.Topics -- or: Special Topics in Interior Design (4)
The Profession-- Professional Practice (4)
Enrichment -- Two approved Arts Electives (6 + 6)

*CREDIT HOURS, CH. (numbers in brackets) A method of weighting courses according to the number of lectures and studio time that was allotted to the subject. Generally 1 lecture per week for one term equalled 1 CH, 3 hours of studio per week for one term equalled 1 CH. The mark obtained in the class was multiplied by the CH allotted to the subject, the average of these marks resulted in the year's standing.

DESCRIPTION of each subject at the Start of the Cox Period 83/84 (84/85 calendar)

FIRST YEAR (83/84)

I.D.Design Problems

DESIGN I-ID Development of perception and awareness of the natural order of the physical world as a basis for a rational understanding of the design process and the built environment. Study of the principles of design and colour, and basic concepts of structure and space in two- and three-dimensional projects.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN I-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process; an analysis of the basic principles of design and composition and their interrelationship.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of good drafting-room procedure; the use of equipment; lettering; orthographic, oblique and perspective projection; shades and shadows; presentation drawings in plan, elevation and perspective.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

GRAPHIC PRESENTATION I The use of pencil, pen and ink, and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF THE INTERIOR I Detailed survey of the interior materials, both structural and decorative; emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of interior design. A discussion of attitudes, responsibilities, and equipment necessary to analyze man's needs and demands of the shelters he uses.
Lecture: 1 hour -- per week, both terms.

Enrichment

HISTORY OF ART I History of architecture, sculpture, pictorial and interior design in relation to the growth of Western culture, and the introduction, development, culmination and decline of Early, Classical, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

HUMANITIES ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (83/84)

I.D.Design Problems

DESIGN II-ID Problems in the designing of residential interiors; planning the spaces, materials, furniture, and colour to fit assumed existing conditions. Presentation of solutions in plans, elevations, perspectives and models.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms.

THEORY OF DESIGN II-ID Discussion of aims and principles of interior design from the contemporary point of view. Observation, investigation, and resolution of specific residential problems.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on watercolour, contributing towards facility in interior rendering.
Studio: 3 hours -- per week, both terms.

I.D.Topics.

FURNITURE DESIGN AND CONSTRUCTION Requirements of good furniture design together with practical experience in the basic theory of furniture-making, working drawings of furniture, with particular attention being given to cabinet-making.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

MATERIALS OF THE INTERIOR II In-depth investigation into and practical application of soft materials for both residential and commercial use.
Lectures: 2 hours -- per week, first term.

SYSTEMS (Frame Construction) Methods of frame construction; form, materials, and techniques of residential construction practices. On site observation and documentation, working drawings and projects.
Lecture: 1 hour -- Studio: 6 hours -- per week, second term.

The Profession

PROFESSIONAL EXPRESSION Fundamentals of verbal communication including preparation, organization, and presentation of professional material.
Lectures: 2 hours -- per week, second term.

Enrichment

HISTORY OF ART II Development of interior design and architecture, sculpture and painting from the fifteenth through the eighteenth centuries.
Lectures: 3 hours -- per term, both terms.

SOCIAL SCIENCE ELECTIVE (offered by the Faculty of Arts)
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (83/84)

I.D.Design Problems

DESIGN III-ID Problems involving the interrelated spaces of typical small commercial and public interior installations.
Lecture: 1 hour -- Studio: 12 hours -- per week, both terms

(Third Year, I.D.Design Problems, continued)

THEORY OF DESIGN III-ID The study of planning requirements of commercial interior areas. Discussion and analysis of several approaches to design as expressed by twentieth-century philosophers, architects and designers.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III
Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

I.D.Topics

BUILDING MATERIALS AND SYSTEMS Manufacture, qualities and uses of structural and finishing materials, standard construction systems, and mechanical equipment systems, including lighting as they relate to design.
Lectures: 2 hours --- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details as logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per term, both terms.

The Profession

PROFESSIONAL COMMUNICATION Fundamentals of written communication as it relates to the preparation, organization and presentation of professional material required by the practicing Interior Designer.
Lectures: 2 hours -- per week, first term.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural, pictorial and interior design in relation to the growth of Western culture; the approaches, experimentation, and visual statements of nineteenth- and twentieth-century art.
Lectures: 3 hours -- per week, both terms.

APPROVED ELECTIVE Electives will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR (83/84)

I.D.Design Problems

DESIGN IV-ID Advanced work in interior space planning and furnishings; dealing particularly with complex commercial and public interior installations, such as civic buildings, department store, hotel, private club, school, office building, and church.
Lecture: 1 hour -- Studio: 15 hours -- per week, first term.

INTERIOR DESIGN THESIS A comprehensive project with written report chosen by the student and approved by the staff which may take various forms, e.g. removations, space planning, extensions, etc., complete with drawings, materials, furniture and colour presentations.
Lecture: 1 hour -- Studio: 15 hours -- per week, second term.

(Fourth Year, I.D.Design Problems, continued)

RESEARCH METHODS Each student of fourth year must participate in a week-long field trip to study significant examples of interior design, continued with types of interior design research activity and evaluation.
Field Trip + Lectures: 2 hours -- per week, first term. (Cost: $325.00)

THEORY OF DESIGN IV-ID A study of mid-twentieth century and current Architecture and Interior Design theories and styles: illustrated lectures and student presentations: extensive required reading.
Lectures: 2 hours -- per week, both terms.

Graphics

STUDIO ELECTIVE A series of studio electives, such as weaving, industrial design, photography and experimental design techniques. Announcement of the available electives will be made prior to beginning of the session.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

SPECIAL TOPICS IN INTERIOR DESIGN Independent projects related to the profession of Interior Design. Course content will vary according to the interest of the community, students, profession and faculty.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

PROFESSIONAL PRACTICE-ID Professional responsibility following the forms set up by the Interior Designers of Canada and the Professional Interior Designers Institute of Manitoba.
The setup and operation of designer's office and procedures connected with the execution of commissions.
Lectures: 2 hours -- per week, both terms.

Enrichment

Two ARTS ELECTIVES Electives in fourth year will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms. + Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)
Michael G. Cox, Head 1983 -- 1988

3c. LIST OF SUBJECTS in place at the End of the Cox Period 87/88 (88/89 calendar)

First Year
(I.D.) Design Problems -- Design I (10), Theory of Design I (4)
Graphics --Drawing (6)
I.D.Topics --Material of Interior (3)
The Profession --Introduction to Interior Design (3)
Enrichment --History of Art I (6), Humanities Elective (6)

Second Year
I.D.Design Problems -- Design II (9), Theory of Design II (3)
Graphics -- Graphic Communications I (3)
I.D.Topics -- Colour (2), Lighting (3), Materials (3), Interior Detailing A (3)
The Profession-- -- -- -- -- -- -- -- -- -- -- -- --
Enrichment -- History of Art II (6), Social Science Elective (6)

Third Year
I.D.Design Problems -- Design III (9), Theory of Design III (3)
Graphics -- Graphic Communication II (3)
I.D.Topics -- Materials and Systems (4), Interior Detailing B (4)
The Profession- Professional Practice A (3)
Enrichment -- History of Art III (6), approved Arts Elective (6)

Fourth Year
I.D.Design Problems -- Design IV (6), Interior Design Senior Project (6),
Research Methods (3), Theory of Design IV (4)
Graphics -- Choice of: Studio Elective (3)
I.D.Topics -- or: Special Topics (3)
The Profession-- Professional Practice B (4)
Enrichment -- 2 approved Arts Electives (6 + 6)

NOTE in calendar: Changes are under consideration in the curriculum

DESCRIPTION of each Subject at the End of this Period 87/88 (88/89 calendar)

FIRST YEAR (87/88)
(I.D.) Design Problems

DESIGN I Perception and recognition of order in nature and the built environment; study of the principles of design and colour, and basic concepts of structure and space applied in two and three dimensional projects.
Lectures: 2 hours -- Studio: 9 hours -- per week, both terms.

(First Year, (I.D.) Design Problems, continued)

THEORY OF DESIGN I Exploration of the visual order as a basis for understanding the design process; an analysis of the basic principles of design and composition and their interrelationship, design theories as evidenced in the development of the modern movement.
Lectures: 2 hours -- per week, both terms

Graphics

DRAWING Fundamentals of drawing as visual communication; exploration and utilization of various media through freehand and mechanical drawing procedures.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR Survey of interior materials; emphasis on selection criteria for integration into the interior.
Lectures: 3 hours -- per week, second term.

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of interior design and related disciplines.
Lectures: 3 hours -- per week, first term.

Enrichment

HISTORY OF ART I A history survey of western art, architecture, and interior design considered in the setting of the physical, socio-economic, political and cultural environment.
Lectures: 3 hours -- per week, both terms.

HUMANITIES ELECTIVE Courses offered by the Departments of Classics, English, French and Spanish, German, History, Icelandic, Native Studies, Near Eastern and Judaic Studies, Philosophy, Religion, and Slavic Studies, satisfy the Humanities Elective requirements.
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (87/88)

I.D.Design Problems

DESIGN II Developing design solutions for small scale private and public interiors.
Lectures: 1.5 hours -- Studio: 9 hours -- per week, both terms.

THEORY OF DESIGN II Contemporary theories of the interrelationship between people and the built environment; an introduction to environmental psychology and programming for user needs.
Lecture: 1 hour -- per week first terms, 2 hours -- per week second term.

Graphics

GRAPHIC COMMUNICATION I Experimental exercises in various media, design drawing for concept development and rendering for presentation drawing.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

COLOUR An in-depth study of colour theory and application as it relates to interior design.
Lectures: 2 hours -- per week, first term.

(Second Year, I.D.Topics, continued)

LIGHTING Lighting as an integral part of the design process; principles of vision, perception, and lighting; technical aspects of light sources and fixtures; psychological effects of lighting.
Lectures: 3 hours -- per week first term.

MATERIALS Technical information and application of building and finishing materials for residential and commercial use; psychological and behavioral aspects of materials.
Lectures: 1.5 hours -- per week, both terms.

INTERIOR DETAILING A Detailing of components relating to buildings and their furnishings; site observation and documentation, working drawings and projects.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession -- -- -- -- -- -- -- -- -- -- --

Enrichment

HISTORY OF ART II A history of Western art and architecture with emphasis on the evolution of interiors and their furnishings from ancient civilizations to the nineteenth century.
Lectures: 3 hours -- per week, both terms.

SOCIAL SCIENCE ELECTIVE Courses offered by the Departments of Anthropology, Economics, Geography, Political Studies, Psychology and Sociology satisfy the Social Science Elective requirements.
Lectures: 3 hours -- per week, both terms.

THIRD YEAR (87/88)

I.D.Design Problems

DESIGN III Projects encompass the interrelated spaces of typical private and public interiors.
Lectures: 1.5 hours -- Studio: 9 hours -- per week, both terms.

THEORY OF DESIGN III The study of generic planning requirements for private and public interiors; discussion and analysis of case studies.
Lectures: 2 hours -- per week, first term, Lecture: 1 hour -- per week, second term.

Graphics

GRAPHIC COMMUNICATION II Rendering techniques and creative use of various media. Introduction to graphic reproduction technology.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS AND SYSTEMS Properties and uses of structural materials and standard construction systems; technical information and practical application of textiles in private and public interiors.
Lectures: 2 hours -- per week, both terms.

INTERIOR DETAILING B Complex detailing of components relating to buildings and their furnishings; on-site observation and documentation, working drawings and projects.
Lectures: 1.5 hours -- Studio: 3 hours -- per week, both terms.

(Third Year, continued)

The Profession

PROFESSIONAL PRACTICE A Preparation and organization of professional documents required by the practicing Interior Designer.
Lectures: 3 hours -- per week, second term.

Enrichment

HISTORY OF ART III The approaches, experimentation and visual statements of nineteenth- and twentieth-century Western art, architecture, interior design, and furniture.
Lectures: 3 hours -- per week, both terms.

APPROVED ARTS ELECTIVE Electives at the third and fourth year level will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms (usual)

FOURTH YEAR (87/88)

I.D.Design Problems

DESIGN IV Advanced work in the design of complex private and public interiors.
Lectures: 2 hours -- Studio: 12 hours -- per week, first term.

INTERIOR DESIGN SENIOR PROJECT A comprehensive design project chosen by the student and approved by the staff; a research report accompanies the completed project.
Lectures: 2 hours -- Studio: 12 hours -- per week, second term.

RESEARCH METHODS Research methods, activity and evaluation, participation in a week-long field trip or equivalent to study significant examples of interior design; research report to accompany senior project.
Field Trip + Lectures: 1.5 -- per week, first term.

THEORY OF DESIGN IV An in-depth examination of contemporary design theories.
Lectures: 4 hours -- per week, first term.

Graphics

STUDIO ELECTIVE A selection of electives: textile design and construction, design technology, photography, exhibition design, advertising art, experimental graphic techniques, etc.
Lecture: 1 hour -- Studio: 3 hours -- per week both terms.

I.D.Topics

SPECIAL TOPICS Independent study related to interior design; content may vary according to the interest of the community, student, profession and the faculty.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

PROFESSIONAL PRACTICE B Various aspects of Interior Design practice; lecturers and organizational assistance provided by the Professional Interior Designs Institute of Manitoba.
Lectures: 2 hours -- per week, both terms

Enrichment

2 APPROVED ARTS ELECTIVES (see third year approved Electives)
Lectures: 3 hours -- per week, both terms + Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)

4c. IDENTIFICATION OF CHANGES, Deletions and Additions 83/84 to 87/88

Michael Cox, Head

Interior Design

In the Department of Interior Design section of the calendar, the identification of ID was removed from many titles, Design I-ID, Design II-ID, Design III-ID, Design IV-ID, became: Design I, Design II, Design III, Design IV. Interior Drawing became Drawing. This also applied to the Theories: Theory of Design II--ID became Theory of Design II, etc. The descriptions for: Design II, Design III, and Design IV, become very abbreviated. They no longer specifed actual interior types or gave direction re specific topics.

In both Design II and Design III the Studio hours were reduced to 9 hours -- per week, both terms.

In the 67--77 decade, Design II--ID (residence and simple commercial interiors) had required Studio: 12 hours -- per week, both terms, and Design III--ID (typical commercial interiors) had required Studio: 18 hours -- per week, both terms

First Year

The first year Graphics in the Calendar for 76/77: Interior Drawing (8) plus Graphic Presentation I (2) were combined into: Drawing (6), the description of the drafting part being reduced to "mechanical drawing procedures".

Second Year

In second year, two I.D.Topics: Colour and Lighting were reintroduced. Colour was now 2 CH, formerly it had been 3 CH. Materials of Interior II (soft furnishings) was deleted and Professional Expression was also deleted.

Specific information about various I.D.Topics in second year, was much reduced.

The second year: Systems (frame construction) (3) plus Interior Detailing I (3) became Interior Detailing A (3) with a generalized write-up, which lost the specifications of furniture design/construction, cabinet work and frame construction.

Fourth Year

Interior Design Thesis became Interior Design Senior Project.

The Professional Practice B description in the calendar: "various aspects of Interior Design practice" was very general.

(B. Curriculum Identification of Changes, 83/84 to 87/88, continued)

History. The 3 year History of Art sequence of 6 CH each year, and the 2 History of Furniture courses of 3 CH each term, became one general survey year of all art plus 2 years of a history sequence.

1. A survey of western art, architecture, interior design. 2. Ancient art and architecture to the 19th century. 3. 19th and 20th centuries in art, architecture, interior design, furniture. Lectures: 3 hours -- per week, both terms.
(The FIDER recommendations had always been to have a lower percentage of courses devoted to History of Art)

The Credit Hour load per year, in several cases, was reduced by allotting fewer Credit Hours to the subject, without reducing the hours assigned. Studio Electives and Special Topics were reduced to 3 CH each, yet each was still -- Lecture: 1 hour -- Studio: 3 hours -- per week, both terms. Graphic Communication I and II were also 3 CH each, yet both were still, Lecture: 1 hour -- Studio: 3 hours -- per week, both terms. In former decades, each subject would have been allotted 4 CH given this Lecture and Studio load. This allowed a reduction of Credit Hours assigned for the year, but disregarded the CH system calculations.

(B. Curriculum and other Department Details, continued)

5. REFERENCE BOOKS 1977 -- 1988

Reference Books were no longer listed in University Calendars, a bibliography being supplied for some subjects in the first class.
A large open-shelf Library existed in the Architecture Building.

1983 -- The Guide to Textiles for Interior Designers.
Dianne R. Jackman / Mary K. Dixon
Peguis Publishers Ltd., Winnipeg, Canada.

1987 -- Professional Practice: A Handbook for Interior Designers,
Ronald M.Veitch / Dianne R. Jackman / Mary K. Dixon
Peguis Publishers Ltd., Winnipeg, Canada.

6. STUDENT ENROLMENT AND EXPENSES 1977 -- 1988

ENROLMENT: Enrolment remained high during 1977--1988. Entrance was based on academic standing.
"Because of Budget and other restrictions, the Department found it necessary to reduce the number of students that were accepted into first year, because of the importance of this program in Canada, anything that has a negative impact upon the program has a major deleterious effect upon Interior Design education for the country as a whole." Report from FIDER '81

1981 -- 80 new students were accepted into the Department.
1987 -- There were 65 entering students. There were over 250 students in the Department.

EXPENSES:

Year	Tuition	Student Organization	Supplies and Equipment (textbooks extra)	Graduation
78/79	$ 550.00	$ 45.00	$ 500.00	$ 20.00
81/82	775.00	54.50	550.00	35.00
85/86	882.00	61.50	1200.00 (with books)	55.00

Field Trip Expenses
Until 1980, most of the Field Trip expenses (except food) were covered by the University (by a levy on each ID student's tuition fees). As Field Trips became more ambitious and costs mounted, it became impossible for the costs to be covered in this manner and students became responsible for the total costs.

