
Lessons in Diversity: Origins of Interior Decoration Education in the United States, 1870–1930

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ABSTRACT

During the last quarter of the nineteenth century, many factors, such as greater emphasis on the importance of the home and its decoration, contributed to the separation of interior decoration from other similar vocations. By the early twentieth century, interior decoration as a profession and occupation had begun to gain acceptance in the market place and academic world. Print media attention focused on the interior decorator who was no longer merely a wall painter or furniture salesman but was a furnisher and marketer of art and good taste. Advances in formal education and a culture of professionalism contributed to the realization by practitioners and others that interior decoration required specialized knowledge so many began to push for training in newspapers, books, and magazines. This study discusses the origins of interior decoration education in the 1870s, when the first courses related to the home were offered at mid-western land-grant universities, to 1930, the year before the organization of the American Institute of Interior Decorators (AID) was founded. It covers the variety of training methods for decorators and the sometimes conflicting views of early advocates for the profession and for education. It points out tensions within interior decoration and conflicts with other similar fields. Finally, it looks at several university programs in different academic homes and the various course titles used in the curriculums. If training for interior decorators between 1870 and 1930 could be described in a single word, it probably would be diversity. This was reflected in the many means and places to acquire training, the institutions that offered it, and the opinions about it. The earliest training methods were those that were most readily accessible for most people, such as self-education or apprenticeships. They were soon joined by interior decoration courses and programs at various art, design, and industrial art schools; colleges and universities; teachers' colleges; and other institutions across the United States. Throughout this early period, institutional training evolved from a single course to complete programs. The first bachelor's degrees were awarded. This early period also established ties between interior decoration and the disciplines of fine arts, architecture, and home economics. Diversity was important to interior decoration at its inception because it permitted individuality, provided availability for more people, and accommodated the evolving definition and practice in the field. At the same time, it reflected and contributed to such challenges as a lack of identity and cohesion. In education, this diversity was evident in the variety of institutions offering study in interior decoration, its various academic homes, the assortment of course and program titles, and differences in program requirements. A lack of standards and consensus in education helped to create gaps and disparities in preparation, knowledge, and skill among practitioners. Interior decoration did not resolve these problems. As a result, they became the foundation on which interior design was built.

This paper covers the origins of interior decoration education from the 1870s, when the first courses related to the home were offered at mid-western land-grant universities, to 1930, the year before the organization of the American Institute of Interior Decorators (AID).

The profession of Interior Design is relatively new, constantly evolving, and often confusing to the public. (International Interior Design Association website, 2016)

Unlike other professions, such as architecture or medicine, interior design continues to struggle with a clear identity and a lack of cohesion both within and outside of the profession. This manifests in areas such as titles, regulation, and appropriate levels of education. Ideas and opinions, often differing, abound regarding how to promote interior design as a valid and valuable profession, particularly to the public.¹

Two significant areas for intense debate as a means of raising professional identity are professional titles (and their definitions) and degree levels and titles in interior design education. Some advocate a name change from interior design to interior architecture as a more accurate description of what interior designers do and a better way to distinguish them from other similar professionals. Others maintain that a name change will not solve the identity problem.²

In education, the Council for Interior Design Accreditation (CIDA) “recognizes the baccalaureate degree as the benchmark for a professional interior design education,” which “is best defined and evaluated at the undergraduate level.”³ Even with standardized educational requirements as defined by an accrediting body, interior design is housed in various academic homes, which influence programmatic emphases and curricular requirements, and degree titles range from Bachelor of Science to Bachelor of Fine Arts to Bachelor of Interior Design.⁴ There are even greater variations in academic homes, degree titles, and program requirements in graduate interior design programs, which are not accredited. Schools offer first- and post-professional master’s degrees, such as Master of Arts, Master of Fine Arts, or Master of Interior Design. Some have proposed a first professional master’s instead of the bachelor’s degree, because the profession has a greatly expanded knowledge base and increasing levels of specialization; others disagree. The Master of Interior Design (MID) has been defined as both a first- and a post-professional (or terminal) degree.⁵

This diversity raises the question, why do such variations characterize interior design education? One unexplored area for consideration is interior design’s roots in the early professional development and origins of education in interior decoration. Despite growing attempts to piece together an early history, interior design still lacks a comprehensive history of its early professional development, education, and practitioners in interior decoration.⁶ Among the endeavors that do exist, none have delved into primary sources to uncover the dialog surrounding the development of educational programs between 1870 and 1930. This can be partially attributed to the fact that after interior design emerged from interior decoration about the mid-twentieth century, it avoided associations with interior decoration for various reasons, such as a desire to indicate that they were and are separate fields.⁷

As history is important for the perspective it can offer, this paper addresses the following questions. First, what characterized early interior decoration education? And where could one obtain training? Second, what insights might early education in interior decoration offer about interior design’s current struggles? This paper covers the origins of interior decoration education from the 1870s, when the first courses related to the home were offered at mid-western land-grant universities, to 1930, the year before the organization of the American Institute of Interior Decorators (AID). It illustrates the diversity of training methods and the sometimes-conflicting views of early advocates for the profession and for education. It points out tensions within interior decoration and conflicts with other similar fields, some of which were related to education. Finally, it looks at several programs in different academic homes and the various course titles used in the curriculums.

Sources

The researcher reviewed primary and secondary documents related to the topic. Primary documents included articles in newspapers and periodicals, vocational manuals, government publications, and

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bulletins and catalogs of various schools and universities. Primary sources related to the professional development and training for interior decorators are fairly numerous. Secondary documents included studies of interior decoration education, histories of individual schools, and the development of interior decoration as a profession. Sources specifically addressing interior decoration education are limited.

Primary Sources

A host of primary resources are available online. Some databases, such as JSTOR, have full-text articles from period periodicals, such as the *Decorator and Furnisher*. Newspapers from the nineteenth century onward are indexed in various locations; several, such as the *New York Times*, have their own databases. Some university archives have digitized catalogs and other early documents on their websites. Primary documents also are available on sites such as Archives.org (university catalogs and other materials), HEARTH (Home Economics related), or Google Books (university catalogs, government publications, and books).