(B. Curriculum and other Department Details, continued)

7. PRIZES and AWARDS 1977 -- 1988

During this decade the following honours were available each year or were introduced:

Post Graduate: Joan Harland Scholarship Award
established by Interior Design staff, graduates and students
open to a B.I.D. graduate to aid in further University graduate study

Graduating Class: University Gold Medal in Interior Design
highest standing in fourth year
3.2 minimum grade point average with at least 36 CH in the year

PIDIM Medal
aggregate of marks in Design III-ID of third year
and in Design IV-ID of fourth year

Professional Interior Designers Institute of Manitoba Thesis Prize
highest standing in graduation Interior Design Thesis of fourth year

Hudson's Bay Company Award
highest standing in fourth year Interior Design

Steelcase Scholarship
for design excellence in fourth year Interior Design

Scholarships (undergraduate):

T.Eaton Company Scholarship
highest standing, first year
minimum grade point average of B+ with 36 CH

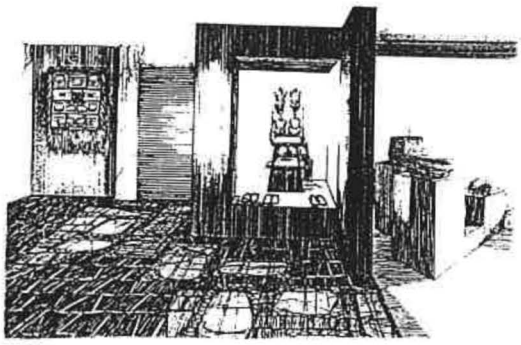
Isbister Scholarship in Interior Design
highest average in any year Interior Design minimum average 3.0

PIDIM Awards: Graphic Presentation: aggregate of marks in Graphic Presentation I, II, III
History of Art: aggregate of marks in History of Art I, II, III
Technological Stream: aggregate of marks in technical subjects

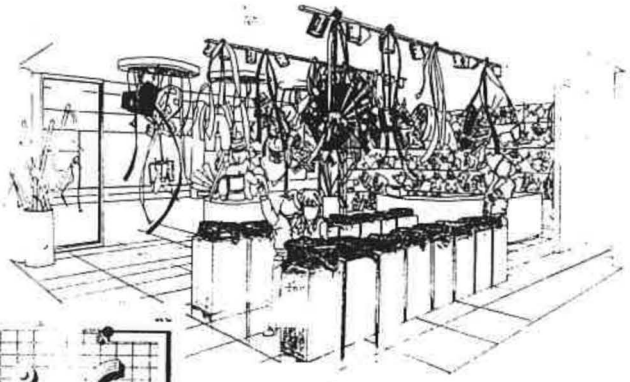
Dean's Honor List: The names of all full-time students who achieve sessional Grade Point Averages of 3.2 or over for the year will be included in the Dean's Honor List for the Faculty

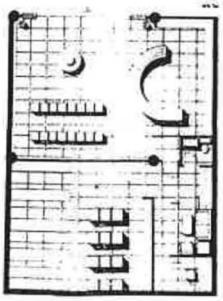
(B. Curriculum and other Department Details, continued)

8. EXAMPLES of STUDENT WORK 1977 -- 1988



Exhibition -- Entrance, Thesis '80



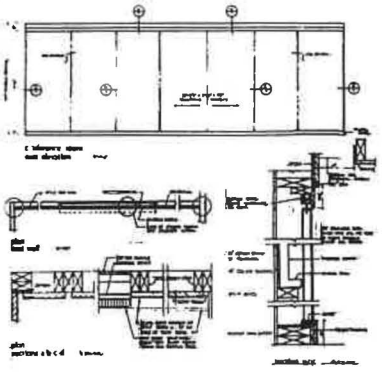


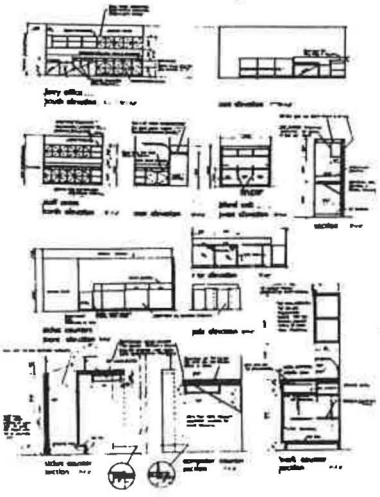
Fiesta Candy Shop '85

CONCEPT

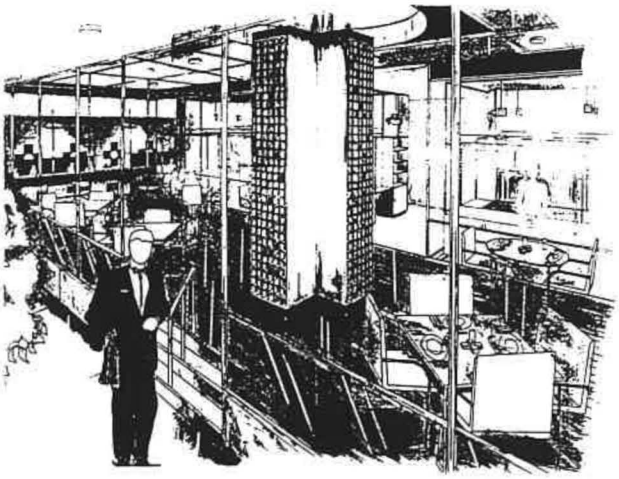
SHEEP THRILLS The design is based on the principle of balanced assymmetry and uses contrast and colour for visual interest. It projects an image of informal sophistication.
The Facade Contrasts of two bays off centre at the end of the Mall in order to provide a view of the displays at the back of the store. The bay which face the Mall axis is a transparent curtain of glass. As contrast the second bay has a solid face of granite punctured by shadow boxes. The play of solid and void is repeated throughout (tables: one granite, one glass, ceiling: half vaulted, half dropped).
To contrast with the soft texture of the product, hard shiny materials such as granite and glass are used.

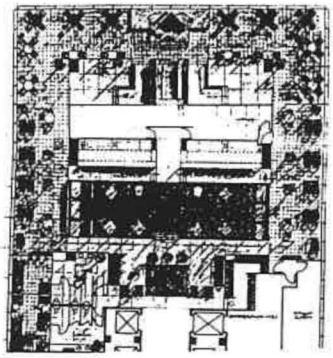
Store Design 85/86



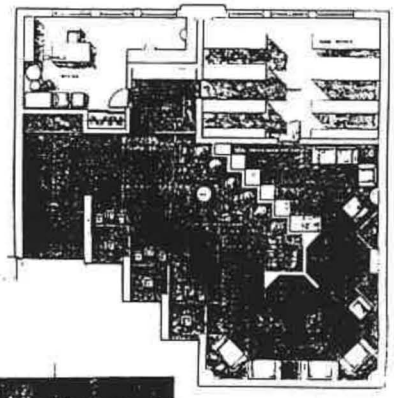


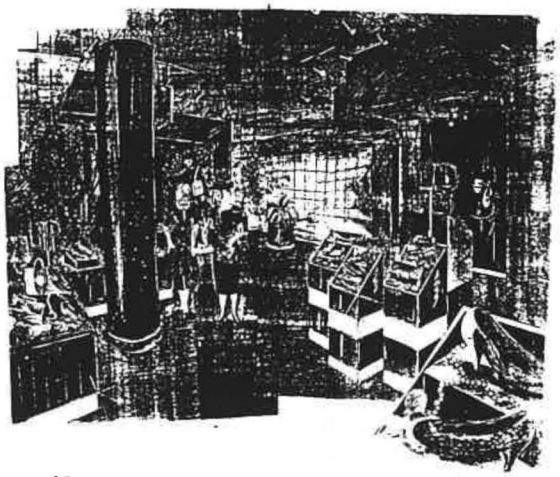
Interior Detailing Thesis '85
Conference Room Panelling
Ticket Counter
Office -- counter/cupboards

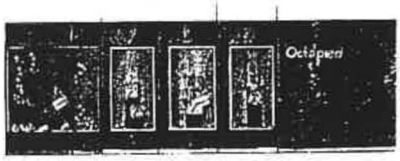




Perigord Park -- Dining Room '87





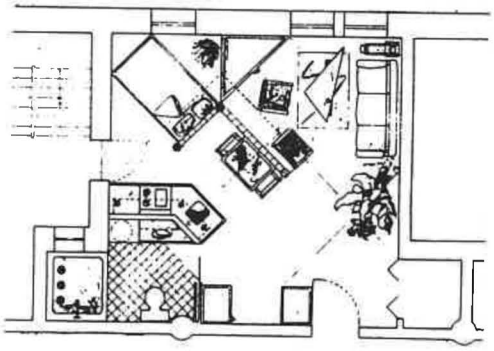


Octapied Shoe Shop '86

CONCEPT

To design within an existing suite of the Ambassador apartments, a unique apartment which addresses the need for flexibility.
The space will maximise the view outside, and allow light to filter through the apartment by the use of glass.
Flexibility will be provided by a moveable glass partition wall; and thus the furniture will be easily moved.
The bed, closet and shelving units will be able to be moved around the apartment in different configurations.
Materials will be those of the modern age, refined steel and glass, and through their usuage the visual unity will be enforced.
The overhead plane holds the partition wall and its architectural elements together visually.
The geometry is further suggested through the graphic floor patterning.

Residence Design '88



9. STUDENT ACTIVITIES 1977 -- 1988

IDEAS (Interior Design Educational Advisory Service) D. Jackman
This was a Field Services elective for students in 3rd and 4th years. Opportunities for advising the public, about service design projects continued from earlier decades (see page 89).
"Good for the experience students would obtain, and for the visibility which the Department would achieve." Report from FIDER '81, page 9

The CANADIAN STUDENTS OF INTERIOR DESIGN (CSID) D. Jackman
Manitoba students organized this society, worked up by-laws, held meetings, suggested activities, communicated with the students from other schools and colleges of Interior Design in Canada. They raised the necessary funds, organized, developed and staffed the Resource Centre with materials and products and file of new materials, and sponsored lectures by members of the trade and by practicing professionals.
Originally the name was Student Interior Designers of Canada (SIDC), to parallel the national professional organization. This was changed in a couple of years to Canadian Students of Interior Design (CSID), because of duplication of the initials with another organization.
"Manitoba Students demonstrated tremendous initiative in founding the Canadian Students of Interior Design". Report from FIDER '87, page 17

Yearly AUCTION (CSID activity)
The Auction Sale was held each year in the Fall in the centre space -- Russell Architecture Building with a professional auctioneer in attendance. Students contacted companies for donations of merchandise which were of a superior quality (of an Interior Design nature). The proceeds were used to fund CSID activities.

'87 HUMAN COMFORT -- Winnipeg Area Climate L. Feduniw
A test building was erected on the area south of the Russell Building, to monitor thermal performance, comfort, light, and overall design -- evaluation of solar energy including active mechanical solar collection systems (from heat flux measurement to photo-voltaic modules).

DITCH-BALL M. Cox
An outside activity, a contest between teams each spring in a great oval bowl, formed by quantities of snow on the land to the south of the Russell Building, in which a sort of English Rugby game took place.

C. FACILITIES

1. PHYSICAL ENVIRONMENT -- ACCOMMODATION 1977 -- 1988

"In 1981, most courses were taught in one of two adjacent buildings which were connected by an underground passage. First and second year design studios, five lecture rooms, workshops, branch library, resource rooms, jury room and offices for the Faculty of Architecture administration, Interior Design Department Head and some Interior Design faculty were housed in the Russell Architecture Building. The adjacent Fine Arts Building housed the third and fourth year design studios, sample room, seminar-reading room, staff lounge, student lounge, and offices for most of the Interior Design faculty. Many faculty and students felt the physical split of the department resulted in a programmatic split and lack of communication between the two early years and the two later years, and mentioned it to the FIDER Team. Students of the first two years expressed a lack of knowledge about the people, spaces and projects involved in the later two years of the programme.
Design studios were spacious enough to allow individual desk areas for each student in every year level. There was adequate wall space for display of current work (but security was a problem)."

Report from FIDER '81

"In 1987, the Interior Design programme was housed in four different buildings.
1. The Russell Architecture Building housed the administration offices of the Faculty of Architecture: Dean, Associate Deans and Department Heads. This facility also housed the architectural library, slide library, exhibit space, computer center, woodworking shop and lecture halls. The Jury room in the basement was used by classes, but had only limited display possibilities.
2. The combined studios and jury areas for the first-year Interior Design and the Environmental Studies students were located on the ground floor of the Bison Building, a former gymnasium.
3. The second and the third year students' studios and jury rooms were located in the Fitzgerald Building (Fine Arts). Staff offices, student lounge, CSID office, sample room and product resource centre were also located within this building.
4. The fourth-year students' studio and jury room was located on the fourth floor of the University Centre.
Although the spaces were separated, classrooms, studios, and supporting conference and jury areas were adequate and for the most part met the students' needs.
The wood shop was adequate, although poorly arranged for exploring woodworking processes. It would have been helpful to expose the students to metal and plastics use. Welding facilities in the Agricultural Building have been used.
The use of the Computer Centre (Russell Building) by Interior Design students was limited to approximately 10 students per each fourth-year class. This small facility was shared by all departments of the Faculty of Architecture. With the accelerated use of CADD in commercial interior design, it would have been desirable for all the students to develop the use of computer, word-processor and CADD applications. There was a lack of readily accessible use of a television monitor, VCR or TV camera."

Report from FIDER '87

(Physical Environment -- Accommodation, continued)

By the end of the decade the School of Fine Arts had been moved to the former Zoology Building and the Fine Arts (FitzGerald) Building, to be renamed Architecture II was given to the Faculty of Architecture (see page 203).

2. LIBRARY -- SLIDES 1977 -- 1988

"The branch library in the Russell Architecture Building housed a collection of 47,325 volumes, 539 periodicals and several special collections. The reading room had 110 seats.
The slide collection of 130,000 slides was housed in the Russell Building."

Report to FIDER '81, page 18

"The Architecture Library maintained a staffed Interior Design reference library with up-to-date catalogues and brochures from many international manufacturers. The area was supported by a very well organized and computerized cross-file reference listing."

"The Canadian Students of Interior Design (CSID) has made a good start developing this "materials and product" library. Full implementation of proposals (including demonstration lighting and light boxes), ongoing management, and requisition of more samples are strongly encouraged. this program is commended for offering its support and space for this impressive student undertaking."

Report from FIDER '87, page 18/19

"The slide collection of 130,000 slides is housed in the Russell Building." Report to FIDER '81

(C. Facilities, continued)

3. BUDGET 1977 -- 1988

The Vice-president Academic and the Dean set up each Department Budget.

	79/80	81/82
A. Academic:		
1. Full-time and part-time staff on annual appointment	$ 338,984.00	$ 394,049.00
2. Lecturers and critics, part-time sessional appointments	61,621.00	74,094.00
3. Student assistants	397.00	1,000.00
B. Other allotments:		
1. Supplies, expenses and equipment	3,523.62	2,300.00
2. C.D.S. printing, copying , etc.		
3. Travel (staff)	1,916.00	3,300.00
4. Field Trip (4th year)	5,500.00	NIL

STAFF

All full-time staff (except Madill) were involved with Design, both as critics and as problem or year Chairs. Those involved for the full decade (except Madill) were from the '66 -- '77 period and were able to work through changes while teaching the information of the earlier period.

Full-time staff involved for the whole decade: (with areas of specialization)

Michael G. Cox,	B.I.D. M.Ed. residential design, education, administration
Leon O. Feduniw,	B.I.D. M.E.D. systems, environment and energy conservation
George R.Fuller,	B.I.D. M.F.A. Ph.D. history, research methods, administration
Dianne Jackman,	B.I.D. materials (textiles), professional streams, community extension
Robert Madill,	B.A.(Hons.) M.A. S.C.A.(Cert.) history, photography
Grant Marshall,	B.I.D. M.F.A. colour, water-colour, stage design, gerontology
Akemi Miyahara,	B.I.D. B.F.A. basic design and theory, drafting, student activity
Ronald Veitch,	B.I.D. M.Arch. materials/systems, detailing, theory of behaviour
Gerald Weselake,	B.Sc. industrial design, computer science, design fundamentals

Full-time staff involved for part of the decade: (with areas of specialization)

Joan Harland,	B.Arch. M.A. history, drafting, theory of planning, education
Faye Hellner,	B.I.D. M.A. cultural events, graphics, Visual Arts workshop, exhibitions
David Lucas,	B.F.A. design fundamentals, water colour
Jean Macdonald,	B.I.D. Dip.Cult.Conser. historical preservation
Nancy Maruca,	B.I.D. colour, lighting, museums, Dean's office
Paul Petrie,	B.I.D. M.F.A. drafting, furniture construction, library design
Ihor Pona,	B.I.D. detailing
Bruce Wardrope,	B.I.D. detailing
Frances Willis,	B.I.D. weaving

(C. Facilities, Staff, continued)

Part-time 12 month appointments or tenure (part-time)

Jill Brooks,	B.I.D.	basic design
Cynthia Coop,	B.I.D.	theory--contemporary examples, Faculty appointment
Livvi Forster,	B.I.D.	commercial design, colour

Some part-time sessional critics 1977 -- 1988

(This was a cost-efficient way of handling the large numbers of Design Critics required).

Douglas Barry	Hope Mackenzie	Elaine Robertson	Harlyn Thomson
Lenore Brooks	Ron Patrick	Lynn Selman	Ian Macdonald
Betty Ann Buchanan	Laurie Pearson	Nancy Smith	Ted Maciurzynski
Joyce Elias	Belva London	Linda Stechison	Gwen Krieger

Staff / Student contact hours 84/85 (see page 93 for 73/74 contact hours)

M. Cox (18)	G. Marshall (21)	A. Miyahara (sabbatical)	
L. Feduniw (22)	D. Jackman (20)	P. Petrie (20)	
G. Fuller (5)*	(with field service)	R. Veitch (20)	C. Coop (11)
F. Hellner (22)	D. Lucas (22)	G. Weselake (22)	L. Forster (13)

* Department Head -- 50% less teaching load (no allowance given for being Head in 73/74)

FIDER recommendation -- full-time staff should have 18 contact hours maximum.

FTE -- Full-time Equivalents for Department: (number of staff in the Department)

1981 / 1982 -- 12 FTE + 2 part-time annual, and 14 part-time sessional

1987 / 1988 -- 14 FTE (1973 / 1974 -- 15.35 FTE)

Credit Hours -- per year of course:

1976 -- 45 CH with the dropping of Summer Work -- 42 CH

1978 -- 38 CH

1987 -- 38 CH See comments re CH on page 149

"The ID program is to be commended for the quality and diversity of its Staff. They were very well qualified and work effectively towards program goals. The members of the staff were involved with international travel, with international professional organizations, with representation on Executives of Professional Organizations. The Staff seemed to have an extraordinarily good relationship with the students." Report from FIDER '81, page 16 and 18

"Recent changes in the priorities of the allotment of staff in the Faculty of Architecture (all Departments) have shown some staff from Architecture and Environmental Studies assigned to teach Interior Design classes, bringing their own approach to the teaching of the built environment. Both Interior Design staff and Architecture staff have had some difficulty in respecting one another's contribution to the design process. Of a greater concern as the decade progressed, was a decreasing use of practicing professional Interior Designers in the design studios." Report from FIDER '87, page 14

(C. Facilities, continued)

4. CALENDAR of EVENTS 1977 -- 1988

The Calendar of Events for 77/88 shows the Awards, Honours, Executive Positions in Professional Organizations re Interior Design Staff in a typical decade. Similar honours were obtained in other decades though not cited in this History.

1977 -- Joan Harland, Fellow Interior Designers Institute of Manitoba (FIDIM)

1977 -- Ronald Veitch, President, Interior Designers of Canada (IDC)

1978--83 George Fuller, Head, Department of Interior Design

1979 -- George Fuller, Olive Beatrice Stanton Award for Excellence in Teaching

1979 -- Joan Harland, Fellow, Interior Design Educators Council (FIDEC)

1980 -- Grant Marshall, Distinguished Alumni Jubilee Award, University of Manitoba
Grant Marshall, Water colour Exhibitions, '80, '82, '84, '85

1980 -- Joan Harland retired after 41 years teaching in the Department of Interior Decoration/ Design, having been Chairman/Head for 23 years

1980 -- Michael Cox, Professional Design Award (Interior Design)

1981 -- FIDER Team visited the Department -- result: accreditation for 5 years

1981 -- Joan Harland, Professional Citation, National Design Council

1981 -- Leon Feduniw, Graduate Scholarship (full tuition) to Arizona State University

1982--83 Ronald Veitch, Vice President, Interior Design Educators Council (IDEC)
1983--85, 1985--87 Ronald Veitch, President, Interior Design Educators Council
1987--89 Ronald Veitch, Chair of the Board, Interior Design Educators Council (IDEC)

1981 -- Faye Hellner, Premier's Design Award: Exhibit Design Award for Excellence

1981 -- Dianne Jackman, President, Interior Designers of Canada (IDC)

1982 -- Joan Harland, Professor Emeritus, Award at Convocation '82, University of Manitoba

1982 -- The Joan Harland Graduate Scholarship Award
(set up by I.D. staff, graduates and students)

1983--84 Dianne Jackman, Vice President, Interior Design Educators Council (IDEC)

(C. Facilities, Calendar of Events, continued)

1983 -- Ronald Veitch, Coordinator,
IFI, Second Educational International Forum held in Winnipeg

1983 -- Ronald Veitch, Fellow Interior Designers of Canada (FIDC)

1983 -- Dianne Jackman, University of Manitoba Outreach Award

1983--88 Michael Cox, Head, Department of Interior Design, University of Manitoba

1984 -- Dianne Jackman, (Invitational) Request for Carpet Design for International Tapestry Exhibition (woven in limited edition)

1984 -- Nancy Maruca, Associate Dean, Faculty of Architecture

1984 -- Paul Petrie, resigned to become Head, Department of Interior Design, School of the Arts, Virginia Commonwealth University, Richmond, Va. U.S.A

1984--87 George Fuller, Representative on the University Senate from Architecture

1985 -- Faye Hellner, Graphics Exhibition ManitobArts Workshop (funded by University, Federal and Provincial Governments)

1985 -- Grant Marshall, Premier's Design Award, Award of Excellence

1985 -- Nancy Maruca, Premier's Award, Excellence in Interior Design

1985 -- Dianne Jackman, ASID J.Polsky Prize "for outstanding contribution to the discipline of Interior Design."

1985 -- George Fuller, NATO Base (Canadian) Baden Soellingen, West Germany, course in History of Art to Canadian Armed Forces (summer)

1985--90 Dianne Jackman, Board of Trustees, FIDER
1986--88 Dianne Jackman, Chair, Board of Trustees, FIDER

1987 -- FIDER Team visited the Department -- result: accreditation for 5 years

1987 -- Grant Marshall, Faculty Outreach Award, University of Manitoba

1987 -- 50 years anniversary -- the Interior Decoration/Design Department on the University of Manitoba campus

1987 -- Joan Harland, Fellow Interior Designers of Canada (FIDC)
1987 -- Dianne Jackman, Fellow Interior Designers of Canada (FIDC)

D. THE PROFESSION

1. LIST OF GRADUATES

The HOOD -- is of the simple or Oxford shape approximately 48 inches in total length. It is of rayon or silk ribbed material or poplin in black and is edged with white rabbit fur or white borg and bears a narrow soutache braid of green rayon on the black material one and a half inches from the rabbit skin edging. The Hood shall have a distinctive coloured lining:

Bachelor of Interior Design -- peacock green -- colour 5B6 5/6

BACHELOR OF INTERIOR DESIGN -- 1978

Sawatzky, Rudolf Darrell
.....University Gold Medal

Achtemichuk, Mavis Ruth
Auser, Sherry Ann
Barrable, Jocelyn Mary
Bigornia, Juliana Celestina
Clarke, Nancy Lee
Fink, Dagmar Doris
Gasparotto, Janet
Grabowski, James Stuart John
Hobler, Patricia Jane
Horback, Karen Marie
Jenkins, Deborah Ann
Jensen, Hans Morten, B.A. (Calg.)
Jillings, Laurel Anne
Krajcarski, Brenda Cathy
Lahey, Michelle Suzanne
Lee, Una
Markham, Susan Elizabeth
Martens, Sharon Elaine
Mezibroski, Stella
Mitchell, Mark Ormond
Mustapha, Balmatee Ramsahai
Naoum, Rhonda Michelle
Osaka, Linda Marlene
Roviralta, Ana Cristina
Rudko, Cynthia Helen
Rutherford, Deborah Jane
Tan, Ching-Lien Margaret
Thorsell, Elaine Louise
Timberg-Nabe, Catherine Victoria
Tomlinson, Lewis Clifford
Wong, Wai Yin

FALL

Arnott-Peterson, Leah
Broere, Diana Dzintra
Chubaty, Irene Oksana
Demers, Diane Elizabeth
Evans, Patricia Hazel
Hudson, Dixie Ellen
McHattie, Betty Jean
McLachlan, Marjorie Eileen
Péloquin, Rosemarie Lisette
Shaw, Janet Catherine
Smook, Randolph Marshall
Takatsu, Ryan Reo
Van Patter, Garry Keith
Weiss, Janet Lesley
Werth, Susan May
Woo, Sheryl

BACHELOR OF INTERIOR DESIGN -- 1979

Werner, Shelley Ruth
..... University Gold Medal

Alejandria, Cesar Mercado
Amundsen, Bonnie Lynn
Arnold, Lori Margaret
Bessason, Elinborg
Bjarnason, Brenda Lynn
Bruun, Judith Leigh
Cameron, Robert Colin
Carruthers, Debbie Jean
Chochinov, Cindy Marla
Cox, Beverley Anne
Daly, Robin Jean
Downs, Cynthia Helen
Ducker, Pamela Ray
Everton, Brian Raymond Mark
Fercho, Monica Irene
Fok, Johnny Chi-Keung
Genereux, Mona Lise†
Hamm, Peter
Hildebrand, Sharon Leah
Howard, Barbara Joan
Kitchen, Anne
Krauss, Susanne
LaPointe, Marilyn June
Lyon, Eloise Marilyn
MacMillan, Judith Anne
McCowan, Daryl Lynn
Messer, Carol Marlene
Miller, Debra Lee
Moffatt, Christopher Todd
Morrow, Elizabeth Jane
Nelson, Lynda Ann
Pearen, Shelley Jeanne
Pitre, Celine Marie Madeleine
Roscoe, Andrea Joanne
Sattler, Janice Laureen
Schewe, Susan Kathleen
Schickedanz, Susanne Henrietta
Seysener, Frances Ann Mary
Stang, Cynthia Marie
Stoopendaal, Margaretha Geertruida Johanna
Van Koughnet, Lois Elaine
Voegtle, Dale Robin
Wan, Michael Sing-Cheung
Wappel, Sheila Kathryn
Wirth, Kathryn Pearl
Wong, Kenneth Kwok Keung
Yeap, Sheok Kheng

FALL

Boyce, Linda Cheryl
Chlebovic, Olivia
Kopa, Eric Edward

(List of Graduates, continued)

BACHELOR OF INTERIOR DESIGN -- 1980

McLeod, Donald Ross
..... University Gold Medal

Antymniuk, Olenka Stella
Ball, Mary Andrea
Beaulieu, Diane Susan
Boisvert, Lucien Joseph
Burns, Marion Elizabeth
Burrage, William Donald
Chu, Siu Hung
Craig, Carol Ann Nadia
De Yoe, Susan Elizabeth
Donald, Kim Elizabeth
Doyle, Maureen Edith
Dupont, Marianne Claire
Fullmann, Susanna Patricia
Goodman, Margaret Lenore
Hairsine, Kathleen Anne
Hansford, Carol Joyce
Ireton, Julie Anne
Jesswein, Anita Barbara
Kozun, Gail Diane
Krysko, Donna Catherine
Kwan, Marlene Jean
Kwan, Tini
Langer, Cheryl Ann
Lawson, Catherine Jane
Loyer, Lana Karen
Lung, Cecilia Yin-Ching
Macksey, Caroline Candace Harriet
Makowka, Marlene
Man, Stella
Margolis, Michelle Florence, B.A. (Br.Col.)
Mason, Noreen Roberta
Matthews, Heidi Allison, B.A. (Hons.)
McAllister, Janice Margaret
McBride, Nancy Ray
Nickerson, Catherine Maria
Porter, Deborah Louise, B.A., B.Ed. (Acad.)
Pritchard, Virginia Ruth
Rousell, Brenda May
Siu, Helena Hai-Yin
Soloniuk, Glenda Jean
Sommer, Naomi Esther
Splett, Elaine Lorraine
Taubensee, Mona Marlene
Walker, Kimberley Susan
Wall, Patricia Ann

BACHELOR OF INTERIOR DESIGN -- 1981

Lamb, Jennifer Anne
..... University Gold Medal

Benedict, Dana Rennie
Bradshaw, Diana Patrice
Cable, Jennifer Anne
Campbell, Julia Ann
Cheung, Alan Mark
Clake, Jo-Anne Gail
Coady, Margaret Diane
Dillon, Susan Patricia
Dougan, Carol Beverly
Dubnick, Susan Marie
Dubois, France Marie, B.A. (Ott.)
Dyck, Johanna Agathe
Fitzmaurice, Diane Kathleen
Fowke, Evan Robert
Fry, Holly Elisabeth
Gerrard, Mary Jane
Giesbrecht-Schalla, Malvine Jane
Haas, Diane Lee
Herman, Louine Marie
Jarvis, Leslie Dawn
Kassenaar, Anne Judith
Kischuk, Debora Louise
Klemm, Carole Terese
Kirsmer, Cheryl Ann
Lane, Catherine Mary
Lohse, Angela Gisela
MacDonald, Christine Alix Mairi
MacMillan, Janice Gail
McBain, Linda May
McCormick, Susan Jennifer
Morley, Karen Sue
Nielsen, Brenda Lori
Nortoft, Linda Diane
Oshvalda, Patricia Lorraine
Palmer, Karen Lynn
Plasse-Taylor, Michael Thomas
Radcliffe, Ayala
Regler, Robert
Sizeland, Georgi-Anna Lynne
Stecyk, Andrew Dmytro Elias
Stefura, Marcia Anne
Stunden, Catherine Scales
Taubensee, Susan Margaret
Turenne, Michelle Marie
van Breevoort, Tanya
Weinstein, Donna Lynn
Wong, Renee
Zwickel, Roger Felix

BACHELOR OF INTERIOR DESIGN -- 1982

Schroeder, Kimberlee Dawn
..... University Gold Medal

Bilenduke, Sherry Lea
Bradford, Brenda Marie
Brown, Heather Jean
Buehler, Loretta
Christopher, Margaret Ann
Curran, Bradley James
Dalebozik, Catherine Elizabeth
Douglas Diane Gale
Dyczok, Irena Isabela Maria
Hansen, Linda Ruth
Harks, Franciscus Henricus
Hofer, Elizabeth
Kepron, Linda Janet
Klein, Mark Timothy, B.E.S.
Kyle, Maureen Helen
Leask, Verna Jo-Anne
Maciurzynski, Theodore Joseph
Mah, Elizabeth Oy Won
Manning, Donna Lynn
Menard, Antonio
Myers, Myrna Joy
Nielsen, Linda Vissing
Patzia, Esther Irene
Sommerfeld, Lorraine Inga
Stockford, Jennifer Wynne
Turnbull, Tracy Marie
Tyson, Toy Wen Ha
Underwood, Frances June
Walker, Delcy Anne, B.Ed. (Alta.)
Watson, Wendy Eileen
Weitman, Joan Patricia
Wong, Susanna Kam Wah
Wood, Edna Carolyn

BACHELOR OF INTERIOR DESIGN -- 1983

Wicijowski, Wendy Louise
..... University Gold Medal

Anderson, Joan Helen
Back, Pauline Victoria Hay
Bauer, Cheri Ann
Blacklock, Leslie Catherine
Blum, Etan
Bostock, Amanda Mollie
Brown, Cindy Lou
Coats, Laura Anne
Day, Debbie Anne
Dodds, Teresa Serafina
Dryden, Peter Hugh
Duncan, Tammy Rose
Esau, Sandra Lorraine, B.S.W.
Everitt, Robert William
Fong, Wai Ki
Garrett, Bruce Richard
Garrett, Catherine Anne
Giesbrecht, Linda Marie
Glanville, Patricia Margaret
Hamilton, Shelley Louise
Hansen, Valerie Anne Barker
Haugh, Frances Valerie
Hay, William John
Hii, Khing Toh Augustine
Hildebrand, Wesley Isaac Craig
Johnstone, Beverly Ruth, B.Sc. (H.Ec.) (Alta.)
Jost, Ann Morse
Karasick, Cheryl Lyne Shinfield
Kavanagh, Carol Margaret
Ko, Joanne
Krieger, Gwendolyn Elaine
Kupchanko, Lynn Marie
Lawlor, Vanda Jill
Lee, Selinda Fong
Lin, Jane
MacDonald, Krista Janine
Mantyla, Sharon Lee
Mauws, Susan Anita
Mawson, Kimberley Ann
McInnes, Judith Margaret
Metz, Linda Marylyn
Nemeth, Susan Elizabeth
Partridge, Robert Lloyd, B.Sc. (Wpg.)
Porritt, Shelley Anne
Radwanski, Judith Olga Martha
Rea, Susan Irene
Reid, Maureen Thorburn
Rickwood, Kellee Kathleen
Rooke, Denise Catherine
Saganski, Carolyn Alexandra
Sikora, Maria Anna
Sprachman, Robert Jacob
Steeves, James Edwin
Treichel, Gordon Douglas, B.A. (Hons.) (Reg.)
Wong, Joan
Yamamoto, Kelly Patricia
Yeo, Jennifer Lynne
Young, Eva, B.A.

(List of Graduates, continued)

BACHELOR OF INTERIOR DESIGN -- 1984

Coles, Susan Gaye
..... University Gold Medal

Atkin, Frederick William
Batchelor, Jill Spencer
Berg, Harry Robert
Blumenthal, Susan Cristall
Buhr, Patricia Ilene
Dheilly, Yvette Jay
Ellison, Barbara Elaine
Enberg, Corrine Lynn
Freynet, Françoise Diane Marie
Gee, Marion Jean
Green, Shiona Margaret, B.A. (Mt.All.)
Guinan, Allan John
Hardwick, Ann
Hill, Michelle Elaine
Iskiw, Catherine
Jeffrey, Leslie Ellen
Jenkins, Allan Blair
Kelly, Brenda Lynn
Krieger, Ida Gail
Kussin, Lori Cheryle
Laidlaw, Susan Jane
Laidley, Carolyn Elizabeth
Leblanc, Brenda Joyce
Legal, Daniel Roland Joseph
Linden, Nancy Jean
Liptay, Monica Lynne
Lyon, Karen Deborah
MacHutchin, Catherine Ann
Maclaren, Susan Leslie
Marshall, Georgia Anne
McFarland, Jacqualine Margot
Melnick, Lorelei April
Montgomery, Timothy Donald
Nemeth, Peter John
Prefontaine, Denise Marie-Sophie
Rodych, Cindy Lorraine
Shelton, Lisa Suzanne
Shuttleworth, Karen Ann
Simes, Patricia Yvonne
Sousa, Maria Madalena da Silva
Thomas, Donna Nadine
Tipping, Lesley Gillian
Tornquist, Erica Dawn
Turner, Stephanie Elizabeth
Valk, Christine Anne
Vicenzino, Maria Luisa
von Tiesenhausen, Gabrielle Johanna Carola Freiin
Wasylyshen, Ben Ted
Wellwood, Lois Elaine
Werner, Lila Genevieve
Wiebe, Holly Caron
Wiebe, Karen Elaine
Yuen, Linda Joan
Zaporzan, Tracy Lynne
Zingeler, Jennifer Christine Anne
Ziolkoski, Cynthia Marie

BACHELOR OF INTERIOR DESIGN -- 1985

Sandells, Craig Thomas
..... University Gold Medal

Andrews, Scott Thompson
Blight, Trudy Elaine
Borgfjord, Karen Lee
Boulanger, David Alan
Bozyk, Susan Marie
Brooker, Kyrsten Irene
Brown, John Alan, B.A.
Buchanan, Paula Noreen
Carrigan, Christine
Champion, Bruce Robert
Chen, Betty Iffan
Chorney, Bronka Bernice
Clubb, Margaret Valerie
Cortens, Karen Margaret Mary
Dahlstedt, Dixie Twyla
Dandewich, Kimberly Ann
Edwards, Elizabeth Anne
Firman, Katherine Ann
Gardewine, Cheryl Ann
Girtel, Blair Daena, B.A.
Glénat, Léonie Cynthia
Hansell, Stefanie Jean
Hergenroeder, Elsie
Horne, Karen Ruth
Laliberte, Tracy Gae
Lev, Lisa Joy
Lizzi, Rosemarie
Macoomb, Elizabeth Mary
Mang, Leanne Gail
McClelland, Eric Wright
McLachlan, Simone Letitia
Murray, Ottilie Lucille
Olson, Joanne Laura
Owen, Nancy Margaret
Palanuk, Bonny Lynn
Perrie, Linda Ruth
Rivard, Jocelyn
Robertson, Janice Anne
Rosen, Eileen Gail, B.A.
Sarna, Heather Jane Marie
Schreyer, Melanie Dawn
Seward, Kelly Anne
Shaw, Gregor George, B.Sc. (C.E.)
Shrubb, Diane Laurie
Spindler, Sandra Marie
Stevens, Noreen Frances
Toth, Heather Lynn
Vadacchino, Gina Peppino
Van Dijk, Audrey Jeanne
Whitley, Margaret Etta

BACHELOR OF INTERIOR DESIGN -- 1986

Fagnan, Laurette Anne
..... University Gold Medal

Austin, Anne Hope
Baldwin, Colleen Louise
Bazin, Bernard Roger†
Billson, Lori Dawn
Brimicombe, Lois Ann
Chan, Seon Men
Chmara, Patricia Louise, B.Sc. (W.Ont.)
Coombes, Joan Mary
Danku, Lloyd George
de Haan, Heidi Elizabeth
Derksen, Diana Joan, B.A. (Hons.), (Bishop's)
Dey, Colleen Joyce
Dunnington, Laurie Lee
Fensury, Tammy Dee
Ferguson, Sharon Elaine
Geddes, Jaymieson Belinda, B.A.
Green, Andrea Lee
Gutnik, Betsy Heather
Hall, Karen Louise
Hartin, Deana Réjeanne
Hill, Stephanie Jane
Houlihan, Carmen Elizabeth
Johnsson, Marilyn Ann
Klein, Joanna Colleen
Kuntz, Donna Marie
Lambert, Elina Susan
Lee Pack, Judy Ann
Lesage, Kateri, B.A. (Que.)
Leydon, Colleen Mary
MacMillan, Carol Jean
Moland, Cheryl Kim
Moran, Karen Irene
Pankratz, Marilyn Katherine
Renpenning, Linda Marie
Rodych, Karen Ann
Scheidl, Christine Sharon
Schneider, Lisa Joanne
Smith, Heather Anne
Smitshoek, Marilyn
Soares, Jeannie Cabrita
Thomas, Gregory George
Tuttle, Leslie Anne
Van Sickle, Gregory Todd
Veeder, Shianne Renée
Wilson, Beverly Lynn

BACHELOR OF INTERIOR DESIGN -- 1987

Cairns, Gisela Harriet
..... University Gold Medal

Avery, Allison Vaughn, B.A.
Bridges, Gregory Dean
Burghardt, Brenda Leigh
Day, Katherine Louise
Dozois, Paula Shirley Marie
Dyck, Corinne Michele
Epp, Loreen Elizabeth, B.A. (Wpg.)
Eyers, Lawrence Wayne
Farrell, Charlene Dawn†
Feduniw, Cynthia Marie
Garwood, Johanna Lucy
Gosselin, Michelle Marjorie-Ann
Grant, Deborah Julianne, B.A.
Green, Lorelei Anne
Hallson, Linda
Hamilton, Anne Lorraine
Heal, Trudy Louise, B.A. (Queen's)
Henderson, Judy Reneé Marcia
Hicks, Nancy Ann
Isbister, Gary Michael
Johnson, Alan Kenneth
LaBrie, Adele
Lee, Joyce Pek-Wan
Leung, Ellen Chine Yee
Li, Sui Kuen Gail
MacDonald, Lisa Dorothy
Mack, Darlene, B.A. (Regina)
Maguire, Deborah Ann
McIntosh, Robin Valerie, B.E.S.
Meek, Sheryl Nadine
Merrick, Sheila Lynne
Patterson, Mary Catherine
Persoage, Kelley Anne
Porter, Loreen Charlotte
Schneiderman, Joanne
Shaw, Glenda Jo-Ann
Shewchuk, Eleanor Wanda, B.Sc. (Hons.)
Sigurdson, Michele Kim
Spellmeier, Roberta Marta Mary-Ann, B.A. (Hons.) (Dal.); M.A. (Dal.)
Stewart, Lorna Leigh
Swischuk, Kerri Shawn
Turnbull, Karen Lynn
VanBruggen, Jo-Ann Mary
Young, Donna Louanne

(Lists of Graduates, continued)

BACHELOR OF INTERIOR DESIGN-- 1988

Gourley, Jennifer Anne
..... University Gold Medal

Albo, Marina Diana
Badger, Leslie Evelyn
Boehner, Connie Kate
Borgo, Lori Andrea
Bradley, Vanda Shirley
Burbury, Julie Lynn
Chappell, Carolyn Ann
Cherepak, Sondra Lynn
Chernick, Miriam Rochelle
Cote, Chantal
Derksen, Darlene
Dovolis, Anna Helen, B.F.A.
Ferguson, Heather Mary, B.A.
Fergusson, Michelle Barbra
Fitz, Joanne Lynn
Friedman, Jocelynn Heather, B.A.
Gerbrandt, Elinor Louise, B.A.
Gillis, Wayne Mark, B.A. (Wpg.)
Hamilton, Lesli-Ann Kimberley
Hansen, Donna Joy
Hellner, Marna Lynne
Henders, Diane Frances
Ho Fatt, Karen Cecelia
Jim, Heather Leslie
Karpan, Cynthia Marie
Klassen, Rhonda Elaine, B.A.
Kraayvanger, Joan Hélène
Kriska, Annalyn Elisabeth
Kurkowski, Lisa Ruth, B.A. (Wpg.)
Lapchinski, Mary Ellen Mareka
Lavoie, Marie-Thérèse
Lawson, Andrea Carol
Leblanc, Nathalie
Loewen, Lisa Karen
Macht, Anne Julia
Madill, Georgia Helen
Mohr, Trudy Joanne
Morrow, Constance Ruth
Myshok, Alyssa Gay
Niwa, Douglas Edwin
Nuttall, Gillian Diane
Oslund, Leanne Alison
Petman, Sara Dorothy
Pilawski, Colleen Teresa
Radewich, Doreen Kimberly
Ramsay, Donald Scott
Reed, Susan Lynn
Rowland, Steven Thomas
Stark, Caroline Joy
Stulke, Bradley David
Trapp, Colleen Joyce
Zonneveld, Anna Marie

(D. The Profession, continued)

2. EMPLOYMENT after GRADUATION

There was no "Employment after Graduation" record in the Report to FIDER '81.
A note explained: "An attempt was made to compile a list of graduates, but there was a long disruptive postal strike which prevented the type of information available in the 1974 Report to FIDER from being assembled."