Starting in the 1880s, articles by staff writers, interior decorators,⁸ furniture salesmen, and, occasionally, architects, appeared in newspapers, periodicals, vocational guidance manuals, and government publications. Some gave decorating advice, while others highlighted the work of particular decorators, described interior decoration practice, and/or explained how to become a decorator.⁹ The latter usually emphasized the need for training with writers outlining what they regarded as the knowledge and skills needed by decorators and delineating where and how long one should study. Beliefs varied widely. The earliest newspaper article found was from 1878, and the earliest periodical article was from 1895.¹⁰ Both identified house or interior decoration as a new field appealing to women. The former mentioned house decorating along with china painting and embroidery. The latter, written by practitioner Candace Wheeler (1827–1923), was a more in-depth discussion of interior decoration as a profession and the training it required.

The quotations heading the various sections reflect the voices of people concerned about interior decoration during the period. However, important missing voices are those of interior decoration educators and professional organizations. No literature about the program or course development at the various schools discussed here was uncovered. Only two articles discussing pedagogy from the period were found. They were: “The Training of an Interior Decorator,” from 1916 and “Experiences in Teaching Household Decoration,” published in 1919.¹¹ Several regional or local professional organizations were founded in the early twentieth century, such as the Society of Interior Decorators, mentioned in *Arts and Decoration* in 1920.¹² They usually proclaimed improving education as a goal but appeared to have little impact nationally.

To identify schools teaching interior decoration, the most helpful periodical was the *American Art Annual*. Published yearly from 1899 to 1940, it provided a list of schools teaching art and the subjects they taught, including architecture and interior decoration. Types of schools included universities; teachers’ colleges; art, design and industrial art schools; and other institutions offering the study of art. As schools self-reported, some were probably missing from the yearly lists.¹³

Vocational guidance books provided job and career descriptions, information about job affinity, knowledge and skill requirements, and even proper dress and etiquette. Usually arranged by occupation, many included interior decoration. Almost without exception, the authors advocated training for the decorator, and their recommendations varied. For example, in 1897, educator and suffragette, Frances Willard (1839–1898) identified the skills needed for interior decoration, recommended several schools of art, and described the study plan of a young woman.¹⁴ Later, interior decorator Nancy McClelland (1877–1959) called for art training plus art history and foreign languages.¹⁵

From the 1890s onward, government publications and reports from the Bureau of Education (now the

Department of Education) addressed various types of public and private institutions, teaching methods, and the general state of education in the United States. Interior decoration was not mentioned until the first decades of the twentieth century, when these publications began to identify schools and degree programs.¹⁶ One of the most useful for this study was “Professional Art Schools,” in the *Report of the Commissioner of Education for the Year Ended June 30, 1914*. The author identified six types of art schools, explained what each taught, and provided enrollments and lists of schools.¹⁷ Benjamin R. Andrews’s 1914 study of education for the home for the Bureau of Education was helpful too. Findings were published in four parts; Part III was the most useful for this study because it described results of a survey of 450 colleges and universities open to women concerning courses related to the home, including interior decoration.¹⁸

Interior decoration was mentioned in several general studies of higher education. One looked at programs at southern schools of home economics; another examined fine arts education in teachers colleges; and a third studied courses at junior colleges.¹⁹ In 1915, the Metropolitan Museum of Art in New York City conducted a study of art schools in the city. Intended to help the museum’s activities, benefit artists, and provide vocational guidance, it identified nine schools teaching interior decoration.²⁰

Secondary Sources

Secondary sources on the history of interior decoration education are few. The earliest found was an analysis of a student portfolio dating 1907 to 1910 from Pratt Institute.²¹ The work, which was from the program in decorative and applied design, focused on “flat design patterns and ornamentation, rather than a concern with actual rooms.” The authors also found that, while the work was masterfully executed, it did not reveal much “emphasis on planning and volumetric approaches to interior design and decoration” in it.²² They speculated that the portfolio reflected design education in the 1910s.²³

One master’s thesis, “Tracing the Paths of Interior Design Education,” explored the history and relationship of architecture, art education, and home economics to interior design education as a backdrop for case studies of contemporary interior design programs housed in those three academic units. Rather than an in-depth exploration of early schools, the author provided a general overview derived from secondary sources of a few schools within each area as precursors to interior design education. Early training methods, other than apprenticeships, were not identified. While the author recognized the diversity in early training, she did not explore opinions about training and identify early programs and their curriculums or early nomenclature. Consequently, the connection between early interior decoration education and interior design is not developed.²⁴

Some interior design books briefly mention early education or particular schools. Examples are *Interior Design: A Critical Introduction; New York Interior Design, 1935–1985; Volume 1*; and *Interior Design in the Twentieth Century*.²⁵ The *Journal of Design History* published a special issue on the professionalization of interior design in 2008, but none of the papers mentioned education. Nor did any of the papers in the *Journal of Interior Design*’s three special history issues discuss interior decoration education.²⁶

Three of the disciplines related to interior decoration—fine arts, home economics, and architecture—have fairly extensive histories that include their educational developments, but rarely mention interior decoration. For example, decoration is not mentioned in either of the two histories of art education used in this study.²⁷ *Architecture School: Three Centuries of Educating Architects in North America* included a paper on interiors, but Mary Woods’s examination of training methods for architects in the nineteenth century did not.²⁸ A few studies in home economics,²⁹ such as those by Dohr and Forbess and Kaup, Anderson, and Honey, discussed the relationship between interior design and home economics.³⁰ Some histories of individual schools or departments mentioned interior

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decoration, such as *A Century of Home Economics at Iowa State University* and *History of A College, 1873–1988, Kansas State University*.³¹ However, a comprehensive study of interior decoration in any university context was not uncovered. This paper intends to help fill that gap through its identification of training methods between 1870 and 1930 and its overview of selected university programs offering interior decoration in all three disciplines.

As previously mentioned, no single comprehensive examination of the development of interior decoration as a profession in the United States appears to exist, but some studies, such as those by McNeil, Hoganston, and Robertson,³² addressed the topic as part of a discussion of other aspects of interior decoration. Books by Kirkham, Sparke, and Massey provided short overviews of interior decoration's development as a profession and its focus on women, which this study does not.³³ None discussed education.

Factors Contributing to the Diversity in Interior Decoration Training

Between 1870 and 1930 in the United States, many factors contributed to the development of interior decoration as a distinct occupation with a need for specialized training. This period experienced significant changes as industrialization rapidly transformed life and work. An increasingly complex industrial society, new jobs, and business growth demanded more and different types of knowledge and ways to acquire it. More people had access to formal schooling, including high school and higher education. Advances in manufacturing, production, and transportation provided goods for a larger and wealthier middle class, which engendered a consumer culture. Rapid growth in communication and publishing brought an increasing array of reading materials to a more literate readership. These publications, along with museums and worlds' fairs, helped to familiarize people with art and design.³⁴

The most important factors influencing the growth and development of interior decoration education were the increased emphasis on higher education, the growth of professions and their need for specialized education, and the separation of interior decoration from other related occupations. The latter was accompanied by an evolving definition of interior decoration, practitioners from multiple areas, and tensions within and outside the field.