"The recommendation that a regular, on-going survey of the employment history of the alumni be set up"
Report from FIDER '81, page 80.

"Individual students have been very successful, but there doesn't seem to be any account of what the whole graduate group did after 1974, particularly after various stages of change have taken place in the program."
Report from FIDER '87.

3. PROFESSIONAL ORGANIZATIONS 1977 -- 1988

THE STUDENTS ARCHITECTURAL SOCIETY SAS

The SAS remained active directing the undergraduate student affairs of the Faculty.

CANADIAN STUDENTS OF INTERIOR DESIGN CSID

"Manitoba students demonstrated tremendous initiative in founding the Canadian Students of Interior Design." Report from FIDER '87

The Interior Design students organized this Society, which included all the students in the Interior Design Department. They were very active in communicating with Interior Design students in other Canadian schools in order to become nation-wide. They staffed the Research Centre, reorganizing the samples and filing system, they relocated and designed the area. They organized the annual Auction sale, contacting companies for merchandise and staffing the actual sale (professional auctioneer). Proceeds were used for CSID activities such as bringing in Lecturers, etc. (see page 155)

PROFESSIONAL INTERIOR DESIGNERS INSTITUTE OF MANITOBA PIDIM

The Manitoba organization of practicing Interior Designers continued to grow. Most full-time staff were members and supported its activities, including holding office.

There was a name change in November 1981 when the Professional Interior Designers Institute of Manitoba PIDIM, previously IDIM, was incorporated in order to protect the name: Professional Interior Designer. Objectives:

- to ensure the competency and ethical conduct of those being identified by the title of Professional Interior Designer,
- to promote and enhance the knowledge, skill and proficiency of its members,
- to facilitate, aid and promote the education of persons who wish to become Professional Interior Designers.

Senior Interior Design students at the University of Manitoba could become student members of PIDIM.

PIDIM members continued to provide lecturers in the Professional Practice course and many were Design critics in the various Design courses at the University.

INTERIOR DESIGNERS OF CANADA IDC (see page 101)

An Association of all the provincial professional Interior Design Institutes across Canada. Manitoba graduates continued to be representatives on the Executive of this organization.

It provided the "big picture" with interest in:

- examination of national codes and standards,
- development of continuing education,
- funding and accreditation of programmes,
- standards of qualifyng examinations for members.

(D. Professional Organizations, continued)

INTERNATIONAL FEDERATION OF INTERIOR DESIGNERS IFI (see page 101)
(Fédération Internationale des Architectes d'Intérieur)
An Association of most of the Interior Design Organizations in Europe, including representatives from U.S.A. and Canadian groups (ASID and IDC)
1983 -- Second IFI Educational Forum was held in Winnipeg.
Ronald Veitch was coordinator.

INTERIOR DESIGN EDUCATORS COUNCIL IDEC (see page 102)
The annual Conferences provided a forum for the presentation of current research, creative activities and scholarship. The organization continued to furnish opportunities to share teaching methodologies, and avenues of networking with design educators on issues of interior design education.
IDEC Annual Meetings:

date	city	host	members present		
1978	Banff	U. of Manitoba	240		
1979	Baton Rouge	Louisiana State U.	279	Joan Harland,	elected Fellow
1980	Tempe	Arizona State U.	325		
1981	Minneapolis	U. of Minnesota	300	Ronald Veitch,	vice President
1982	Baltimore	U. of Maryland		Ronald Veitch,	vice President
1983	Fort Worth	U. of Texas	289	Ronald Veitch,	President
				Dianne Jackman,	vice President
1984	Seattle	Washington State U.	394	Ronald Veitch,	President
		U. of Oregon		Dianne Jackman,	vice President
1985	St. Louis	U. of Missouri	359	Ronald Veitch,	President
1986	Toronto	Ryerson Polytechnic U.	344	Ronald Veitch,	President
1987	Atlanta (Callaway Gardens)			Ronald Veitch,	Chair of Board,IDEC
1988	Santa Fe			Ronald Veitch,	Chair of Board,IDEC

Many members of the staff of the University of Manitoba attended these annual meetings, and some acted as Chairs of Committees* or were on the Executive Council**
Michael Cox Leon Feduniw George Fuller* Joan Harland Dianne Jackman**
Grant Marshall Akemi Miyahara Paul Petrie* Ronald Veitch**

FOUNDATION FOR INTERIOR DESIGN EDUCATION AND RESEARCH FIDER
Accreditation continued as more Canadian schools of Interior Design sought FIDER standing:
Ryerson Polytechnic University, Toronto, accredited 1982 (4 year first Professional Degree)
Mount Royal College, Calgary (Diploma in ID) accredited 1981 (2 year Interior Design Assistant)
Dawson College, Montreal (Diploma in ID) accredited 1985 (3 year Professional course)

(D. The Profession, Foundation for Interior Design Education and Research, FIDER, continued)

By 1988, there were 97 programmes of Interior Design in Canada and the United States accredited to provide either:

1. First Professional Degree work (either 4 or 5 years degree course),
2. Professional standing (3 year diploma course),
3. Interior Design Assistant programme (2 year diploma course).

Dianne Jackman was a FIDER Trustee: '85--'89, Chair of the Board '86 and '87.
George Fuller and other Manitoba graduates were members of the many "Teams of Visitors".

Accreditation Visits from FIDER to the University of Manitoba
In this decade, FIDER Teams of Visitors (three members) visited the Campus in 1981 and again in 1987. Careful analysis of its position was made by the Interior Design Department in a Report prior to each visit. The FIDER Teams in a three day inspection reviewed all areas, interviewing staff, University officials and students and saw students' work. They also presented a Report of what they had seen. In each case accreditation was given for a further 5 years. There were two Reports for each visit:

1. the "Report <u>to</u> FIDER" written by the Interior Design Department at the University,
2. the "Report <u>from</u> FIDER" written by the visiting team, with comments and recommendations after a visit.

NATIONAL COUNCIL FOR INTERIOR DESIGN QUALIFICATIONS NCIDQ
The series of examinations set up by the National Council for Interior Design Qualifications continued to test essential knowledge in the following areas:

Identification and Application, Programming, Three-dimensional Exercise,
Problem Solving, Building and Barrier-Free Codes,
Scenario -- Residential, Corporate, Hospitality.
(the designing of a given project in plan and elevations, with specifications)

Several Manitoba graduates served as members of the Executive Committee of NCIDQ.

Many of the professional Interior Design provincial/state organizations (including PIDIM) require the passing of these NCIDQ examinations by prospective members in order to achieve full membership.

RECAP 1978 -- 1983 by George Fuller, Head, Department of Interior Design

(The "Recap" is a most important part of this History. The rest of the chapter indicate in a factual manner the direction which the Department was taking, but the "Recap" emphasizes the questions which the Head felt were important.)

In October 1997, Dr. Fuller was asked to write a Recap for 1978 -- 1983, it will be included in this History when it is received.

RECAP 1983 -- 1988 by Michael Cox, Head, Department of Interior Design

(The "Recap" is a most important part of this History. The rest of the chapter indicate in a factual manner the direction which the Department was taking, but the "Recap" emphasizes the questions which the Head felt were important.)

In October 1997, Dean Cox was asked to write a Recap for 1983 -- 1988, it will be included in the History when it is received.

CHAPTER V BACHELOR OF INTERIOR DESIGN 1988--1997

Officers: Thomas H. Hodne Jr., Dean, Faculty of Architecture 1984--1989
Michael G. Cox, Dean, Faculty of Architecture 1990--
Michael G. Cox, Head, Department of Interior Design 1983--1988
George R. Fuller, Acting Head, Department of Interior Design 1989
C. Grant Marshall, Head, Department of Interior Design 1989--1994
Dana G. Stewart, Head, Department of Interior Design 1994--1997

As the final review of the Interior Design Programme at the University of Manitoba, the Lists of Subjects and their Descriptions have been given showing the course when three of the Visits of the FIDER Accreditation Team occurred:

FIDER Visit of March '74 -- 73/74 programme,
FIDER Visit of October '87 -- 87/88 programme,
FIDER Visit 93/94 -- The "New" Course was described in the Report to FIDER '93 and was published in the 95/96 calendar.
The first graduation from the "New' Course occurred in May 1996.

CHAPTER V

A. STATEMENTS OF INTENT and PHILOSOPHY 1988 -- 1997

C. Grant Marshall, Head Department of Interior Design (90/91 calendar)
"The professional interior designer is one who is qualified by education and experience to identify, research and creatively solve problems relative to the function and quality of man's proximate environment.
The competency of the interior designer includes fundamental design, design analysis, space planning and programming, the design of all interior space, and the understanding of other and related aspects of environmental design.
The technical development of the interior designer includes knowledge of structure with emphasis on interior construction, knowledge of building systems and all related codes, equipment and components, and ability in communication skills and in quantitative and administrative skills."

Dana G. Stewart, Head Department of Interior Design (96/97 calendar)
The preceding Intent and Philosophy of C. Grant Marshall quoted from the 90/91 calendar was repeated by Dana G. Stewart in the 96/97 calendar and occurs in all calendars 91/92 -- 95/96.

C. Grant Marshall, Head Department of Interior Design (Report to FIDER '93)
"The central, critical, unique goal of this department is to educate and graduate Professional Interior Designers."

C. Grant Marshall, Head Department of Interior Design (Report to FIDER '93)
"The University of Manitoba General Calendar concisely describes the profession and publishes the complete list of courses with credit hours as well as descriptions."

C. Grant Marshall, Head Department of Interior Design (Report to FIDER '93)
"Mission: to improve the quality of life for the users of the built environment through breadth of education and development of professional Interior Designers who can provide examplary interior design services and work as members of teams of professionals jointly involved in the construction, furnishing, and equiping of the built environment."

B. CURRICULUM

(As the final review of the Interior Design Programme at the University of Manitoba, the Lists of Subjects and their Descriptions have been given showing the course when three of the Visits of the FIDER Accreditation Team occurred.)

FIDER Accreditation Team Visit, March 1974
Joan Harland, Head

1. ADMISSION requirements to the course:
Manitoba Senior Matriculation (Grade XII, see page 43)

2a. LIST of SUBJECTS 73/74 (74/75 calendar)

First Year
I.D.Design Problems -- Design I-ID (4), Theory of Design I-ID (4)
Graphics -- Interior Drawing (8), Graphic Presentation I (2)
I.D.Topics -- Materials of Interior (2), Applied Design (4), Colour I (3)
The Profession-- Introduction to Interior Design (3)
Enrichment -- History of Art I (6), English -- Representative Literary Works (6)

Second Year
I.D.Design Problems -- Design II-ID (8), Theory of Design II-ID (4)
Graphics -- Graphic Presentation II (2)
I.D.Topics -- Furniture Design and Construction (4), Interior Workshop (2)
Colour II (2), History of Furniture I (3), History of Furniture II (3)
The Profession-- Summer Work (3)
Enrichment -- History of Art II (6), Introduction to Psychology (6)

Third Year
I.D.Design Problems -- Design III-ID (12), Theory of Design III-ID (6)
Graphics -- Graphic Presentation III (2)
I.D.Topics -- Building Materials and Equipment III (6), Interior Detailing (4)
The Profession-- Summer Work (3),
Enrichment -- History of Art III (6), Elective (Arts Curriculum) (6),

Fourth Year
I.D.Design Problems -- Design IV-ID (6), Interior Design Thesis (6),
Field Trip-ID (2), Theory of Design IV-ID (4)
Graphics -- Graphic Presentation IV (2)
I.D.Topics -- Industrial Design (4)
The Profession-- Summer Work (3), Professional Expression (2),
Professional Practice (4)
Enrichment -- Two Electives (6) + (6) (Arts Curriculum)

FIRST YEAR (73/74)

I.D.Design Problems

DESIGN I-ID The development of visual perception and an awareness of the visual order in the physical world as a basis for rational understanding of design process, limitations of media and materials. Investigation of the principles of design, in two- and three-dimensional problems.
Studio: 6 hours -- per week, both terms.

THEORY OF DESIGN I-ID Exploration of the visual order in the physical world as a basis for a rational understanding of the design process, an analysis of the basic principles of design and composition and their interrelationships.
Lectures: 2 hours -- per week, both terms.

Graphics

INTERIOR DRAWING Fundamentals of drafting, commencing with good drafting-room procedure, the use of equipment, application of geometrical construction and lettering, orthographic, oblique and perspective projection, and the application of shades and shadows to various types of drawings, culminating in presentation drawings in plan, elevation, and perspective.
Lectures: 3 hours -- Studio: 9 hours -- per week, each term.

GRAHIC PRESENTATION I The use of pencil and ink, line and water colour painting techniques as applied to the presentation of sketches by the interior designer.
Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR I Detailed survey of the interior materials, both structural and decorative. Emphasis on integrating these materials into the well-designed interior.
Lecture: 1 hour -- per week, both terms.

APPLIED DESIGN Development of graphic and applied design theory from Art Nouveau (circa 1900) to the present day. Practical work involves an investigation of the basic requirements of two- and three-dimensional applied design.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

COLOUR I Theories of colour mixture and harmony, based upon analysis of the Munsell and Ostwald systems of colour nomenclature and measurement. Analysis of colour both as a creative and as an explaining medium in design, special emphasis on its relation to space, form, texture, and light.
Lectures: 2 hours -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN The profession of interior design, attitudes and responsibilities outlined and defined, followed by analysis of man's needs and demands of the shelters he uses. Solutions from past and present with regard to the stage of development of culture and technology, and the resultant changes in the philosophies towards interior design.
Lectures: 2 hours -- per week, both terms.

(First Year, continued)

Enrichment

HISTORY OF ART I History of the visual arts of architecture, sculpture and pictorial design in relation to the growth of Western Culture. The introduction, development, culmination, and decline of Early, Classic, and Medieval Art, considered in the setting of the physical and cultural environment.
Lectures: 3 hours -- per week, both terms.

ENGLISH – REPRESENTATIVE LITERARY WORKS An introduction to literature and literary study. Close attention will be given to poetry, prose and drama representing the foremost writers in English. Poetry will include poems of Keats and of four or five of the following: Chaucer, Donne, several Renaissance poets, Milton, Pope, Blake, Wordsworth, Browning, Hopkins, Yeats, T.S.Eliot, several modern poets. Drama will include Antony and Cleopatra and one or two of the following: Henry IV–Part I, Othello, St. Joan, School for Scandal, Death of a Salesman. Prose works will include Victory and one or two of the following: Gulliver's Travels, Great Expectations, The Sun Also Rises, Emma, several short stories.
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (73/74)

I.D.Design Problems

DESIGN II-ID Problems in the designing of simple interiors, planning the spaces, materials, furniture and colours to fit assumed existing conditions. Presentation of solutions in carefully drawn plans, elevations, sections, axonometrics and simple perspectives, rendered in water colours and models.
Studio: 5 hours -- per week, both terms.
Correction: Design II-ID Studio: 12 hours -- per week, both terms.
(Design II ES Studio: 5 hours -- per week, both terms)

THEORY OF DESIGN II-ID Discussion of the aims and principles of Interior Design from the contemporary point of view. Observation, investigation, and resolution of specific problems in simple spaces.
Lectures: 2 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION II Experimental exercises in various media with emphasis on water colour contributing towards facility in Interior rendering.
Studio: 3 hours -- per week, both terms

I.D.Topics

FURNITURE DESIGN AND CONSTRUCTION The requirements of good furniture design together with practical experience in the basic theory of furniture-making; the drawing of large-scale working drawings of furniture, with particular attention given to cabinet-making.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

INTERIOR WORKSHOP A series of practical problems to acquaint the student with techniques and materials. Projects, seminars, tours, and execution of students' original designs.
Studio: 2 hours -- per week, both terms.

(Second Year, I.D.Topics, continued)

COLOUR II Workshop course in which practical application of colour theory is developed in preparing colour schemes for domestic and commercial use.
Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE I Materials and principles of interior design from Classic through Modern. Illustrated analysis of furniture styles in France and Italy, including sketching of room settings, furniture, textiles, etc., in pencil and pen and ink.
Lectures: 2 hours -- Studio: 2 hours -- per week, first term.

HISTORY OF FURNITURE II Consideration of interior design in England and in America from Gothic period through Modern.
Lectures: 2 hours -- Studio: 2 hours -- per week, second term.

The Profession

SUMMER WORK Each year students are required to acquire work experience and must undertake approved assignments, with a report to be submitted in September.

Enrichment

HISTORY OF ART II Development of architectural, sculptural and pictorial styles from the fifteenth century through the eighteenth century.
Lectures: 3 hours -- per week, both terms.

INTRODUCTION TO PSYCHOLOGY A biologically oriented introduction to the study of behaviour covering particularly the topics of sensation, perception, attention, learning, memory, thinking, intelligence, emotions and personality.
Lecture: 3 hours -- per week, both terms.

THIRD YEAR (73/74)

I.D.Design Problems

DESIGN III-ID Problems involving complete and interrelated spaces, the study of such typical commercial installations as restaurant, store, lounge and offices, and house planning. Complete descriptions of solutions will be required by means of plan and elevation drawings, perspective presentations using various media, models, samples and specifications.
Studio: 5 hours -- per week, both terms.
Correction: Studio: 18 hours -- per week, both terms.
(Design III ES Studio: 5 hours -- per week, both terms)

THEORY OF DESIGN III-ID The study of planning requirements of commercial areas, discussion and analysis of several approaches to design as expressed by twentieth century architects and designers. A series of short problems to develop facility in arriving quickly at workable solutions to planning and design situations.
Lectures: 4 hours -- per week, both terms.

Graphics

GRAPHIC PRESENTATION III Rendering techniques in several media. Problems in contemporary graphics.
Studio: 3 hours -- per week, both terms.

(Third Year, continued)

I.D.Topics

BUILDING MATERIALS AND EQUIPMENT Manufacture, qualities and uses of structural and finishing materials, standard construction systems and mechanical equipment systems, including lighting, as they relate to design.
Lectures: 3 hours -- per week, both terms.

INTERIOR DETAILING Sketches and working drawings, emphasizing design of construction and finishing details in logical, problem-solving assignments.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

SUMMER WORK See Summer Work of Second Year page 183.

Enrichment

HISTORY OF ART III The final year of a three-year sequence dealing with the principles of architectural, sculptural and pictorial design in relation to the growth of Western Culture; the approaches, experimentation and visual statements of nineteenth- and twentieth-century Art.
Lectures: 3 hours -- per week, both terms.

ARTS ELECTIVE The selection of one full course from the list of available courses in the Arts curriculum, with due consideration to personal interest and timetable possibilities.
Lectures: 3 hours -- per week, both terms.

FOURTH YEAR. (73/74)

I.D.Design Problems

DESIGN IV-ID Advanced work in Interior planning and furnishing, dealing particularly with complex commercial and public interior installations such as civic building, department store, hotel, private club, school, office building and church.
Studio: 18 hours -- per week, first term.

INTERIOR DESIGN THESIS A thesis may take the form of a complete development of a particular planning and furnishing problem including drawings, reports, samples, specifications; or may be the detailed study of a particular phase of Interior Design with emphasis on Canadian materials and markets.
Studio: 18 hours -- per week, second term.