Following the Civil War, huge advances in formal education occurred in the United States.³⁵ Public interest and government support helped raise the numbers of elementary and high schools, along with colleges, universities, and other institutions, including schools of art and design. Industrialization, with its dependence on specialization and division of labor, had all but eliminated the traditional apprenticeship.³⁶ Consequently, existing jobs and new ones required different preparation, usually in the form of more, or a different type of, education. Besides helping to stimulate the growth of higher or post-high school education, it added to an increased demand for more specialized training in many fields, including interior decoration.

In the second half of the nineteenth century, industrialization created new types of jobs and new professions, such as stenographers and industrial designers. At the end of the century, the Progressive Movement, a social and political reform movement, stressed the specialization of knowledge and scientific solutions to modern problems. Consequently, the era heralded the rise of the expert who possessed that specialized knowledge and/or training.³⁷ This became a means to separate amateurs from professionals, which helped to further education in many areas, including interior decoration.³⁸

A culture of professionalism manifested in many areas of life—popular culture, the academy, and work. Older professions, such as medicine, made great strides in adopting standards in education and professional organizations. New occupations, such as teaching and interior decoration, began to take their first steps toward professionalization.³⁹

Practitioners from multiple fields contributed to the lack of a consistent identity, which, in turn, fostered diversity within practice and was reflected in early education.

For centuries, various people—from artisans to painters—decorated interiors, each bringing different ideas, skills, and emphases to the task. The notion of a specialized field or occupation specific to the decoration of interiors began to take shape in the latter half of the nineteenth century in the United States.⁴⁰ While this had multiple causes, the most significant were the increased interest in art and design and the importance of the home, which, when coupled with general prosperity between 1870 and 1930 and media attention, created a climate receptive to and a market for the interior decorator.

During the first half of the nineteenth century, industrialization made home furnishings more available to more people, but these goods were not necessarily well designed or well made. Many buyers lacked the taste and training to discriminate between the two.⁴¹ The 1876 American Centennial brought matters of art, design, and taste to the attention of American writers, critics, and designers.⁴² Influenced by English design reformers, such as John Ruskin and William Morris, they declared that American taste was sadly lacking and called for reforms and more training in art and design to improve taste.⁴³

The home was a particular focus for reform. Not only was it a refuge from the ills of industrialization, but also the home's interior environment was believed to affect the inhabitants positively or negatively depending upon how it was decorated and furnished. Consequently, home decoration was far too important to be left to chance.⁴⁴ To help, during the 1870s and 1880s, newspaper and periodical articles and advice books explained how to decorate correctly and tastefully.⁴⁵ They also called attention to interior decorators who marketed art and good taste, unlike upholsterers and furniture salesmen who were “uneducated products of commercialism.”⁴⁶ This media notice helped to increase the number of decorators and, by extension, the means to train them. It also served as a platform for the opinions of decorators, designers, architects, and others and reflected developments in practice.⁴⁷

One important effect of all this was a change in the definition of the interior decorator. During the last

quarter of the nineteenth century, the term *interior decorator* usually referred to various tradespeople, such as painters, home furnishing salesmen, antique dealers, or upholsterers. By the early twentieth century, interior decorator began to mean someone who furnished interiors as a full-time occupation.⁴⁸ Although the interior decorator of the early twentieth century might sell finishes and furniture like the tradesperson, he or she possessed the knowledge, training, and experience to create beautiful, tasteful rooms and houses that followed the “architect’s intent.”⁴⁹ This more comprehensive approach separated interior decorators from other vendors or tradespeople.⁵⁰

However, the understanding of this concept and consistent use of the term interior decorator was by no means universal. For example, descriptions of decorators as wall painters continued into the first decades of the twentieth century,⁵¹ and some practitioners tried to define the interior decorator.⁵² Part of the explanation lies in the fact that early in a profession’s development, by necessity, practitioners come from other occupations, and separation is often a struggle.⁵³ Both were true of interior decoration (and continue to be so in interior design today). Practitioners from multiple fields contributed to the lack of a consistent identity, which, in turn, fostered diversity within practice and was reflected in early education. This is evident in the multiplicity of training methods writers advocated; the diversity of institutions teaching interior decoration; the variety within university programs, and, even, course titles, which included house furnishing, home decoration, interior decoration, interior architecture, and interior design.

Once an occupation takes shape, “the question of training” comes next.⁵⁴ This started in interior decoration in the late 1880s, when practitioners and others promoting interior decoration began to call for training. They cited many reasons. Candace Wheeler insisted that, “interior decoration at its best, certainly demands varied and exact knowledge,” while Mary Linton Bookwalter (1873–1953) linked professional authority and success with extensive training.⁵⁵ Others believed that training was important because

decorators performed a valuable service. Not only did they create beautiful interiors, but they also helped influence taste for the better.⁵⁶ A few pointed out the need to “safeguard” the public from the untrained decorator as it was for doctors through the “physician’s diploma.”⁵⁷ And, of course, training separated the amateur from the professional as many recognized.⁵⁸ Scathing criticisms were aimed at those lacking training.⁵⁹

Once the practitioners of an occupation recognize the need for training, the next step is to establish it.⁶⁰ This began in interior decoration during the 1880s with would-be practitioners taking advantage of what was available, such as self-education, apprenticeships, and art training. Classes and programs soon developed, first in art or design schools, then in universities. By 1930, art and design schools offered certificates or diplomas, and colleges and universities had courses and programs, some with degrees in interior decoration.⁶¹

Harold Wilensky points out that once training methods are established, two areas of struggle often appear. First is the conflict between those who entered the profession without training and the ones with training. Second is the “hard competition with neighboring occupations.”⁶² Both were evident in interior decoration in the early twentieth century, just as they are today in interior design.