FIELD TRIP-ID Each student of fourth year must participate in the week-long Field Trip which will be conducted early in first term by several members of the staff and which will visit several cities in North America in order to study at first hand significant examples of Interior Design, both historic and contemporary.

THEORY OF DESIGN IV-ID The study of the interior planning requirements of large, complex commercial and public buildings. A study of theories of communication in the contemporary era.
Lectures: 2 hours -- per week, both terms.

(Fourth Year, continued)

Graphics

GRAPHIC PRESENTATION IV A series of electives, such as: life drawing, ceramics, stage design and experimental design. Announcement of the available electives will be made at the beginning of the session.

Studio: 3 hours -- per week, both terms.

I.D.Topics

INDUSTRIAL DESIGN A study of the principles of Industrial Design: function, form, materials, methods of construction. Practical problems in the design of furniture, utensils, lamps, etc.

Lecture: 1 hour -- Studio: 3 hours per week, both terms.

The Profession

SUMMER WORK See Summer Work of Second Year page 183.

PROFESSIONAL EXPRESSION The fundamentals of verbal communication, including preparation, assembly, organization and presentation of professional material.

Lecture: 1 hour -- per week, both terms.

PROFESSIONAL PRACTICE Professional responsibility following the forms set up by the Interior Designers of Canada and the Interior Designers' Institute of Manitoba. Relationship and responsibilities of Interior Designer, Contractor and Client. Sales psychology and merchandising methods. Setup and operation of designer's office and procedures connected with the execution of commissions, estimating, ordering, specification writing, installation and supervising, and trade relations.

Lectures: 2 hours -- per week, both terms.

Enrichment

Two ARTS ELECTIVES See requirements for Arts Elective in third year.

Lectures: 3 hours -- per week, both terms, + 3 hours -- per week, both terms.

(B. Curriculum, continued)
FIDER Accreditation Team Visit, October 1987
Michael Cox, Head

2b. LIST of SUBJECTS 87/88 (88/89 calendar)

First Year
(I.D.) Design Problems -- Design I (10), Theory of Design I (4)
Graphics --Drawing (6)
I.D.Topics --Material of Interior (3)
The Profession --Introduction to Interior Design (3)
Enrichment --History of Art I (6), Humanities Elective (6)

Second Year
I.D.Design Problems -- Design II (9), Theory of Design II (3)
Graphics -- Graphic Communications I (3)
I.D.Topics -- Colour (2), Lighting (3), Materials (3), Interior Detailing A (3)
The Profession-- -- -- -- -- -- -- -- -- -- -- -- --
Enrichment -- History of Art II (6), Social Science Elective (6)

Third Year
I.D.Design Problems -- Design III (9), Theory of Design III (3)
Graphics -- Graphic Communication II (3)
I.D.Topics -- Materials and Systems (4), Interior Detailing B (4)
The Profession- Professional Practice A (3)
Enrichment -- History of Art III (6), approved Arts Elective (6)

Fourth Year
I.D.Design Problems -- Design IV (6), Interior Design Senior Project (6),
Research Methods (3), Theory of Design IV (4)
Graphics -- Choice of: Studio Elective (3)
I.D.Topics -- or: Special Topics (3)
The Profession-- Professional Practice B (4)
Enrichment -- 2 approved Arts Electives (6 + 6)

DESCRIPTION of each Subject 87/88 (88/89 calendar)

FIRST YEAR (87/88)
(I.D.) Design Problems

DESIGN I Perception and recognition of order in nature and the built environment; study of the principles of design and colour, and basic concepts of structure and space applied in two-and three-dimensional projects.
Lectures: 2 hours -- Studio: 9 hours -- per week, both terms.

(First Year, (I.D.) Design Problems, continued)

THEORY OF DESIGN I Exploration of the visual order as a basis for understanding the design process; an analysis of the basic principles of design and composition and their interrelationship, design theories as evidenced in the development of the modern movement.
Lectures: 2 hours -- per week, both terms

Graphics

DRAWING Fundamentals of drawing as visual communication; exploration and utilization of various media through freehand and mechanical drawing procedures.
Lecture: 1 hour -- Studio: 6 hours -- per week, both terms.

I.D.Topics

MATERIALS OF INTERIOR Survey of interior materials; emphasis on selection criteria for integration into the interior.
Lectures: 3 hours -- per week, second term.

The Profession

INTRODUCTION TO INTERIOR DESIGN A general introduction to the profession of interior design and related disciplines.
Lectures: 3 hours -- per week, first term.

Enrichment

HISTORY OF ART I A history survey of western art, architecture, and interior design considered in the setting of the physical, socio-economic, political and cultural environment.
Lectures: 3 hours -- per week, both terms.

HUMANITIES ELECTIVE Courses offered by the Departments of Classics, English, French and Spanish, German, History, Icelandic, Native Studies, Near Eastern and Judaic Studies, Philosophy, Religion, and Slavic Studies, satisfy the Humanities Elective requirements.
Lectures: 3 hours -- per week, both terms.

SECOND YEAR (87/88)

I.D.Design Problems

DESIGN II Developing design solutions for small scale private and public interiors.
Lectures: 1.5 hours -- Studio: 9 hours -- per week, both terms.

THEORY OF DESIGN II Contemporary theories of the interrelationship between people and the built environment; an introduction to environmental psychology and programming for user needs.
Lecture: 1 hour -- per week first terms, 2 hours -- per week second term.

Graphics

GRAPHIC COMMUNICATION I Experimental exercises in various media, design drawing for concept development and rendering for presentation drawing.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

COLOUR An in-depth study of colour theory and application as it relates to interior design.
Lectures: 2 hours -- per week, first term.

(Second Year, I.D.Topics, continued)

LIGHTING Lighting as an integral part of the design process; principles of vision, perception, and lighting; technical aspects of light sources and fixtures; psychological effects of lighting.
Lectures: 3 hours -- per week first term.

MATERIALS Technical information and application of building and finishing materials for residential and commercial use; psychological and behavioral aspects of materials.
Lectures: 1.5 hours – per week, both terms.

INTERIOR DETAILING A Detailing of components relating to buildings and their furnishings; site observation and documentation, working drawings and projects.
Lecture: 1 hour – Studio: 3 hours – per week, both terms.

The Profession -- -- -- -- -- -- -- -- -- -- --

Enrichment

HISTORY OF ART II A history of Western art and architecture with emphasis on the evolution of interiors and their furnishings from ancient civilizations to the nineteenth century.
Lectures: 3 hours – per week, both terms.

SOCIAL SCIENCE ELECTIVE Courses offered by the Departments of Anthropology, Economics, Geography, Political Studies, Psychology and Sociology satisfy the Social Science Elective requirements.
Lectures: 3 hours – per week, both terms.

THIRD YEAR (87/88)

I.D.Design Problems

DESIGN III Projects encompass the interrelated spaces of typical private and public interiors.
Lectures: 1.5 hours – Studio: 9 hours -- per week, both terms.

THEORY OF DESIGN III The study of generic planning requirements for private and public interiors; discussion and analysis of case studies.
Lectures: 2 hours – per week, first term, Lecture: 1 hour -- per week, second term.

Graphics

GRAPHIC COMMUNICATION II Rendering techniques and creative use of various media. Introduction to graphic reproduction technology.
Lecture: 1 hour – Studio: 3 hours – per week, both terms.

I.D.Topics

MATERIALS AND SYSTEMS Properties and uses of structural materials and standard construction systems; technical information and practical application of textiles in private and public interiors.
Lectures: 2 hours – per week, both terms.

INTERIOR DETAILING B Complex detailing of components relating to buildings and their furnishings; on-site observation and documentation, working drawings and projects.
Lectures: 1.5 hours – Studio: 3 hours – per week, both terms.

(Third Year, continued)

The Profession

PROFESSIONAL PRACTICE A Preparation and organization of professional documents required by the practicing Interior Designer.
Lectures: 3 hours -- per week, second term.

Enrichment

HISTORY OF ART III The approaches, experimentation and visual statements of nineteenth- and twentieth-century Western art, architecture, interior design, and furniture.
Lectures: 3 hours -- per week, both terms.

APPROVED ARTS ELECTIVE Electives at the third and fourth year level will normally be selected from the Faculty of Arts, but in consultation with the Department Head may be taken from another discipline.
Lectures: 3 hours -- per week, both terms (usual)

FOURTH YEAR (87/88)

I.D.Design Problems

DESIGN IV Advanced work in the design of complex private and public interiors.
Lectures: 2 hours -- Studio: 12 hours -- per week, first term.

INTERIOR DESIGN SENIOR PROJECT A comprehensive design project chosen by the student and approved by the staff; a research report accompanies the completed project.
Lectures: 2 hours -- Studio: 12 hours -- per week, second term.

RESEARCH METHODS Research methods, activity and evaluation, participation in a week-long field trip or equivalent to study significant examples of interior design; research report to accompany senior project.
Field Trip + Lectures: 1.5 -- per week, first term.

THEORY OF DESIGN IV An in-depth examination of contemporary design theories.
Lectures: 4 hours -- per week, first term.

Graphics

STUDIO ELECTIVE A selection of electives: textile design and construction, design technology, photography, exhibition design, advertising art, experimental graphic techniques, etc.
Lecture: 1 hour -- Studio: 3 hours -- per week both terms.

I.D.Topics

SPECIAL TOPICS Independent study related to interior design; content may vary according to the interest of the community, student, profession and the faculty.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

PROFESSIONAL PRACTICE B Various aspects of Interior Design practice; lecturers and organizational assistance provided by the Professional Interior Designs Institute of Manitoba.
Lectures: 2 hours -- per week, both terms

Enrichment

2 APPROVED ARTS ELECTIVES (see third year approved Electives)
Lectures: 3 hours -- per week, both terms + Lectures: 3 hours -- per week, both terms.

(B. Curriculum, continued)

FIDER Accreditation Visit, 1993/1994

The "New" Course was set out in the Report to FIDER 1993 - Appendix A, and the subjects were listed by name but were not described in the same language as was later used in the calendar of 95/96. List of Subjects and Descriptions first shown completely in 95/96 calendar. First graduation from "New" Course was in May 1996.

Grant Marshall, Head, 89/94 Dana Stewart, Head, 94/97

1. ADMISSION REQUIREMENTS to Course (as of September 1992)

The completion of a qualifying year of 30 credit hours of University work: 6 CH of science, 6 CH of social science, 6 CH of humanities, 12 CH of open electives, a pass "C" (2.0) required in all subjects, with a "C+" (2.5) minimum average.

2c. LIST OF SUBJECTS (95/96 calendar)

First Year

Design Problems -- Design Studio I (10), Design Fundamentals I (6)
Graphics -- -- -- -- -- -- -- -- -- --
Topics -- Technology I (6)
The Profession-- Introduction to Interior Design (3)
Enrichment -- History of Culture and Environment (6), Approved Elective (3)

Second Year

I.D.Design Problems -- Design II (10), Theory of Design II (3)
Graphics -- Graphic Communication A & Graphics Workshop (3), Computer-Aided Design (3)
I.D.Topics -- Color (3), Lighting (3), Materials (3), Interior Detailing A (3)
The Profession-- -- -- -- -- -- -- -- --
Enrichment -- Evolution of Western Interior Design (3)

Third Year

I.D.Design Problems -- Design III (10), Theory of Design III (3)
Graphics -- Graphic Communication B (3)
I.D.Topics -- Materials & Systems (3), Interior Detailing B (3)
The Profession-- Professional Practice A (3)
Enrichment -- History of Modern Design (6), Approved Elective (3)

Fourth Year

I.D.Design Problems -- Design IV (6), Interior Design Senior Project (6), Research Methods (3), Theory of Design IV (3)
Graphics -- Studio Elective (3)
I.D.Topics -- Special Topics (3)
The Profession-- Professional Practice B (3)
Enrichment -- Approved Elective (3)

DESCRIPTION of SUBJECTS (94/95 calendar)

FIRST YEAR (95/96)

Design Problems

DESIGN STUDIO I Perception and recognition of the natural order in nature. Elements and terminology of visual and spatial design; pattern development and space structuring. Physical and functional requirements in the design of space for human use, and their interaction with visual criteria.
Lectures: 2 hours -- Studio: 9 hours -- per week, both terms.

DESIGN FUNDAMENTALS I Problem solving, and elements of visual order; necessary to understand the design process.
Lectures: 3 hours -- per week, both terms.

Graphics

-- -- -- -- -- -- -- -- -- --

Topics

TECHNOLOGY I An introduction to the meaning and impact of technology in the design process. Interactive systems of climate, humans and environment and the building as an environmental filter. Mechanical and structural system fundamentals. Objective and subjective qualities of materials used in construction and finishes.
Lectures: 3 hours -- per week, both terms.

The Profession

INTRODUCTION TO INTERIOR DESIGN The broad aims of the course will be to expose students to a series of design topics, concerns and issues, and to develop design awareness.
Lectures: 3 hours -- per week, first term.

Enrichment

HISTORY OF CULTURE AND ENVIRONMENT A history survey of western art, architecture and interior design considered in the setting of the physical, socioeconomic, political and cultural environment.
Lectures: 3 hours -- per week, both terms.

APPROVED ELECTIVE Electives will normally be selected from an approved list available through the Department Secretary or in the Telephone Registration Guide.

SECOND YEAR (95/96)

I.D.Design Problems

DESIGN II Developing design solutions for small scale private and public interiors.
Lectures: 2 hours -- Studio: 9 hours -- per week, both terms.

THEORY OF DESIGN II Contemporary theories of the interrelationship between people of the built environment; an introduction to environmental psychology and programming for user needs.
Lectures: 3 hours -- per week, first term.

Graphics

GRAPHIC COMMUNICATION A & GRAPHICS WORKSHOP The course normally commences with a graphics workshop of approximately one week. Estimated cost for 95/96 (excluding transportation) $275.00.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

(Second Year, Graphics, continued)

COMPUTER-AIDED DESIGN This course provides an introduction to principles of computer-aided design and computer graphics from a designer's perspective. The course includes introductory computer applications, CAD and other design related software.
Lectures: 3 hours -- per week, first term.

I.D.Topics

COLOR An in-depth study of color theory and application as it relates to interior design.
Lecture: 1.5 hours -- per week, both terms.

LIGHTING Lighting as an integral part of the design process; principles of vision, perception, and lighting; technical aspects of light sources and fixtures; psychological effects of lighting.
Lecture: 1.5 hours -- per week, both terms.

MATERIALS Technical information and application of building and finish materials for residential and commercial use; psychological and behavioral aspects of materials.
Lecture: 1.5 hours -- per week, both terms.

INTERIOR DETAILING A Detailing of components relating to buildings and their furnishings; site observation and documentation, working drawings and projects.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

-- -- -- -- -- -- -- -- -- --

Enrichment

EVOLUTION OF WESTERN INTERIOR DESIGN A history of western art and architecture with emphasis on the evolution of interiors and their furnishings from the ancient civilizations to the 19th century.
Lectures: 3 hours -- per week, second term.

THIRD YEAR (95/96)

I.D.Design Problems

Design III Expansion of lessons and experiences of the previous years and application of the developed techniques of programming and design of increasingly complex concerns and issues of public interior space, including areas of societal concern.
Lectures: 2 hours -- Studio: 9 hours -- per week, both terms.

THEORY OF DESIGN III Generic design theories applied to complex public, private and commercial spaces, introduction to Research Methods.
Lecture: 1.5 hours -- per week, both terms.

Graphics

GRAPHIC COMMUNICATION B Further development of the designer's graphic communication skills and visual vocabulary. Exploration of rendering techniques and exposure to the creative use of various media and graphic reproduction technology.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

I.D.Topics

MATERIALS & SYSTEMS Structural systems/materials and support systems in context of natural environments and requirements of controlled environments. Technical information and practical application of textiles in private and public interiors.
Lecture: 1.5 hours -- per week, both terms.

(Third Year, I.D.Topics, continued)

INTERIOR DETAILING B Complex detailing of components relating to buildings and their furnishings; working drawings and projects.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

PROFESSIONAL PRACTICE A Knowledge of the profession; the relationship of the individual new practitioner to the profession, its broad scope and future directions; the needs and uses of documents required in project management and the issues and concerns of design management.
Lectures: 2 hours -- per week, first term, Lecture: 1 hour -- per week, second term.

Enrichment

HISTORY OF MODERN DESIGN The approaches, experimentation and visual statements of 19th and 20th century art, architecture, interior design and furniture.
Lectures: 3 hours -- per week, both terms.

APPROVED ELECTIVE Electives will normally be selected from an approved list available through the Department Secretary or in the Telephone Registration Guide.

FOURTH YEAR (95/96)

I.D.Design Problems

DESIGN IV Advanced work in the design of complex private and public interiors.
Lectures: 2 hours -- studio: 12 hours -- per week, first term.

INTERIOR DESIGN SENIOR PROJECT A comprehensive design project chosen by the student and approved by the staff; a research report accompanies the completed project.
Lectures: 2 hours -- Studio: 12 hours -- per week, second term.

RESEARCH METHODS Research methods, activity, and evaluation; participation in the week-long field trip or equivalent, to study significant examples of interior design.
Field Trip + Lectures: 2 hours -- per week, first term.

THEORY OF DESIGN IV An in-depth examination of contemporary design theories.
Lectures: 3 hours -- per week, first term.

Graphics

STUDIO ELECTIVE A selection of electives such as CAD, textile design and construction, design technology, photography, exhibition design, advertising art, experimental graphic techniques, etc.
Lecture: 1 hour -- 'Studio: 3 hours -- per week, both terms.

I.D.Topics

SPECIAL TOPICS Independent study related to interior design. Content may vary according to the interests of the community, students, profession, and the faculty.
Lecture: 1 hour -- Studio: 3 hours -- per week, both terms.

The Profession

PROFESSIONAL PRACTICE B Various aspects of Interior Design practice; lecturers and organizational assistance provided by the Professional Interior Designers of Manitoba.
Lectures: 2 hours -- per week, first term and Lecture: 1 hour -- per week, second term.

Enrichment

APPROVED ELECTIVE Approved list available through Department Secretary.

(B. Curriculum, continued)

4. IDENTIFICATION OF CHANGES, Deletions and Additions 73/74 -- 87/88 -- 95/96
Joan Harland -- Michael Cox -- Grant Marshall/Dana Stewart, Heads

In showing the curricula for 73/74, for 87/88, and for 95/96 in this final chapter, the changes that have taken place in the Interior Design programme during the last two decades become very apparent.

When the entrance requirements to Interior Design were changed in 1992 from Senior Matriculation to one year of University study, the course in Interior Design remained an extra four years in length, though the 5 Arts subjects (30 CH) originally in the Interior Design course were now required before entrance. This allowed essentially the full first year of Environmental Design (name change from Environmental Studies in 1992) to be added to the Interior Design course without adding any further information about Interior Design. (see page 195)

The number of Interior Design subjects was reduced. Comparing 73/74 with 95/96, it will be seen that:

a. Applied Design, Colour II, Interior Workshop, Interior Drawing, Furniture Design and Construction were deleted.

b. The History sequence was greatly reduced:
   in 73/74 -- History of Art I, II, II and History of Furniture I, and II -- total 24 CH,
   in 95/96 -- History of Culture and Environment, Evolution of Western Interior Design and History of Modern Design -- total 15 CH.
   the load was changed:
   from: 3 lecture hours for 3 years + 2 1/2 lecture hours for 1 year,
   to: 3 lecture hours for 2 years + 2 lecture hours for 1 term.

c. Colour was reduced from 5 CH to 3 CH.
   The lecture time was changed:
   from: 2 hours both terms + 2 hours one term,
   to: 1 1/2 hours both terms.

d. Design II Studio was reduced from 12 hours to 9 hours
   Design III Studio was reduced from 18 hours to 9 hours,
   Design IV and Thesis/Senior Project Studio were reduced from 18 hours to 12 hours.

The total number of Credit Hours for the course was reduced, though the Credit Hour system equivalencies became less clear.

Interior Detailing A, Graphic Communication B, Studio Electives, Special Topics were each given 3 CH values though the required time in each case was:
Lecture: 1 hour, Studio: 3 hours -- per week, both terms
(this would have equalled 4 CH in each case in 73/74)

The name "Interior Design" is rarely mentioned in the 87/88 and 95/96 descriptions. The term "design" is found, but "design" can refer to Environmental Design as easily as to Interior Design, or any general abstract exploration.

(Curriculum, Identification of Changes, continued)

Comparing 73/74 with 93/94, it will be found that the course descriptions have become very much shortened and more general, allowing greater freedom as to what should be taught, without requiring specific information This becomes a problem when instructors without Interior Design background are called upon to teach the courses.

"The year following the admission year is completely integrated with the Department of Environmental Design " (Report to FIDER '93 page 15)
There is still the very real problem with Design Studio I (10 CH) equivalencies, showing in the calendar.

The 95/96 calendar lists:

for the Interior Design course,

Design Studio I: Lectures: 2 hours -- Studio: 9 hours -- per week, both terms,

for the Environmental Design course,

Design Studio I: Lectures: 5 hours -- Studio: 0 hours -- per week, both terms

Both course descriptions are the same in the calendar.

(B. Curriculum and other Department Details, continued)

5. BOOKS AND JOURNALS 1988 -- 1997

Bibliographies of reference books were supplied for some classes.

1989 -- The Guide to Textiles for Interior Designers 2nd edition
Dianne R. Jackman / Mary K. Dixon
Peguis Publishers Ltd., Winnipeg, Canada
1994 -- Fundamentals of Interior Detailing
Ronald M. Veitch
Peguis Publishers Ltd., Winnipeg, Canada

Journal of Interior Design Education and Research, was established 1975. There was a title change in 1992 to:
JOURNAL OF INTERIOR DESIGN
This is a scholarly refereed publication dedicated to issues related to the design of the interior environment. It is published by the Interior Design Educators Council, bi-annually.

a. Articles include such areas as:
The Polsky Forum: The Creation of a Vision for the Interior Design Profession in the Year 2010 (Vol. 20. No. 1) 1994
Computer Aided Design Training Methods in Interior Design Professional Practice (Vol. 21. No. 1) 1995
Eero Saarinen's Firestone Baars Chapel: Poetics in a Sacred Place (Vol. 23. No. 1) 1997
The Language of Beauty and the Modern Interior: An Approach to Aesthetic Criticism (Vol. 23. No. 1) 1997

b. There are Interior Design Theses and Dissertations listed:
Each year a list of recently completed dissertations and theses is shown in the Journal.
The most significant benefit from the list is the heightened potential for the future graduate students to build on previous students' work.
Graduate Students' work is an important resource in building the body of knowledge for the profession of Interior Design.

c. The Book Review section provides an excellent resource of Interior Design literature, for example in Vol. 20. No. 2, 1994, the following publications were reviewed:
Space Planning Basics -- Mark Karlen
Inside Today's Home: Sixth Edition -- LuAnn Nissen, Ray Faulkner, Sara Faulkner
Architectural Detailing in Contract Interiors -- Wendy W. Staebler
Interior Design Workbook: Problems for 1st and 2nd Year Students -- Nancy Templer
Stores of the Year, No.8 -- Martin M. Pegler
Barrier Free Design -- Yousri Ali

(B. Curriculum and other Department Details, continued)

6. STUDENT ENROLMENT AND EXPENSES 1988 -- 1997

ENROLMENT In 1992/93, the Faculty required that all entering students have standing in one year of Arts and Science. For Interior Design this included:

6 CH of science, 6 CH of social science, 6 CH of humanities, 12 CH of open electives
a pass "C " (2.0) was required in all subjects, with a "C+" (2.5) minimum average

Enrolment dropped (92/93) due to these new restrictions

	1st yr	2nd yr	3rd yr	4th yr	total
90/91	63	53	32	48	196
91/92	63	42	44	29	178
92/93	35	42	40	44	161
96/97	27	24	40	29	120

EXPENSES

Year	Tuition	Student Organization	Supplies and Equipment (Field Trip extra)	Extra Sketch Camp req'd.
88/89	$ 975.00	$ 61.50	$ 1400.00	
90/91	1158.00	69.50	1500.00	250.00
92/93	1574.00	69.50	1500.00	275.00
94/95	1898.00	75.00	2500.00	(Graphic Workshop
95/96	2054.00	69.50	3000.00	name change)

also Endowment Fund -- 35.00 and Faculty Fee -- 21.06

7. PRIZES AND AWARDS 1988 -- 1997

(for 67/77 internal scholarships, prizes and awards see page 151)

Record of external Competitions that Manitoba Students have entered:

"ASID Yale Burge Award
4 -- 1st prizes, 1 -- 2nd prize
The Architectural Woodwork-Institute National Design Competition
1 -- 1st prize, 3 honorable mentions
Dupont of Canada Student Competition
1 -- 1st prize
The Drapery and Window Covering Magazine -- Student Design Competition
2 -- 1st prizes, 1 -- 2nd prize, 1 -- 3rd prize, plus a number of honorable mentions"

(Report to FIDER '93, appendix G)

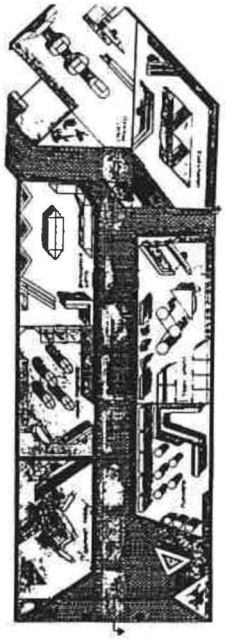
Graduate:

IFMA /Foundation/Dupont Scholarship $1000.00
1 -- 1st prize ('97)

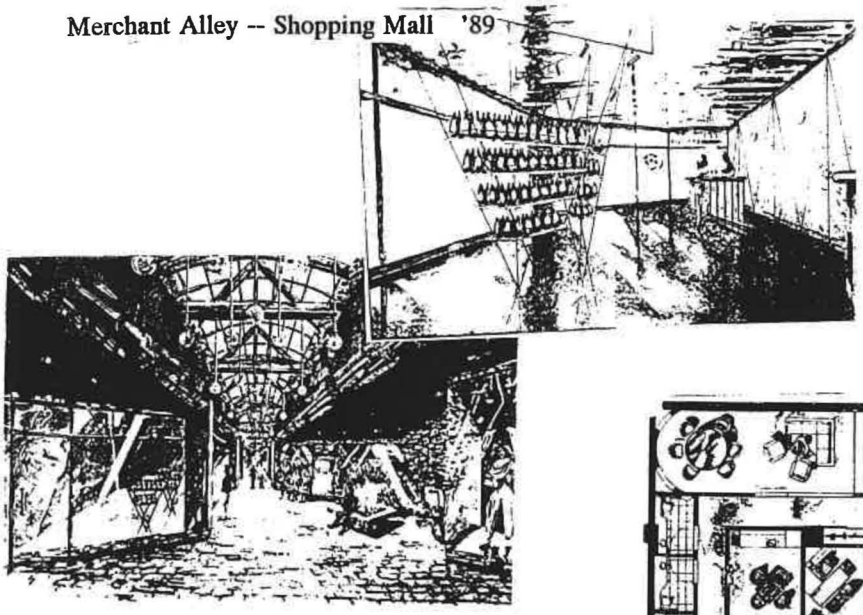
8. EXAMPLES of STUDENT WORK 1988 -- 1997

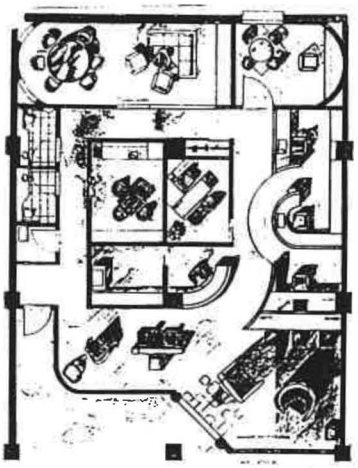
CONCEPT

MERCHANT ALLEY is an outdoor shopping lane under a skylight roof. Natural light along the main circulation path invites customers into the complex, as do the fountains, plants and open spaces. For psychological comfort, the straight path gives easy orientation and always a view of the exits.
The front display booth is shared by the fashion stores on a rotational basis. The changing display attracts customers to the complex and then into the anchoring stores.
Because Merchant Alley is barrier free, it can be enjoyed by everyone.



Merchant Alley -- Shopping Mall '89

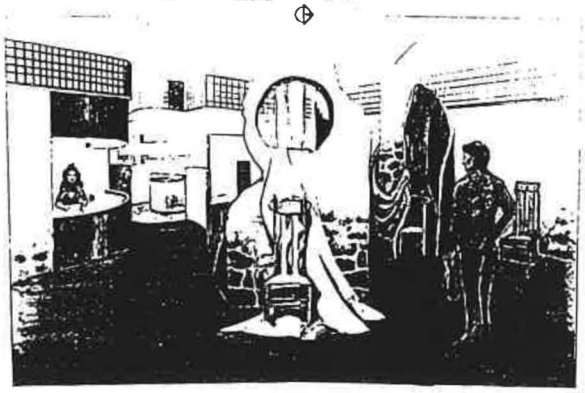




Design Centre '89

CONCEPT

The design of the Scotland Exhibition deals with the concept of textural contrast.
Architectonic images and pieces of old scottish castles are incorporated in the exhibition and office area as structural members and display units.
The strong rusticated texture is in contrast to the small scale fabrics displayed on them.
This contrasts to the precise geometry and clean lines of the Mackintosh furniture which have ultimately been derived from forms found in nature.
Abstraction of wall encased castles and an island related geography are used in the synthesis for the plan.
Stuffed sheep suspended at different heights, dyed with designer colors are used to provide potential customers with humor and visual excitement.



During this decade classes were encouraged to verbalize a "Concept" for each Design solution.

This History has been illustrated by examples of student work selected from the Archives saved by the University. There are very few recent examples available as students were urged to complete portfolios and took their work to illustrate their abilities for employment interviews, for submission in competitions, etc.

There are some slides of Design-ID problems in the Slide Library, Russell Architecture Building.

9. STUDENT ACTIVITIES 1988 -- 1997

Student Field Trips:
1990 -- Toronto, Ontario
1991 -- Chicago
1992 -- New York
1993 -- Chicago
have continued to the present, usually being planned to Chicago. As in the past they have been conducted in order that students could visit Interior Design installations, showrooms, art galleries and museums, architectural and interior design historic examples of 20th century and earlier. Usually 2 instructors accompany the group.

INTERNSHIP Programme

In the past some American Universities (e.g. Cincinnati) had required that students in Interior Design spend one or two semesters working in the professional field as part of the required programme of studies before graduation.

At Manitoba, the requirements of Summer Work (see page 40, Part 2) had always suggested that students find summer employment in the Interior Design field, in the office of a designer, or architect or a construction company, or design store. As no further help was given by the Department, and as frequently students required employment that best would provide funds for the next year's University tuition, it was rarely possible that students could find such desirable work. The University paid lip service to the idea of professional experience but nothing more. In later decades, mainly through government student loans, summer projects under Field Services (see page 89) developed where some students with staff input (Dianne Jackman) offered voluntary service to the community or to groups. There were years when students helped with "Habitat", or worked with IDEAS (Interior Design Educational Advisory Services) again under staff (D.Jackman) supervision (see page 155).

Recently IDEC has encouraged research into the practicality of sponsoring interns in professional offices during college or upon graduation and into developing a data base for this. Work continues on this project. (D. Jackman and R.Veitch)

"The internship programme encourages students between third and fourth year to have work experience in professional offices in Canada and the USA. In 1991, the Department moved to offer credit for such internship under Special Topics, a fourth year credit." (Report to FIDER '93 page 38)

(B. Curriculum and other Departrment Details, continued)

10. MASTER OF INTERIOR DESIGN DEGREE MID (95/96 calendar)

The Department offers a post-professional degree leading to a Master of Interior Design (MID)

"Intent and Philosophy.

The Master of Interior Design program is intended to enable individuals to extend their intellectual capacities through investigation in areas of study of particular personal interest related to interior environments; to increase knowledge regarding the interface between humans and the built environment; and to provide new knowledge and a deeper understanding of human needs such that practitioners of interior design will be able to create environments that will better satisfy the health, safety and welfare of the public. The underlying principle of the program is one of concern for people and the design of the built environment for the satisfaction of users' needs."

The 1995/1996 Master of Interior Design programme accommodated two areas of concentration:

1. Design Education: intended for prospective post-secondary educators with an interest in specialized areas of design education.

2. Special Needs: for interior designers who wish to carry on extensive background studies and research for special needs environments such as gerontology, health areas and child care or other areas of specialized interest.

a. Required Courses: Research Methods (3 CH)
Recent Developments in Interior Design (3 CH)
Graduate Seminar (3 CH)

Other courses (12 CH) recommended, are offered in other Faculties, mainly Education, Arts and Human Ecology.

b. Thesis -- showing mastery of the field of the topic
thesis students must pass an oral examination on the subject of the thesis.

c. Practicum -- the practical application of knowledge and skill and a report on the results.

Five students have registered for this programme. Dana Stewart -- Adviser(?) As yet (June 1998) there have been no graduates.

After outlining the Master's course, the 95/96 through 97/98 calendars identified the undergraduate course as follows:

"The Master of Interior Design program is housed in a department that is considered one of the finest interior design education programs in North America. Its graduates are design leaders in Canada, the U.S.A. and abroad. Faculty members are qualified, experienced professionals with graduate degrees from all over North America."

(The assumption that present graduates in the undergraduate Interior Design programme will receive similar training to past graduates is incorrect. See pages 194/195 to find how the programme that produced "design leaders", "one of the finest interior design education programs in North America" has been changed recently.
See page 220 to find how many "Faculty members, qualified, experienced professionals with graduate degrees from all over North America" will be left at the end of 1998. JH)

(B. Curriculum and other Department Details, continued)

MASTER OF FACILITY MANAGEMENT MFM

This programme was set up 96/97 originally under the umbrella of the Master of Interior Design programme. In January '98, the Senate established the degree Master of Facility Management (MFM) and in February '98 the first 21 graduates completed work for their degrees (plus 3 in May).

> "Facility Management: for perspective facility managers who wish to develop the competencies, research and planning skills necessary for the management of buildings from all aspects of design, construction and ongoing maintenance in order to provide the proper built environment for people to work in healthful, productive surroundings.
> Upon completion of the Master's coursework, students undertake a written and/or visual thesis or practicum as an independent work on an approved topic or program to demonstrate appropriate knowledge and skills culminating in an oral public presentation." (97/98 calendar)

The International Facility Management Association (IFMA) has stated that a certified facility manager must demonstrate competencies in:

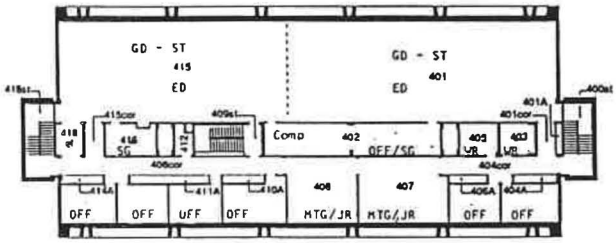
a. the successful management or monitoring of components in the corporation's physical, technical and human resources,
b. the eight areas: operations and maintenance, real estate, human and environmental factors, planning and project management, facility function, quality assessment and innovation, finance, communication. (crisis management)

A Free Press article of June '97:

> "The Facility Management course of the University of Manitoba, completed the first 12 months June '97. This graduate program (18 months) is for senior managers who are responsible for acquiring and up-dating buildings, safety regulations, facility budgets, etc.
>
> This year the program was for Winnipeg students only, in regular classes held Wednesday evenings and all day Saturdays. Instructors were from Virginia, Texas, Maryland, Ottawa, Edmonton and Winnipeg, with out-of-town members being flown in to teach their sections. Former University of Manitoba Interior Design professor Dianne Jackman was heavily involved with the design of this program. This pilot project was funded through the Calgary-based furniture manufacturers SMED and Steelcase.
>
> Future developments envision this as "one of the University's first Internet-run courses, with instructors and students spread out around the world". The course is to be taught through web pages, with instructors posting lessons and assignments. Students will be able to access the information at their own convenience and will be able to "talk" to their teachers and fellow classmates in chat groups. Assignments will be sent to instructors by e-mail or by faxing."

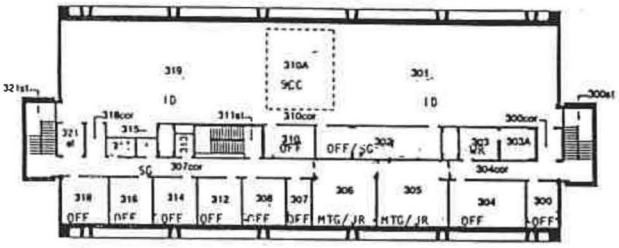
C. FACILITIES

1. PHYSICAL ENVIRONMENT -- ACCOMMODATION 1988 -- 1997

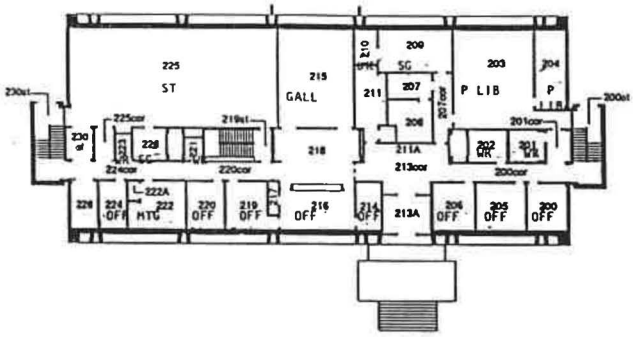


"Lecture theatres are in the John A. Russell building, augmented by those in the Architecture II building, where Interior Design II, III and IV and Environmental Design II and III studios are located, as well as Interior Design and Environmental Design Offices and the Product Library. Interior Design I and Environmental Design I have studios in the Bison building connected by tunnel (4 minutes walk) to the Russell building."

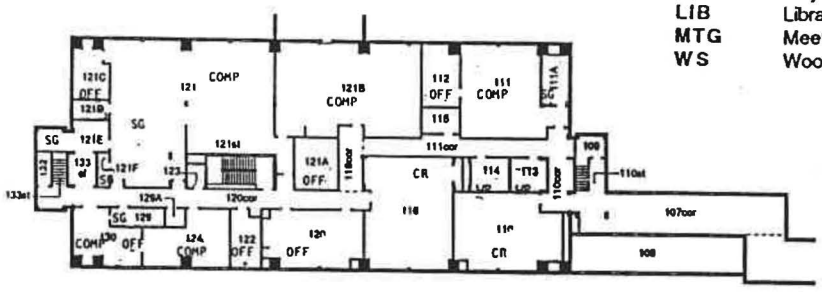
(Report to FIDER '93, appendix E)



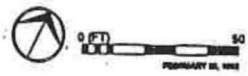
The Fine Arts (FitzGerald) building, was renamed Architecture II when the School of Fine Arts moved to the former Zoology building. The changes began at the end of the '80's (Dean Hodne) when the basement was remodelled to accommodate several Computor laboratories. This resulted in several angles occurring in the former straight corridor (part of the tunnel system), security was helped by mirrors. The second floor corridor was also divided by doors into Meeting rooms.