In the case of the first conflict, some decorators considered natural talent and/or good taste sufficient for practice and believed that no or minimal training was necessary. On the other end of the spectrum were practitioners who insisted that many years of education were required, such as the one who wrote that interior decoration was a profession only for those who were

willing to give nine years of the hardest kind of preparatory work [in art, design, cabinetmaking] and who possesses two points more essential than any natural taste or personal following can possibly be, a

*thorough knowledge of arithmetic and a liberal allowance of common sense.*⁶³

As the quote shows, some regarded taste or natural talent as important, but not more so than training. Others, who had entered practice before the advent of formal training, believed that since they worked up from humble beginnings there is no reason “why the fledglings of today should not do the same.”⁶⁴

In the case of occupational competition, tension arose between architects and interior decorators, especially when the latter lacked training.⁶⁵ This was apparent in the 1917–1918 series of articles in *Good Furniture* that addressed connections, similarities, and differences between the two occupations.⁶⁶ Although this conflict existed in practice, there was a tie between architectural and interior decoration education during the period.

The last quarter of the nineteenth century was an opportune time in the United States for interior decoration. Many factors helped it emerge from other fields and gain acceptance in the marketplace and academic world. Early advocates for interior decoration as a vocation recognized that it demanded specialized training, but there was little consensus on the best way to acquire training, how much was needed, or the components of training. The evolving definition and practice of the interior decorator; early decorators who came mostly from other fields; and the fact that few, if any, standards for decoration education existed also contributed to the acceptance of interior decoration.

Training Methods

To acquire all this [a decorator’s knowledge and experience], there are as many ways as there are individuals. (an interior decorator, in 1924).⁶⁷

Between 1870 and 1930, there was no single means of training for interior decorators.⁶⁸ Nor was there

Apprenticeships were a common, if not the only, means of training for interior decorators until well into the early twentieth century.

agreement about the best way(s) to obtain an education or how long it should be. Most practitioners appeared to recommend training similar to their own. When calls for training began, few, if any, schools existed, so most writers advocated methods that were available or accessible to most people, such as apprenticeships. After schools began to teach interior decoration, writers, even if they were practitioners, often did not appear to know about them or simply continued to recommend on-the-job training.⁶⁹ Training methods are discussed chronologically beginning with self-education and ending with correspondence courses.

Self-Education

I would get the best your city affords of art instruction and of art reading. I would see the best houses. I would go to all exhibitions of embroideries, ceramic treasures and art industries.⁷⁰ (Susan Ward Hayes, Editor, 1885)

Writers and practitioners recommended various means of self-education, particularly in the late nineteenth century, when few schools taught interior decoration, so people had to create their own training, as Wheeler pointed out.⁷¹ Depending on accessibility and one's own needs, a person could choose reading, visiting museums, studying examples of excellent interior decoration, studying abroad, and/or attending lectures or meetings to learn interior decoration.

Reading was often identified as a means to learn the principles of interior decoration.⁷² One author pointed out that while acquiring "proper training" might sound "formidable at first," it was easily obtained by reading the "concise manuals and hand-books of decoration to be found in any public library."⁷³ A few insisted that decorating knowledge came "partly through books" and when armed with information from books, lectures, and art classes, any "artistic person" could become a decorator.⁷⁴ Some

considered reading part of the decorator's life-long or continuing education.⁷⁵

Writers also advised visiting museums, art galleries, "the best houses," "beautiful home departments of the big stores," and lobbies and tea rooms of hotels to develop the "faculty of observation and critical judgment."⁷⁶ Others suggested going to various manufacturers and artisans to see how things were made so as to better guide clients.⁷⁷ Authors also pointed out learning opportunities in lectures and programs offered by museums, art and decorative art societies, and other organizations that sprang up in the late nineteenth and early twentieth centuries.⁷⁸ In 1913, for example, the Sketching Club in Indianapolis, Indiana, studied interior decoration at its meetings,⁷⁹ and Boston's Museum of Fine Arts offered several courses, such as The Elements of Architecture for Interior Decorators.⁸⁰

Later, art and design schools and universities continued some self-education practices. For example, Pennsylvania Museum School of Industrial Art encouraged interior decoration students to visit "notable buildings and collections where the best historic and modern work may be seen, and to the shops of the best decorators and other craftsmen."⁸¹ Other institutions, such as the New York School of Fine and Applied Arts, brought in local practitioners, artisans, and tradespeople for informal lectures.⁸²

Apprenticeships

There are many schools which give courses on the subject [interior decoration], but I believe the better way to secure a knowledge of this profession is to serve apprenticeship with some good firm and learn the practical end of the business as well as the artistic side.⁸³ (Ella Flanders, Decorator, 1920)

Apprenticeships are the oldest means of learning a craft, trade, or profession in the United States.⁸⁴ Until

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the second half of the nineteenth century, they were the main path into building design and construction trades.⁸⁵ Apprenticeships were a common, if not the only, means of training for interior decorators until well into the early twentieth century.

Literature presents two opinions about apprenticeships in interior decoration, one as a sole means of training and the other as a supplement to formal education. Before the advent of institutional training, the apprenticeship was the cornerstone of a self-education program and was for some the only means of acquiring training.⁸⁶ An upholsterer-turned-decorator reminisced in 1922, "One must remember that in days past the only education that the decorator could obtain was in the shop. There were no schools. There were no books."⁸⁷ Later on, some continued to insist that apprenticeships were the best way to learn decorating. As one decorator said, "The girl just out of school is handicapped by the lack of experience, for school training is not all that necessary. Experience is an absolute requirement."⁸⁸

Others viewed work as the primary means to acquire practical experience to supplement formal education, apply theoretical knowledge from school, and learn business practices or how to sell.⁸⁹ While most recommended working with an interior decorator, some advocated work experience in an architect's office and in various trades to see how things were made, so one could more effectively design and use them.⁹⁰

Despite practitioner recommendations and support, none of the schools reviewed in this paper required apprenticeships. However, entering practice by apprenticeship was likely common especially for people who could not or did not seek out institutional training. The firm or person with whom a would-be decorator served an apprenticeship colored his or her conception of what comprised the work of the interior decorator and perpetuated these various viewpoints. Additionally, no standards for length or type of work experience appeared to exist.