COMP	Computer Space	OFF	Office
CR	Classroom	P.LIB	Product Library
DK	Dark Room	S.LIB	Slide Library
GALL	Gallery	SCC	Sample Cutting Cage
JR	Jury Space	SG	Storage
LIB	Library	ID ST	Studio
MTG	Meeting Space	WR	Washroom
WS	Wood Shop	ED	Environmental Design



ARCHITECTURE 2



(C. Facilities, continued)

2. LIBRARY -- SLIDES 1988 -- 1997

"The Architecture/Fine Arts Library contains a very complete reference collection in design, interior design, architecture, construction and the arts.
This growing Library has over 61,000 volumes, with additional files of pamphlets, art reproductions, measured drawings of historic buildings and urban plans of major cities of Europe and North America. The collection is accessed by a fully computerized cataloguing system which facilitates searches and cross-references. Current Canadian and international professional magazines are housed in the Architecture Library in the Russell Architecture building also.
Reference materials, samples and catalogues are housed in the Product Catalogue Library in the Architecture II building where the design studios are situated. With holdings of over 5000 items, this resource is one of the largest independent collections of samples, catalogues and brochures in Canada. It enjoys support from the manufacturing community, who keep it current and is extensively used by students and the professional community." (Report to FIDER '93)

"The Slide collection houses the largest assortment of art, architecture and interior design visuals in Western Canada. The Architecture/Fine Arts Library, which manages the Slide Collection and the Product Catalogue Collection is a first rate facility. It is a division of the University Library System." (Report to FIDER '93)

(C. Facilities, continued)

3. BUDGET (Interior Design) 1988 -- 1997

a. Academic (salaries)	1990--91	1991--92	1992--93
Administrative	$ 83,236.00	$ 88,615.00	$ 94,326.00
Teaching	720,169.00	692,983.00	724,711.00
Research	included in Faculty salaries		
Visiting Critics	through Cultural Events/Henwood/CSID (Henwood--see page 63, CSID--see page 155)		
Technical Services	Faculty Budget		
Clerical	Faculty		
Student Labour	$ 3,250.00	$ 3,103.00	$ 7,285.00
b. Allotments			
Supplied	5,000.00	4,500.00	4,000.00
Equipment	Faculty Budget		
Maintenance	University Budget		
Travel	4,300.00	3,102.00	4,500.00
Library	University Budget		

(The University established several unpaid "holidays" per year for staff, to help the budget.)

STAFF 1988 -- 1997

Names listed in the University Calendar for full-time staff during the decade:

Name	degrees	student contact hours	
Michael G. Cox	BID M.Ed.	2--5 hrs	Dean
George R. Fuller	BID MFA, Ph.D	18 hrs	
Dianne R. Jackman	BID	17--19 hrs	
C. Grant Marshall	BID MFA	10--12	Dept. Head
Ronald M. Veitch	BID M.Arch.	19 hrs	
Dana G. Stewart (94/97)	BID MCP Ph.D	?	Dept. Head
Leon O. Feduniw	BID MEP	19 hrs	
Faye L. Hellner	BID MA	12 hrs	Partners program
Robert C. Madill	BA (Hons) MA	7 hrs	History lectures
Nancy E. Maruca	BID	15--17 hrs	
Akimi Miyahara	BID BFA	15 hrs	
F. Gerald Weselake	B.Sc.	15 hrs	
Cynthia Sandells (89/92)	BID	15 hrs	
Michael Plasse-Taylor (92/95)	BID M.Sc.	15--17 hrs	
S. Yale Silvert (91/92)	B.Arch. BFA	16 hrs	

Some part-time instructors during this period include:

D. Barry	P. Zardman	L.Stetchysen	B. Sinclair
H. MacKenzie	B. Wardrope	S. Manning	M. Pritchard
L. Comeau	B. Wasylyshen	P. Forster	D. Sawatsky
R. Everitt	C. Sandells	J. Welsh	C. Larpon
J. Come	C. Downs	M. Hellner	graduate students
B. Curran	J. Elias	G. Peterson	
B. Champion	P. Glanville	T. Macuirzynski	

(C. Facilities, continued)

4. CALENDAR OF EVENTS

During the last two decades, there have been several times when a year of Faculty Council and committee discussions has been climaxed by concentrated meetings to discuss suggested developments and changes in the Faculty of Architecture. This process really started with the "STRATEGY FOR CHANGE" meetings of 75/77 (see page 107). Meetings at DELTA, GIMLI and more recently at FORT WHYTE (96/97), have produced discussions, directions, papers, statements, with generally very unsettling results. Interior Design representation has always been a minority; staff with architectural training and outlook always form a large majority (see composition of an earlier Faculty Council, page 60).

An example of this type of pressure is shown in the Newsletter of Spring 1987, sent to all graduates of the Faculty (including Interior Design) from Thomas Hodne, Dean, about the proposed Faculty programmes reconstruction:

> "The potential of all five Departments within the Faculty has in the last year undergone intensive discussion and as a result, a restructuring has been proposed and was decisively approved by Faculty Council in December. In essence, this restructure consists of a common foundation for all five Departments leading to a non-professional degree. This will then be followed by individual programs leading to masters programs in various disciplines avoiding duplication of courses by common studies. This followed agreement in principle on an integrated Faculty model and core program by Faculty Council on May 12 1986."

In connection with Committee and Faculty motions and actions, it should be remembered that rarely do the minutes specify who voted "yea", "nay" or abstained. When it states that, for example, the Faculty Council passed a motion overwhelmingly, it might be because a particular small group was overpowered by numbers.
This "restructuring of the program" did not take place, though changes were made to the Interior Design programme (see pages 148 / 149).

> "A task force appointed by Dean Hodne and consisting of Department Heads, Assistant Deans and the Dean are working on a proposal restructuring of the School of Architecture. According to Dean Hodne the revisions will go into effect the Fall of 1989. There is a good deal of concern among the staff of the Department of Interior Design about the proposed revisions with implications to the strength and integrity of the program." (Report from FIDER '87, page 20)

> "The Faculty of Architecture administration should maintain the integrity and quality of the Interior Design program by assigning staff who are appropriately qualified in Interior Design and adequate in numbers." (Report from FIDER '87, page 22)

> "There appears to be a number of different interpretations of the stated aims and direction of the (I.D.) program. This is particularly apparent between the faculty members of Architecture and the Department of Interior Design." (Report from FIDER '87, page 6)

(C, Facilities, Calendar of Events, continued)

The ENDOWMENT FUND was established in 1980, funded by graduates, industry and staff, the aim being to encourage imaginative projects and short term studies on the part of students and staff by providing some of the funding towards the costs of such ventures.

ADVISORY BOARD

In 1989 the Department instituted an Advisory Committee composed of practitioners and industry representatives from USA and Canada. The committee met for the first time in the spring of 1990 and a second time in March 1993.

Some members of this committee were:

Ms. Inger Bartlett, BID'77, Corporate Designer
Ms. Roslyn Brandt, BID'64, Principal - NY Design firm
Mr. Bob Ledingham, BID'65, Interior Designer
Mr. Michael Micallef, Herman Miller Marketing Director
Ms. Elaine Robertson, BID'65, Interior Designer, Facility Manager
Mr. Morley Winnick, BID'69, Corporate Designer

There have also been meetings since, during which members have graciously given Lectures to students, to PIDIM members and to the general public.

PARTNERS PROGRAM, Faculty of Architecture Faye Hellner, Executive Director

The "Partners Program" provides a networking base for public information, corporate financial support for the Faculty and focussed educational benefits.

LEGACY SERIES (Partners Program)

The Legacy of the School is addressed in a four-part programme:

a speaker series
an honour programme
a permanent exhibition
a publication - Network

1997 Exhibition at Winnipeg's International Airport Partners Program

An interactive design exhibition showcasing Manitoba products to the 2 1/2 million people who visit the airport each year.

October 1997 A Tour of "Unique Houses" Legacy Series

Six unique and award winning residences in Winnipeg, created 1945 -- 1994 by some of Winnipeg's most prominent architects and designers.

NETWORK is a quarterly newsletter promoting a continuing partnership among the Faculty of Architecture, the design profession and the design industry.

HERITAGE EXHIBITION -- a permanent display in the Russell Building

The Faculty of Architecture Art Collection includes works by: Lemoine FitzGerald, Winston Leathers, Bruce Head, Joseph Kostka, Milton Osborne, Tony Tascona, Marjorie Garfield (educator at Syracuse U., instructor of Joseph Chrabaszcz), Katharine Hunt BID '68, Cecil Richards (sculpture), Macleary Drope (Owlet -- gift to ID Department from IDIM), Jack Sures (ceramic mural in Lobby of Russell Building).

D. THE PROFESSION

1. LIST OF GRADUATES

The HOOD -- is of the simple or Oxford shape approximately 48 inches in total length. It is of rayon or silk ribbed material or poplin in black and is edged with white rabbit fur or white borg and bears a narrow soutache braid of green rayon on the black material one and a half inches from the rabbit skin edging. The Hood shall have a distinctive coloured lining:

Bachelor of Interior Design -- peacock green -- colour 5B6 5/6

BACHELOR OF INTERIOR DESIGN -- 1989

Travers, Vallie Grube
.....University Gold Medal

Chenier, Monique Pauline Marie
Cooper, Jacinta Mary Gerrardine
Ewanchuk, Andriana Lynn
Gee, Susan Andrea
Girard, Raymond Gordon
Kamer, Leah Ann
Kan, Joanna
Kinal, Mia Alicia
Krickhan, Mildred Doris
Lee, Sandi Wai-Sang
Legate, Cynthia Jane, B.F.A.(N.S.C.A.D.)
Leung, Kai Wa Stanley
Li, Kam Kuen David, B.A.
Littleford, Kenneth Todd, B.A.
Liu, Geok Hoon
Morton, Patricia Anne
Mulder, Betty Denise
Ommerli, Allan William, B.A.(Adv.)
Orr, Yvette Sara
Penner, Lori Jane
Reinsch, Heather Lynne
Rozumnyj, Roman Jaroslav, B.A.
Sadler, Nathan Roy
Smith, Shannon Lenae
Sorensen, Susan Mai
Sutherland, Catherine Rae
Thevenot, Louise Margaret
van der Put, Jennifer Lynn
Yu, Florence Fook Lai

BACHELOR OF INTERIOR DESIGN -- 1990

Prokopowich, Dean Peter
.....University Gold Medal

Albo, Belinda Francesca
Anderson, Marie Isabelle
Barlas, Georgina
Brooks, Harry Jayson, B.A.(Vic.)
Chan, Catalina Miu Ling
Coté, Paul Charles
Flood, Gordon Charles
Frovich, Eleanor Grace, B.S.A.
Grant, Paula Lee
Gruber, Susan Elizabeth
Haid, Erin
Howat, Heather Joanne
Kowalsky, Lisa Anne
Macdonald, Robert Norman
Manning, Sally Jane
Moffat, Mavis Joanne
Murray, Barbara Gail, B.A.(Alta.)
Nightengale, Michael Allan
Payne, Tracey Jolene
Phalen, Dawn Deborah
Pritchard, Mark William
Proulx, Josée
Riordan, Karen Eileen
Ritter, Leanne Monica
Scott, Wendy Marie
Seburn, Suzanne Joy
Snider, Laurie Elaine
Szarka, Susanna Maria
Turner, Sheri Leigh
Westerberg, Kirsten Gail
Wiebe, Sandra
Wiens, Bryan Harold

(List of Graduates, continued)

BACHELOR OF INTERIOR DESIGN -- 1991

Farion, Michael Thomas
.....(University Gold Medal)

Anderson, Lisa Rae
Carter, Irene Louise
Chadney, Anne Katherine
Crozier, Joanne Elizabeth
Domytrak, Irene Katherine
Ellenwood, Lara Marie
Farlinger, Roslyn Ruth
Henderson, Lisa Christine
Herman-Carter, Christine Rosemary, B.A.
Hildebrand, Andrew James
Hourie, Allan Troy
Keynes, Renana, B.H.Ecol.
Labossiere, Rita
Mackenzie, Tara Ann
Manning, Annemarie
May, Kenneth James
McCarthy, Deanne Isobel
Meginbir, Maria Marie
Moryl, Leon John, B.A.(Wpg.)
Osiowy, Jill Alexandra
Palmer, Gregory Scott
Pearlman, Jill Ber
Penner, Cynthia Christine
Reenders, Sheila Marie
Roberts, Lisa Carol
Roshko, Tijen, B.Sc.(M.East Tech.);M.Sc.
Roy, Joanne Lynn
Sagoo, Tania Elizabeth
Siebenga, Brian Jeffery
Siemens, Susanne Lynne
Simard-Young, Louise Jeanne
Sterritt, Connie Linda
Turner, Susan Aileen
Unik, Sandra Marie
Upton, Kim Elizabeth
Wiese, Kimberly Anne
Wong, Lois Lok-Yee

BACHELOR OF INTERIOR DESIGN -- 1992

Prodanuk, Lara Maria
. . . . . University Gold Medal

Archambault, Pierre Rolland
Bouchard, Krista Allison
Brennan, Tricia Lynne
Carvalho, Maya Zaheeda
Csuta, Erika Veronika
Derksen, Gerald Wade
Gerecke, Bretta Lynn
Heshka, Ryan Jon
Keryluk, Janice Marlene
Labun, Theresa Ann
Loewen, Paulla Annette
MacKenzie, Douglas Christopher
Oikonen, Karen Elizabeth
Pethybridge, Jeffrey Joseph
Pisicoli, Lara Rosanda
Raffai, Tina Marie
Schledewitz, Penelope Anne
Smolinski, Tammy Lynn
Swayda, Rhonda Raenee
Thompson, Susan Alaire
Young, Jennifer Catherine
Zhivov, Irena

BACHELOR OF INTERIOR DESIGN -- 1993

Penner, Robyn Paula
. . . . . University Gold Medal

Babyn, Elizabeth Catherine
Berdin, Monica Malvina
Brown, Vicki Anne
Burdeny, David Glen
Carefoot, Jill Amigo
Chan, Ching Ching Sanny
Cheung, Judy Chui Lai
Cholakis, Anne Elaine
Clarke, David Drummond
Ertman, Margo Lyn
Fingold, Marni Shawn
Fyles, Laura Ellen
Gosbee, Janis Helen
Graham, Laryssa Irene
Habinski, Elaine Joy
Harvey, Sarah Elizabeth
Isaac, Katherine Susan
Ledger, Wendy Leigh
Li, Peggy Anne
Makar, Curtis John
Matthew, Jane Elizabeth
McKinnon, Kerri Jean
McQuade, Beverly Lynn
Murata, Dianne Kimiko
Naskar, Joseph Harold
Olmstead, Robert Glen
Perry, Brenda Leanne
Peterson, Sheila Marie
Roscoe, Tara Leanne
Sim, Carla Marlene
Slawinski, Nadia Rosanne
Sluis, Cheryl Anne
Solmundson, Nicole Marie
Steen, Laurie Diane
Stevenson, Karl Colleen, B.A.(Sask.)
Sturko, Andrea Jane
Wolfe-Milner, Donna Rae
Zborowsky, Theresa Lynn

BACHELOR OF INTERIOR DESIGN -- 1994

Kasper, Jason John Edward
. . . . . University Gold Medal

Bertouille, Bridget Nell
Boychuk, Jason Jonathan
Currie, Aandra Jean
Drobot, Corinne Marie
Dyck, Lisa Michelle
Dziwinski, Paula Gayle
Feindel, Shannon Patricia
Ferries, Ross Digby
Finch, Tannis Patricia
Hilderman, Andrea Shelley
Hill, Renee Nicole
Huzel, Candace Lynn
Karvonen, Allisa
Kaufert-Leyland, Helen Mary Alice
Brooke, B.A.
Kurtz, Jennifer Lisa
Kushner, Marnie, B.F.A.
Lamoureux, Stephen Matthew
Lo, Rebecca
Martin, Doris Angéle, B.A.(Alta.)
Mathieson, Angela Ann
McLeod, Mandy Sheila Ann
Mitchell, Joanna Lea
Mrazek, Nancy Lynn
Muscovitch, Susan Erica
Nye, Alexis Eleanor
Rousseau, Leona Ann
Rypianski, Jana Lynn
Sandall, Joyce Marie Ann
Sawyer, Tracey Lynne
Steingart, Heidi
Stevenson, Ralph David William
Taylor, Elaine Marie
Thomas, Angeline Lynn
Tsang, Yuen Han
Weiss, Derek Galt, B.A.
Wozney, Christine Heather

BACHELOR OF INTERIOR DESIGN -- 1995

Szczepaniak, Anna Elizabeth
..... University Gold Medal

Bartkiewicz, Jeanie Clare Anne
B.Sc.(H.E.)(Alta.)
Bartz, Michele Ann Marie
Bell, Jessica Aileen
Bodnaruk, Stacey Rena
Bossuyt, Monique Patricia
Boucher, Jennifer Allison
Chan, Ngan-Ming Annie
Daycock, Josephine Irene
Edmonds-Leckie, Tracy Ann
Evans, Douglas William Stuart
Evans, Laura Dianne
Grogan, Michelle Ann, B.A.(W.Ont.)
Hnylycia, Colleen Janice
Holfeld, Kurt Brian
Holstein, Jacalyn Valerie
James, Laurel Lynn
Karvellas, Candace Myriah
Litva, Katarina, B.A.
Magdee, Kimberly
Nahnybida, Wayne Dennis
Painchaud, Guy Aimé Joseph
Pan, Nyun Ling
Price, Ainsley Suzanne
Rose, Kim Sharon
Rutherford, Carla Marie
Sadler, Karen Lesley
Scrivens, Laura Elizabeth,
B.B.Admin.(Reg.)
Tsai, Joyce
Watson, Elizabeth Christeen
Yee, Lianne Margaret, B.Sc.(Alta.)
Yuzwenko, Cheryl Leanne

BACHELOR OF INTERIOR DESIGN -- 1996

Bakos, Jennifer Elizabeth
Ballantyne, Scarlett Kathlene, B.A.
Briggs, Tracy Louise
Cheng, Ling Yuk Lili
Dool, Michelle Susan
Freeman, Karla Genevieve
Giessing, Tari Clare
Kauv, Leng
Korchynos, Beverly Ann,
B.A.(Sask.)
Kozicki, Adriane Dione
Kyryluk, Paulette Marcelle Marie, B.A.
Lee, Mo Ka
Nelson, Jane Allison
Pamplin, Tamara Lynn
Park, Juliana Eun-Na
Root, Shauna Lei
Sidlick, Alayne Marie
Strelezki, Lee-Ann Marie
Sullivan, Paul Ronald
Watson, Darcie Nicole
Wood, Heather Lynn
Yasinsky, Tracy Annette
Zicker, Krista Rae

FALL

Bachelor of Interior Design

Berg, Ellyn Patricia
Blezard, Victoria Dawn
Goldie, Tanya Michelle
Martin, Sheila May
Painter, Jane Doris
Ritsco, Tina Nicole
Rudakewich, Marie Lou
Santiago, Susanne
Wiebe, Michelle Delanie

BACHELOR OF INTERIOR DESIGN -- 1997

Allec, Brigitte Natalie
Bagnall, Tonia Christine
Carpenter, Sarah-Jane Elizabeth
Cervantes, Concepción
Chappellaz, Joanne Claudette Marie
Diakiw, Jennifer Ann
Hildebrand, Marina Adele
Lam, Garlee Justine
Langlois, Nancy Ghyslaine
Li, Cham Kei Peter
Martin, Ryan Kyle, B.A.(Adv.)
Murray, Kelly Anne Marie
Nicholson, Marta De Jesus
Schroeder, Stephanie Ann
Schwartz, Jory Errin
Smart, Jennifer Allison
Syroteuk, Jennifer Ann
Tang, Emily Wai-Mein
Thompson, Heather Lee
Todosichuk, Paulette Rose
Trepp, Scott John
Waleslak-Zayac, Lyrissa
Weir, Laurie Anne
Wong, Seng Kine Alain

(D. The Profession, continued)

2. EMPLOYMENT AFTER GRADUATION

A Survey of Interior Design Alumni.
by Cynthia Karpin, B.I.D. M.Ed. (for a Master of Education Thesis)
(graduates from 79/81 and from 87/91 (245 graduates) were contacted, about 220 replies)

"Almost 3/4 of the respondents (73%) were employed full-time, part-time or on a contract basis in interior design or related areas.

The top 3 types of work done by companies employing graduates:

Office Design (73)
Combination contract and residential design (49)
Hospitality design -- restaurant, cocktail lounge, hotel, etc. (30). " (Report to FIDER'93 pg.72)

If these results and the results reported on page 100, from the survey of 5 years of graduates from 69/73 were compared, the picture that emerges indicates the areas in which Interior Design graduates from Manitoba find employment. It is also interesting that both surveys reported that 73% of the graduates found employment in Interior Design or related areas. (The 69/73 survey was based on 100% of the graduates). The planning of the programme and the training offered in the Department of Interior Design was controlled by staff who had Interior Design training and experience (see page 158), and with part-time critics in the Interior Design studios who were practicing Interior Design graduates (see page 159). This combination has produced graduates who have fitted the pattern which is also supported by NCIDQ's divisions (see page 171).