Fine Arts Training

Art is art just as truly in the covering of a chair and in the lighting of a room as it is in a painting by Rembrandt or in the lines of a Greek vase. The art may differ in degree, but the basic principles are the same.⁹¹ (William Sloan Coffin, Director, W & J Sloane (Carpets), 1916)

Starting in the late nineteenth century, the study of art, that is, the fine arts, was a frequent training recommendation for interior decorators that was accessible to most people.⁹² Art and design schools existed from the early nineteenth century in the United States, but after the Civil War, art training for everyone, particularly drawing, was touted as necessary for the industrializing nation, not only to improve taste, and "stimulate the rational powers of the mind," but also as an "essential industrial skill and ... moral force," which, "along with a general education, would assure the orderly conduct of society."⁹³ Drawing and the principles of art were taught in public schools, and study in the visual arts became an "integral part of the liberal arts" education at universities through drawing and art history classes.⁹⁴

Furthermore, the principles of art were regarded as the same in all media, and once learned, they were applicable to almost any field, including interior decoration. Drawing and painting helped train the eye and hand to work together, assisted in observation skills and visual literacy, and aided in the development of a sense of correct taste, proportion, and scale along with other design principles.⁹⁵

Despite general agreement of the importance of art training, some recognized that art training alone did not provide a complete education or understanding of practice for the decorator.⁹⁶ As a practitioner pointed out, "The mastery of drawing, itself, however useful, will not make you a successful decorator."⁹⁷

This highlights a difficulty with only fine arts training and/or self-education. They provided only a portion of the training needed by interior decorators, which further was complicated by the lack of an agreed-upon body of knowledge for interior decorators. Some attempted to define one, but general accord did not exist.⁹⁸ Each of these methods could provide only part of the knowledge and skills needed by the professional decorator, whether drawing, theory, or practical experience. None, except perhaps the apprenticeship if done with an interior decorator, imparted a complete understanding of what interior decoration was or should be. As Wheeler pointed out, the student who could not learn decorating in a single place had to combine knowledge obtained from various sources “in her own inexperienced way and learn by her own failures [and experiments] the true practice of the art [of decorating].”⁹⁹

Interior decoration programs in art and design schools and universities housed in architecture and art departments or schools required fine arts classes, such as freehand drawing, painting, watercolor, and sculpture. This could indicate that fine arts courses comprised the first generally agreed-upon foundation for interior decoration programs. It also supported the general notion of the interior decorator as an artist.¹⁰⁰

Art and Design Schools¹⁰¹

*The public scarcely realizes how large a part drawing and design play in all manufactures and in all the branches of the building trades.*¹⁰² (Author Unknown, 1916)

During the last quarter of the nineteenth century, the Aesthetic and Arts and Crafts Movements inspired the opening of more schools of art and design to help reform taste and improve product design. By the turn of the century, “a bewildering variety of summer schools, night schools, design schools,” museum schools, schools at art galleries, and schools founded by individuals offered classes in both the fine and applied arts.¹⁰³ They taught such courses

as drawing, painting, illustration, china painting and, even architecture.¹⁰⁴

The earliest mention of an interior decoration class at an art or design school found in this study was at the Women’s Institute of Technical Design in New York in 1883. The *New York Times* reported that the school would shortly have a course on a topic “that is not now taught to women in any school in America, namely interior decoration, including fresco stenciling, mural decoration and mosaics.”¹⁰⁵

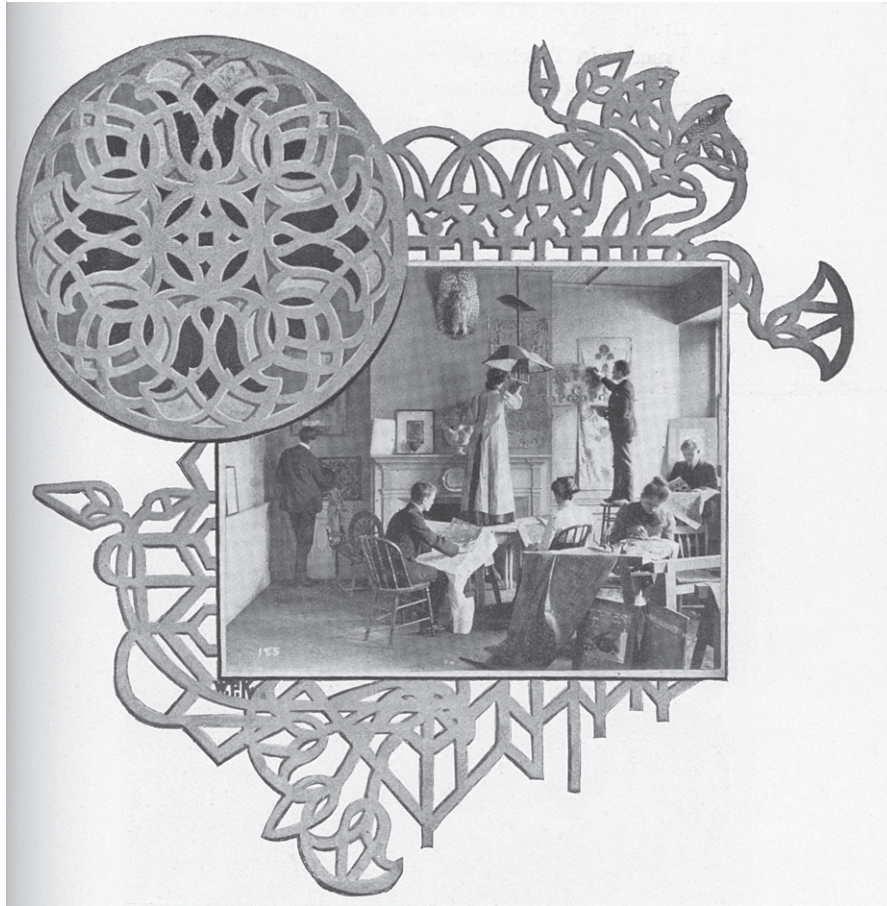
The description of the course suggests that it focused on the decorator as painter, not furnisher, which reflected some of the diverse types of practitioners at that time. It is likely that the earliest courses and programs had this same emphasis, and as the definition of the interior decorator evolved, so did programmatic content. An example is the Pennsylvania Museum’s School of Industrial Art. From its inception in 1895 to about 1915, the interior decoration program focused on the decorator as a painter, as evidenced by courses such as Use of Pounces and Design of Stencils.¹⁰⁶ Figure 1, taken from the 1905–1906 school circular, shows students in interior decoration applying stencil decorations they had designed and cut to walls, noting that this was “one of the best exercises for the inculcation of the fundamental principles of good design.”¹⁰⁷ As time passed, the program increasingly focused on the decorator as a furnisher by adding new courses, such as Interior Design Problems, Furniture Study, and Rendering.¹⁰⁸ By 1925, students learned to design, furnish, and render interiors, as seen in Figure 2, which is a student’s perspective of a living room. Between 1895 and 1930, the program evolved from two to four years, and its title changed from Interior Decoration to Interior Decoration Design.¹⁰⁹

Universities and Interior Decoration¹¹⁰

A decorator is not a professional man from my point of view. He holds no degree. A decorator is not a professional man, because

... some of the earliest classes in house design and decoration were in Schools of Domestic Science, Domestic Economy, or Household Arts, which were precursors of home economics.

Figure 1. "Use of Stencils by the Class in Interior Decoration," Circular of The School of Industrial Art of Pennsylvania Museum, School of Applied Art, 1905-1906, 33. Retrieved from <https://archive.org/details/schoolcatalog190506penn>.



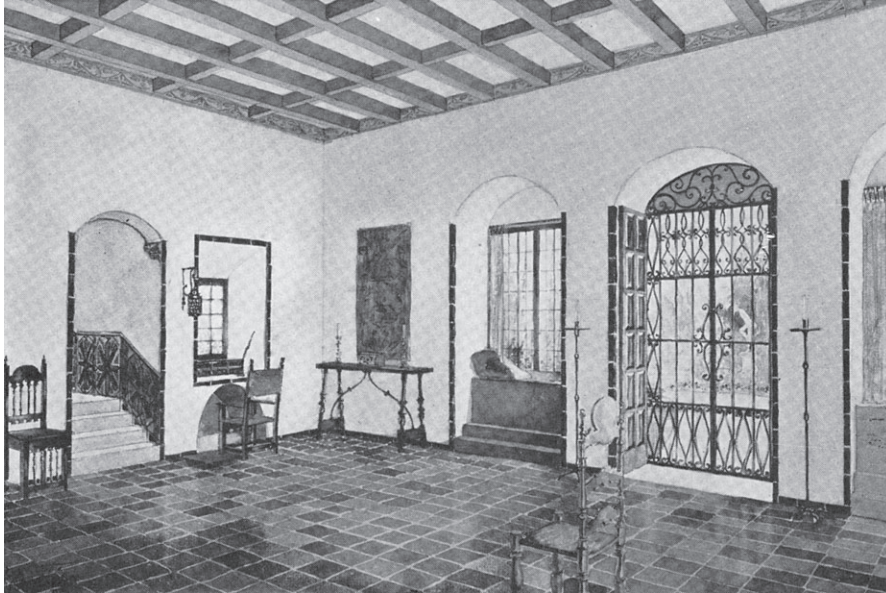
*he holds no diploma.*¹¹¹ (*Two Decorators*, 1918)

Between 1870 and 1930, interior decoration came to be taught in colleges, normal schools or teachers colleges, and universities. It was usually housed in schools, departments, or divisions of home economics, architecture, and art or fine arts.¹¹² Two of the earliest degrees were the 1910 Bachelor of Science in Education with a major in house design and decoration at Teachers College of Columbia University in New York City and at the University

of Minnesota's Bachelor of Science in interior decoration in 1918.¹¹³ The university connection was important to the professional and academic advancement of the development of "standard terms of study, academic degrees and research programs to expand the base of knowledge" and, of course, teachers of interior design.¹¹⁴

Table 1 provides information for the programs discussed in this paper during the year in which each required the most interior decoration credits. As the table shows, they were very different from one

Figure 2. "Class in Interior Decoration—A Living Room, Marion Fogg," The Pennsylvania Museum and School of Industrial Art, Department of Industrial Art, Annual Circular 1925–1926, 26. Retrieved from <https://archive.org/stream/schoolcatalog1925penn>.



another. Numbers and types of courses varied as did program credits, calendar systems, and degrees or certificates awarded. This made it difficult to compare them.

Universities: Home Economics

*This School proceeds upon the assumption that the house-keeper needs education as the house-builder. [And it] includes the architecture of the dwelling house, with the laws of heating and ventilation; ... the principles of taste, as applied to ornamentation, furniture, clothing, landscapes ...*¹¹⁵ (School of Domestic Science and Art, Illinois Industrial University)

Although rarely mentioned in primary sources giving advice to decorators,¹¹⁶ some of the earliest classes in house design and decoration were in Schools of

Domestic Science, Domestic Economy, or Household Arts, which were precursors of home economics. Beginning in the late 1870s, mid-western land grant colleges that admitted women provided courses to prepare them to be wives, mothers, and homemakers. The first schools to offer this training were Iowa State College (now Iowa State University) 1870–1872, Kansas State Agricultural College (now Kansas State University) in 1873–1874, and Illinois Industrial University (now University of Illinois) in 1875.¹¹⁷ Coursework in home economics programs continued to prepare women primarily for careers as homemakers until well into the twentieth century. However, between 1905 and 1910, some schools recognized that home economics education could apply to other areas of interest to women, such as interior decoration. This change did not become pervasive within home economics until the 1960s.¹¹⁸

During the 1880s, Kansas State Agricultural College (now Kansas State University) provided some courses related to the home, such as Home Architecture and

Schools, divisions, or departments of architecture offered interior decoration in at least four ways between 1892 and 1930.

Table 1. Comparison of schools: program inception, year reviewed, program length, courses and credits, calendar system, and degree or certificate

School	Program inception	Year reviewed	Program length (years)	No. of courses/ ID credits or hours/ total credits or hours or points	Semester/ quarters	Certificate/ degree
Kansas State	1873 ^a	1921–1922	4	35/14/109 credits	Semesters	B.S., Home Economics
PA. Museum Sch. Industrial Art	1895	1929–1930	4	33 + 33 + 33 + 30 hours/week	33 weeks	Certificate of Proficiency
U. Pennsylvania	1892–1905	1895–1896	3	22/105 credits/105 hours	Terms	Certificate
U. Minnesota	1918	1929–1930	4	38/108 hours/ 192 hours	Quarters	Bachelor of Interior Architecture
Teachers College	1910	1912–1913	4	24/57+ up to 10 points/124 points	Semesters	B.S. Home Design & Decoration
U. Oklahoma	1920	1921	4	18/50 hours in art/120 hours	Semesters	B.F.A., Decorative Design
U. Washington	1920	1928	4	56/77 courses/183 credits	Semesters	B.F.A., Interior Design
U. Oregon	1926–1927	1927–1928	5	23/169 hours/243 or 255 hours	Quarters	B.Arch., Interior Design

^aCourse of study with no title for young women.