(If the planning of the programme and the instruction given students is taken over, or even influenced by staff with only architectural training, with little knowledge or interest in the Interior Design profession except as an adjunct to architectural practice, the programme will be changed and the product, the graduate, will be changed also. (see changes on pages 194/195 and note from Report from FIDER '87, page 159). If the aim is to produce graduates who will only find employment in architects' offices, it should be noted that only individuals who are Architects or Engineers are allowed to be partners in architectural firms -- Royal Architectural Institute of Canada. JH).

An interesting development is the Number Ten Design Group (a division of Number Ten Architectural Group) where an interior design firm (many BID graduates) is associated with an architectural firm -- "to provide professional services in commercial design, institutional design and project management." (advertisement)

In the past, FIDER did not accredit a programme without seeing the record of five years of graduates' employment. The "new" programme (pages 190--193) was not in force in 93/94 when the last FIDER visit took place. The first time the complete course was published in a University calendar was in 95/96. The first graduation from the "new" course was in 1996.

(D. The Profession, continued)

3. PROFESSIONAL ORGANIZATIONS 1988 -- 1997

Reference can be made to the D-3 divisions in past decades for the development and activities of Professional Organizations such as:

The Students Architectural Society SAS
Canadian Students of Interior Design CSID
Professional Interior Designers Institute of Manitoba PIDIM
Interior Designers of Canada IDC
*Interior Designers of Canada Foundation IDCF
International Federation of Interior Designers IFI
Interior Design Educators Council IDEC
Foundation for Interior Design Education and Research FIDER
National Council for Interior Design Qualifications NCIDQ

*In 1990 the Interior Designers of Canada Foundation IDCF was initiated by the national board of IDC. This is a nonprofit organization with the following objectives:

to provide scholarships, bursaries, fellowships to interior design students and interior designers for the furtherance of their education, development and continuing education,
to endow or establish professorships and other positions for the teaching of interior design,
to grant and confer awards, citations, medals, etc., in recognition of educational or other meritorious works in the field of interior design,
to provide grants in aid of research in the field of interior design.

During 93/94/95 the organization concentrated on raising funds to endow universities and colleges with funds for serious research in interior design areas in Canada.

(G. Marshall, President)

INTERIOR DESIGN EDUCATION IN CANADA (spring 1997, from Canadian Interiors)

FIDER accredited Interior Design programmes in Canada:

a. First Professional Degree (either 4 or 5 post-secondary degree course)
b. Professional Level (3 year post-secondary diploma course)
c. Pre-Professional -- Assistant Level (2 year post-secondary diploma course)

a. Ryerson Polytechnic University -- Toronto, Ontario First Professional degree (4 years)
a. University of Manitoba -- Winnipeg, Manitoba First Professional degree (4 years)

b. Dawson College -- Westmount, Montreal, Quebec Professional level (3 years)
b. International Academy of Merchandising and Design -- Toronto, Ontario
Professional level (2 year diploma / 3rd year postgrad.)

c. Lakehead College -- Vermilion, Alberta
Pre-Professional Assistant level (2 years)
c. Mount Royal College -- Calgary, Alberta
Pre-Professional Assistant level (2 years)
c. Northern Alberta Institute of Technology -- Edmonton, Alberta
Pre-Professional Assistant level (2 years)

(Professional Organizations, Interior Design Education in Canada, continued)

Other Colleges in Canada offering Interior Design Education (post-secondary)

Ontario:

Algonquin College of Applied Arts and Technology -- Ottawa, 2 or 3 year diploma
Centennial College of Applied Arts and Technology -- Scarborough, 2 year diploma
Confederation College of Applied Arts and Technology -- Thunder Bay, 3 year diploma
Durham College of Applied Arts and Technology -- Oshawa, 3 year diploma
Fanshawe College of Applied Arts and Technology -- London, 3 year diploma
Georgian College of Applied Arts and Technology -- Barrie, 2 or 3 year diploma
Humber College of Applied Arts and Technology -- Etobicoke, 3 year diploma
Niagara College of Applied Arts and Technology -- Welland, 2 year diploma
St. Clair College of Applied Arts and Technology -- Windsor, 2 year diploma

Quebec:

CEGEP de l'Assomption -- L'Assomption, 3 year program
CEGEP de Rivière-du-Loup -- Rivière-du-Loup, 3 year program
CEGEP du Vieux-Montréal -- Montreal, 3 year program
CEGEP Francois-Xavier Garneau -- Quebec City, 3 year program
CEGEP College de l'Outaouais -- Gatineau, 3 year program
CEGEP Trois-Rivières -- Trois-Rivières, 3 year program

British Columbia:

Kwantien University College -- Richmond,
Diploma program (equiv. 3 years) Bachelor of Applied Design (equiv. 4 years)

RECAP 1989 -- 1997 by Grant Marshall, Head, Department of Interior Design

(The "Recap" is a most important part of this History. The rest of the chapter indicates in a factual manner the direction which the Department was taking, but the "Recap" emphasizes the questions which the Head felt were important.)

During this time the Interior Design Department continued to function very well, building on a well thought out curriculum and with the year end meetings directing some changes to keep up with the times. Everything was functioning in good order. This may be judged by the many international prizes and awards that the students won during these five years. The prestigious ASID award for studio portfolios of graduating students is entered by most of the top design schools on the continent. A Manitoba ID student won first in this award every year from 89-94. One year our students were first and second. Add to this the other prizes listed on page 197 and one realizes the strength of our talented students. The Head encouraged both students and staff to be challenged by competition, and often found budget money for slides and helped put portfolios together. FIDER visited in 1993 and once again the Interior Design program was accredited for another 6 years. The visiting team were suitably impressed with the course of study and the beautiful student work. The remarks in the report were very complimentary.

STAFFING Although the budgeting process began early in November with the Deans and other Heads, I believe through negotiation, the department was able to maintain a very good group of scholars and teachers. That is not to say that Interior Design fared any better than other departments in the faculty; indeed our full time staff probably had a heavier load than most. The Head taught half time as well as running the Department. In 1992 the department was able to advertise for a new full time staff member and Michael Plasse-Taylor secured this position. Michael's bachelor degree is from Manitoba and his Master degree from Pratt Institute, New York. He was the first recipient of the Joan Harland scholarship for students pursuing a Master Degree. Michael was a fine teacher and well appreciated by the students. Unfortunately, as happens at Universities, politics within the department made him feel unwelcome and we lost a valuable addition in 1995. Other political agendas resulted in some staff members promoting friends for part time positions, rather than condoning the Head's policy of hiring critics based on the person's professional work, scholastic achievements, talent and experience.

NEW INNOVATIONS The Head put in place the Advisory Board, which was helpful in suggesting new initiatives. They looked at student work and advised staff on changing trends in the profession.

The Annual Field Trip was planned by the Head in 1992. One felt that New York City should be a destination every 3 years (at least as an option). The next year the students elected to go again with Prof. Plasse-Taylor. New York offers a rare example of interiors, Museums and Architecture. Roz Brandt of our advisory board who practices in NYC was a great help in planning these tours.

A Master of Interior Design Committee was appointed by the Head. It consisted of G. Marshall--Chair, Michael Cox, Dianne Jackman, George Fuller. The Committee worked hard. However, it took three years for the chair to write this program, which was proof read and

checked by R. Veitch. It took more than a year squiring it through the various university committees and phoning the Vice-Presidents and eventually the University Grants Commission to get it approved. Although accepted in 1994, to the (89/94) Head's knowledge few if any Committee meetings were held when this Head left. He was dropped from the Committee (even though he wrote the program). The Master program consisted of 3 streams. They were Special Needs Interior Design, Design Education and Facilities Planning (business oriented). This program is the first Master of Interior Design (MID) in Canada. The Head, who at the time was president of Interior Designers of Canada Foundation worked with Helen Moffett of Toronto and the national IDCF board to raise $75,000 for a fellowship This was put in place with a large grant from Teknion and matched by funds from the University. The Teknion/IDCF Fellowship should award approximately $9,000 per year in perpetuity to students in the Master's Program.

The present (89/94) Head was approached by Michel Janisse, the then Head of Continuing Education for the University. He suggested that the Facilities Planning section could be taught downtown and that his department could turn a profit that would send funds back to the department for the other 2 streams. The Head took kindly to this suggestion and told the Dean. However, within the year, a meeting was called by the new (94/97) Head with Dr. Janisse. One assumes that the powers that be decided to put every effort into a new Facilities Management (MFM) program. Some staff were released from teaching to write this program and other people I assume were hired on a part time basis. The problem was that the other 2 streams (MID) appeared to be ignored. There was no updating of courses (MID) and worst of all there was very little marketing done to recruit good students from across Canada and the USA. The few students that did enrol were disappointed with the direction they were given. Even when the (89/94) Head retired (in 96/97), he received phone calls from Master's (MID) students asking for help and complaining about a lack of co-ordination in the Master's Program. Whether the department or the faculty profited financially from the Facilities Management Program (MFM) as Dr. Janisse had predicted, is not known. One wonders why so many people worked so hard for the good of the department and this new degree, only to have a few people squander the opportunity.

The Department chose to join Architecture in requiring a University Admission Year before entering the four year course (1992), thus making the course 5 years to a bachelor's degree. The reasoning was with increased knowledge, more space was required to teach computer, special interest, etc. The Head, although sceptical about this year, was convinced that the whole University would be required to do this in the near future. The Department approved the pre year. The Head's worry was that fewer good students would apply as they would come from high school wanting to design and either become disenchanted with the Admission year and drop out of University or enter some other field. This proved correct, as once the Admission year was put in place fewer people applied (350 before 1992, 45 after 1992), moreover the scholastic standard (judged by averaging marks) of those applying was definitely lower than prior to this new year. More than once the Head complained to the then Dean of Admissions, only to be told that it was common for enrolment to drop when a new course is put in place and that things would "right themselves" within a year or two. This never happened! I understand that it is still not impossible to drop this Admission year in professional departments, so long as certain

subjects are taken throughout the 4 years. Before leaving office, the Head put in place a Curriculum Committee to keep an eye on new and changing courses. This committee met regularly during his tenure. The (89/94) Head returned to teach for a year after stepping down. During this year it appeared that major course shifts were taking place. It also appeared that as well as a common first year in the professional course, a large part of second year design was being joined with Environmental Studies. Courses such as colour and lighting were cut in the number of hours that they were allotted and other "package teaching" of some courses seemed to be occurring. The Curriculum Committee seemed to feel powerless. One noticed a drop in teaching information specific to the profession of Interior Design. Thus one feels that the course was being weakened to accommodate other agendas.

CONCLUSIONS With the retirement of many full time professors and it appears a lack of quality applicants to fill new positions, one feels that things are not good. There has not been an Interior Designer heading the department for at least two years. A committee consisting of staff, the Advisory Committee and some Winnipeg professional Interior Designers should be appointed to sort out the various problems that plague this Department that once enjoyed an international reputation as one of the best 3 design schools on the continent. One hopes that it is not too late.

RECAP 1994 -- 1997 by Dana Stewart, Head, Department of Interior Design

(The "Recap" is a most important part of this History. The rest of the chapter indicates in a factual manner the direction which the Department was taking, but the "Recap" emphasizes the questions which the Head felt were important.)

At the beginning of April '98, Dana Stewart
was asked to write a Recap for 1994 -- 1997,
it will be included in the History when it is received.

A good deal of the preceding information has been documented by direct quotations from University documents: from Calendars, Convocation Proceedings, "Network" (a publication of the Partners Program), and from IDEC newsletters and minutes. Extensive use has also been made of Reports to FIDER written by the Head/Staff describing the Department** for the visiting team and of Reports from FIDER, which are reports the visiting team made after an accreditation visit. (Report from FIDER 93/94 not available)

The yellow pages which form the Table of Contents to each chapter, repeat the same format/headings for each decade. If the reader wants to know the changes that have taken place in the course for example, reference should be made to the B-4 division, "Identification of Changes, Deletions and Additions" in each chapter (particularly to pages 194/195). Case documentation is given by quoting from University Calendars, the description for the course at the beginning of the decade and again at the end. Costs can be identified under the section B-6 "Student Enrolment and Expenses": for 39/40 -- tuition $150.00 and supplies $25.00 per year, for 95/96 -- tuition $2054.00 and supplies $3000.00 per year (plus mandatory extras such as Field Trips).

The course has changed greatly as a glance at pages 194/195 will show. See also the comments made in the last paragraph of page 201. The number of students has dropped for various reasons: the extra year of Arts on top of the four year Interior Design course, the limit on the number of entering students, and no doubt the rise in expenses have all had their effect.
The staff will be greatly changed by the end of 1998. Using the list of full-time staff for 88/97, those with * will be still on the teaching staff:

Name	degrees	
Michael G. Cox	B.I.D. M.Ed.	* Dean
George R. Fuller	B.I.D. M.F.A, Ph.D.	to retire -- Dec. '98
Dianne R. Jackman	B.I.D.	retired -- Dec. '97
C. Grant Marshall	B.I.D. M.F.A.	retired -- '96/97
Ronald M. Veitch	B.I.D. M.Arch.	to retire -- Aug. '98
Dana G. Stewart (94/97)	B.I.D. M.C.P. Ph.D.	resigned -- June '97
Leon O. Feduniw	B.I.D. M.E.P.	*
Faye L. Hellner	B.I.D. M.A.	* Partners Program
Robert C. Madill	B.A. (Hons) M.A.	* History lectures
Nancy E. Maruca	B.I.D.	*
Akimi Miyahara	B.I.D. B.F.A.	*
F. Gerald Weselake	B.Sc.	* Industrial Design
Cynthia Sandells (89/92)	B.I.D.	89/92
Michael Plasse-Taylor (92/95)	B.I.D. M.Sc.	92/95
S. Yale Silvert (91/92)	B.Arch. B.F.A.	91/92

**There is however one mistake in the Report to FIDER '93 appendix F. It states: "also involved in the preparation of the report were Dean Michael Cox, Professor Emeritus Joan Harland." I have not been asked to contribute knowledge or experience nor been involved with Interior Design programme development since I "stepped down" from being Department Head in 1976. I did assist CSID in setting up their By-Laws and have for several years marked "quickies" from third year, unofficially. JH

(Final Recap, continued)

The Interior Design Department had been without a Head since June '97. Mary-Ellen Tyler, Associate Dean has been Acting Head. Though the position of Head was advertised (application no later than October 10 97), no appointment has yet been made. The choice of a Head who will have the support of all staff in the Faculty of Architecture as well as of the Dean is very important. It is essential that the Department Head be able to explain the position and requirements of the department to architectural staff and to Dean, and obtain their agreement. Perhaps a quotation from material I wrote to the Review Committee '76 (see page 107) at Dean Anderson's request that I justify my position, will emphasize this:

> "I have now encountered two Deans who have not understood the needs of the Department or even the nature of the Interior Design course in spite of many representations from me."

The Annual Meeting of the Manitoba Association of Architects (MAA), was held in March '98 and the following is taken from their minutes:

> "President Simpson noted that the University of Manitoba was the only School of Architecture (Department of Architecture) in Canada to receive a three-year accreditation; all other Schools received five year accreditation even with lists of recommendations."
>
> The president of MAA stressed that "a fully accredited Architectural program at the UM is critical to the livelihood of the architectural profession in Manitoba." (The PIDIM might echo these comments about Interior Design.)
>
> > "Motion by M. Hulsbosch, seconded by R. Keenberg: that the MAA Council appoint a Task Force to work with the School of Architecture to address issues of concern to the profession.--passed."

As it has been 35 years since there was a School of Architecture on the University of Manitoba campus (see Part 2, page vi), by the "School of Architecture" did Hulsbosch/Keenberg mean the "Department of Architecture"? It is understandable that MAA be concerned. PIDIM might make a similar suggestion with regard to Interior Design. If however by "School of Architecture" was meant the "Faculty of Architecture", with the present trend to incorporate Interior Design courses with Environmental Design (name change from Environmental Studies '92) MAA might well involve itself in controlling details of Interior Design education. (PIDIM should monitor this development closely).

Dean Michael Cox attended this meeting and reported that the Faculty had lost $850,000.00 in five years of budget cuts.

At this same meeting, it was reported that "10 new staff members have either joined the Faculty of Architecture in the past year or will be joining officially by July 1 98:

4 of these appointments in the Department of Architecture,
2 appointments in the Department of Landscape Architecture,
3 appointments in the Department of City Planning."

Only two of these appointments hold degrees from Manitoba (in Landscape Architecture), all but one hold Masters degrees, three are Ph.Ds. The position of Department Head of Architecture is also being advertised which might add another position to the Departme.

(Final Recap, continued)

There have been no appointments announced in the Department of Interior Design as yet. The new Head of Interior Design might not hold a BID degree from Manitoba. Beside:

> "holding a professional degree in Interior Design, the candidate must hold a post graduate degree in the same or related field, preferably a Ph.D., must show evidence of accomplishment in research, scholarship, publication and creative work, the candidate must be eligible for professional registration and have experience in academic administration or senior management."

New full-time staff members will probably also be from other schools. University policy requires at least a Master-level degree and there must be experience in teaching and in the field. With the lack of direction in calendar descriptions of subject-matter in recent years, there is little to suggest past programmes to staff from other institutions.

This history has outlined the Interior Decoration/Design education offered at the University of Manitoba from '36 to '97. The future should develop something new, not a patchwork of watered-down courses from the past mixed with subjects taken from other departments, but a completely new concept of Interior Design education.

> "The team felt that the old set of long-range goals had become virtually a fait accompli, and that it was perhaps time to re-examine the aspirations of the Department in an attempt to stimulate a new period of energetic development of innovative techniques and concepts."
>
> (Report from FIDER '81 page 5)

In 1945 when the Department of Architecture and the Department of Interior Decoration joined to establish the School of Architecture and Fine Arts at the University of Manitoba, John Russell was 37 years old and Joan Harland was 30 years old. We proceeded from historically based Interior Decoration (see Part 1) and together staff and students developed the outstanding Interior Design course that gave our graduates the "exceptionally thorough education" they needed to succeed in their profession. (Report from FIDER '81)

We should plan a new Interior Design course completely from University entrance (not tacked on to existing Environmental Design subjects) to reach into the next century, and the new computer-literate Department Head and Staff will be very instrumental in initiating and developing another "outstanding Interior Design course" and BID graduates should be fully involved.

This History has been illustrated by examples of student work selected from the Archives saved by the University.

Thanks are due to the following students:
(also a couple of "anonymous"-- no name on drawing)

38/48 (Part 1, pages 18-19)
Ruth Carter, Lloyd Hunt, William Keating, Anita Krisman, Ross Leggatt, Janet Lowe, Shirley McKinnon, Gloria Remis, Helen Sigurdson, Elizabeth Spence, also V. Alers

48/58 (Part 2, pages 21-23)
Cynthia Bookbinder, Nora Brandon, Shirley Choma, Robert Eakin, James Ferguson, Barbara Harlow, Linda Hallson, Charles Herman, Margaret-Rose King, Grant Marshall, Nora McClement, Gordon Oliver, Roy Rettinger, Deborah Slobinsky, Anne Sproule, Christine Watkins, Lois Watt
also: Shelagh Carter, Jack Dawn, Patricia Gould, William Trickett

58/77 Vertical Stream of Design-ID (pages 52-54)
Lana Cheung, Janet Hardy, Michael Cox, Linda Gray, Gayle Hunter, Faye Kettner, Margaret-Rose King, Margaret McElroy, Joan Ramsey, Anne Sproule

58/77 Interior Design Theses (pages 86-87c)
Marianne Brenner, Elaine Butchard, Geraldine Castello, James Colvin, Douglas Hall, Margaret-Rose King, Rod McDonell, Joan Pocock, Joan Ramsey, Marilyn Stabor, Wayne Thomson

77/88 (pages 162-153)
Leslie Badger, Colleen Louise Baldwin, H. Jayson Brooks, Paula Dozois, Julie Ireton, Lorna Leigh, Robin McIntosh, Margaret Whitley

88/97 (page 198)
H. Jayson Brooks, Vallis Travers