Home Sanitation. The first course titled Home Decoration appeared in the 1903 catalog, and all students also studied drawing, design, and color.¹¹⁹ Between 1912 and 1915, Home Economics students were required to take freehand drawing, object drawing, geometrical drawing, color and design, and could elect to take drafting and designing, working drawings, and home decoration from the Department of Architecture and Drawing.¹²⁰ By 1917, drawing courses were no longer required, having been replaced by chemistry and other courses. However, Design and House Furnishings, offered in the Department of Applied Art, were required for all majors, and the term interior decoration as an elective course title made its first appearance in the catalog.¹²¹ In 1919, Home Economics provided groups of electives, including one in Applied Art called Designing and Decorating. It had classes in woodworking, landscape gardening, topography, and photography.¹²² By 1929, the Home Economics Division's Department of Art offered a "Curriculum in Home Economics with Special Training in Art" as a "background for professional work in the art field, for teaching of art, and

for the general culture afforded by Art Study."¹²³ It required several design courses, sketching, principles of art, and house furnishings.¹²⁴

The evolution and diversity of course offerings at Kansas State reflected the general trends in home economics education between 1870 and 1930. Although schools and colleges of home economics offered the first university courses for the home, they focused on the housewife and included diverse topics such as sanitation, layouts, and furnishing to emphasize efficiency and practicality. Drawing and design were required as part of the general importance of art training in the United States and to "educate homemakers (and through them their families) in aesthetics."¹²⁵ As time passed, programs recognized that home economics training could prepare women for a variety of careers other than homemaking. Although courses in interior decoration and furnishing made their appearance, "professional career training ... developed slowly"¹²⁶ and coursework became even more diverse as each program grappled with professional education.

Universities: Architecture

*An Auxiliary course of two years in interior decoration is also provided. Its curriculum is complete and independent of that of the regular course in architecture. It prepares students for the practice of the profession of interior decoration.*¹²⁷ (Catalog, University of Pennsylvania, 1892)

Schools, divisions, or departments of architecture offered interior decoration in at least four ways between 1892 and 1930. The first two types of programs were intended to train interior decoration practitioners and are still common in interior design today. The other two focused primarily on architects. Interior decoration courses and programs in architecture were sometimes aimed at women or provided alternatives to the study of architecture.

The first type occurred when interior decoration was a specific program within an architecture school or division. One of the earliest was the University of Pennsylvania School of Architecture, which first offered interior decoration in 1892. The program name changed from interior decoration to interior architecture in 1894 and back to interior decoration in 1896. It focused on drawing and history more than interior decoration, thus reflecting the philosophy of the *Ecole des Beaux Arts*.¹²⁸ The program culminated in a Certificate of Proficiency but was discontinued in 1905. The University of Oregon School of Architecture and Allied Arts offered a five-year interior design program in architecture beginning in 1926. Students were awarded a Bachelor of Architecture in Interior Design.¹²⁹ Coursework covered freehand drawing, architectural graphics, basic design, color theory, sculpture, painting, interior decoration, art and interior history, textiles and materials, construction, and business practices. In both of these examples, interior decoration shared such courses with architecture as freehand drawing, architectural drawing, elements of design, and art and architecture history.

A second type of interior decoration program was an interdisciplinary one between architecture and

another academic unit. One example is the 1918 interior decoration program at the University of Minnesota, which was comprised of two years in the School of Literature, Science and the Arts and two years in the College of Architecture in the School of Engineering and Architecture. Students earned a Bachelor of Science (BS) in Interior Decoration. Coursework, consisting of both architecture and interior decoration courses, covered freehand drawing, architectural graphics, basic design, color theory, painting, interior decoration, art and interior history and textiles and materials.¹³⁰

The last two program types were aimed primarily at architecture students who wanted to design domestic architecture or continue the tradition of designing all elements of the interiors. The first type was programs offering a course or two either in domestic architecture planning or interior decoration for architecture students only. At Kansas State Agricultural College, the architecture curriculum in the Division of Engineering had a course called Domestic Architecture beginning in 1918, and by 1924, architecture students could take several interior design and decoration courses.¹³¹ Added to the regular drawing, design, and history of architecture courses, students were required to take an interior decoration class, consisting of “designing English, Italian, French, and Colonial interiors and furniture.”¹³² Two elective design studios were offered for “those who wish to specialize interior design and decoration.”¹³³

Finally, in some programs interior decoration was part of a course in decorative design for architects to continue the architectural tradition of totally designed environments.¹³⁴ In 1907, the University of Illinois, School of Architecture announced a new program in architectural decoration. The four-year curriculum culminated in a Bachelor of Science in Architectural Decoration and was intended to “fit students to become designers of architectural interiors, as well as exteriors, together with furnishings and decoration.”¹³⁵ Similarly, the University of Michigan had a four-year program in Decorative Design in 1927, “which, for the present, emphasizes interior decoration.”¹³⁶ The program required the theory of

Night schools afforded working people an education in interior decoration (and other subjects).

design, color, pattern and decorative design, lettering, composition, weaving, and an interior design and furnishing course.¹³⁷ Students earned a Bachelor of Science in Decorative Design.

Universities: Art or Fine Arts

*[In the College of Fine Arts], curricula of four years are offered leading to the degree of bachelor of fine arts, with a major in ... interior decoration,*¹³⁸ (Catalog, University of Washington, 1920)

Interior decoration programs in art departments appear to have been mainly of two kinds. One was a major in a college or department of fine arts. The other was in schools where home economics was in an art department or school of arts and sciences, instead of agriculture, and provided courses related to the home, such as home furnishings or home architecture, for its own or another program.

As an example of the first type, the University of Washington had a four-year Bachelor of Fine Arts with a major in interior decoration beginning in 1920. Interior decoration was in the Department of Painting, Sculpture and Design; coursework included drawing, drafting, interior decoration, furniture design, and household design.¹³⁹ Although the College of Fine Arts had a curriculum in architecture, interior decoration students took only two courses (Dimension Drawing and Architecture History) over three quarters in architecture.¹⁴⁰ In 1928, the program changed from interior decoration to interior design, but the program requirements did not change.¹⁴¹

At the University of Oklahoma, starting about 1919, the School of Fine Arts gave a Bachelor of Fine Arts (BFA) in Domestic Arts. Courses included drawing, design, and home architecture and furnishing.¹⁴² Although all courses were designated as art, some, such as Home Architecture and Home Decoration, were located in the Department of Domestic Art in the College of Arts and Sciences. In 1921, the

university gave a BFA in Decorative Design that was "suitable for the training of professional decorators." It required one course in interior decoration.¹⁴³

Universities: Normal Schools

*The School of Practical Arts of Columbia University ... will offer courses this Fall that will give the interior decorator a really professional standing for the first time in the history of the country. (New York Times, 1916)*¹⁴⁴

Interior decoration was taught at normal schools or teacher's colleges to prepare teachers for various topics in vocational education, such as cooking, sewing, and interior decoration, most often taught in high schools. Although teachers colleges offered many different types of art courses, a 1929 study found that "the work in ... interior decoration is often given in Departments of Home Economics; hence the number of such courses given by Fine Arts Departments is small."¹⁴⁵ However, at least one program, Teachers College of Columbia University in New York City, prepared students for interior decoration practice. The *New York Times* reported that it resulted from "the outgrowth of hundreds of letters to the university authorities from decorators, manufacturers, importers, and the wholesalers all over the country" and that "the new courses, which are the first of their kind, leading to a degree, [to be] offered by an American university ... will mark the turning point in the practice of interior decoration."¹⁴⁶ Coursework included drawing, history, interior decoration, and design, particularly of objects for interiors. Teacher's colleges no longer offer interior decoration or design, and colleges particularly to train teachers in interior decoration are few. These few examples illustrate the disparity of preparation for practitioners in universities during this early period. Although most seemed to be intended to prepare students for practice, the variations in the number and types of courses required would have created gaps in education in such areas as textiles and materials, business practices, and space planning.

While diversity can help promote variety in careers and education, it also can generate difficulties.

Evening Schools

When I graduated from Yale University I started as a carpet salesman. Customers ... would ask the salesman's recommendation regarding the color and design of carpet. I was a perfect ignoramus I went to the Chairman of the Educational Committee [of the West Side Y.M.C.A], told him my problem and guaranteed the class if he would provide the instructor. So in the fall of 1902 Mr. Frank Alvah Parsons began his class in house furnishing and decorating.¹⁴⁷ (William Sloane Coffin, Director, W & J Sloane, 1914)

Night schools afforded working people an education in interior decoration (and other subjects). Art and design schools and some universities offered both day and night classes. Some had Saturday classes too. During the first two decades of the twentieth century, the YMCA and the YWCA in New York City held evening classes in Decorating and Furnishing. The YMCA program, which began in 1902, offered "unique special classes in decorating and furnishing for salesmen, furnishers, decorators and architects."¹⁴⁸ One of the lecturers was Frank Alvah Parsons, soon-to-be director of the New York School of Fine Arts. The classes instructed various tradespeople in the "fundamental reasons behind" the choices of colors, materials, and furnishings needed "to express the intended character of interiors."¹⁴⁹

Correspondence Courses

Here, in this course, is all that we know about interior decoration," said the eminent authorities who prepared it.... The result is a course that is remarkable for its thoroughness, its authoritativeness and its intensely practical value. Its twenty-four lessons give the student the foundation of the expert.¹⁵⁰ (Arts and Decoration Home Study Course, 1922)

From the early twentieth century onward, correspondence courses were a way to study interior decorating at home. They were aimed at both housewives decorating their own homes and those who wished to practice professionally. Although "the first significant use of correspondence study was as part of the Chautauqua movement in 1878," it soon included more subjects and became more widespread.¹⁵¹ The first home study course with interior decoration may have been the 1907 American School of Home Economics' *The Library of Home Economics*. Primarily for homemakers, the first volume was Isabel Bevier's practical book, *The House: Its Plan, Decoration and Care*.¹⁵² Some colleges also offered correspondence courses; at least one covered interior decoration.¹⁵³ One of the earliest correspondence courses specifically for interior decoration was the Home Study Course in the Decorative Arts by Sherrill Whiton in 1915.¹⁵⁴ Others soon followed. Some schools, such as the New York School of Interior Decoration (now the New York School of Interior Design) offered both home and on-campus study.¹⁵⁵ One example, the Arts and Decoration Correspondence course of 1922 covered most content areas of interior decoration with the exception of drawing.

Conclusion

If training for interior decorators between 1870 and 1930 could be described in a single word, it would probably be "diversity." This was evident in the many means and places to acquire training, the institutions that offered it, and the variety of programs and course titles. Diversity in training methods generally characterized the early days of most new occupations until educational standards were developed. This was true of architecture as well as interior decoration, which paralleled each other. Apprenticeships, drawing schools, mechanics institutes, and builders' guides were the basis of architectural education in the United States until after the Civil War when university programs were established.¹⁵⁶

Despite changes and advances in professionalization, such as its own accrediting body, interior design education and practice continue to face similar challenges as interior decoration did.

Diversity was important to interior decoration at its inception. The most significant benefits were individuality and availability. People with various backgrounds and interests could learn interior decoration in ways most suitable and accessible to them. They could, as some recommended, develop their own programs of study, and women in particular profited from these varied paths.¹⁵⁷ Diversity also accommodated the evolving definition of the decorator from a wall painter to furnisher. Interior decoration began as a broad field with various types of practitioners providing a range of services. As practice began to focus more on furnishing, specific practice areas and the requisite body of knowledge began to be carved out. This started to happen in interior decoration in the early twentieth century.

While diversity can help promote variety in careers and education, it also can generate difficulties. First is the disparity in preparation, knowledge, and skill; practitioners ranged from the society decorator to the college-trained decorator, which engendered criticism within and outside the profession.¹⁵⁸ This diversity, along with practitioners from various areas, contributed to the lack of a strong identity and cohesion within the profession and made it hard to break away from similar fields and lay hold of specific areas of practice. Attempts to define the decorator, misunderstandings in the use of the term “within and outside the profession,” and tensions with other similar fields are evidence of these problems. In education, this was apparent in the variety of institutions where interior decoration was taught, where it was housed, the assortment of names other than interior decoration for courses and programs, and the range in course requirements within the various programs.

As interior decoration transitioned into interior design and educational and professional standards developed, some of the early diversity in training methods, such as self-education, became obsolete or was integrated into interior design curriculums, including art training, apprenticeships (now internships) and the correspondence course (now online). Yet, some diversity remains in interior design education in the variety of public and private institutions

where it is taught, the courses that are offered, and the manner in which they are titled. And yet interior design retains its early connection to fine arts, architecture, and home economics.¹⁵⁹

Despite changes and advances in professionalization, such as its own accrediting body, interior design education and practice continue to face similar challenges as interior decoration did. These include a lack of agreement about the amount and type of formal education needed for practice, disagreement over titles, and conflict with other similar fields.¹⁶⁰ Interior decoration did not resolve these issues. As a result, they became the foundation on which interior design was built.

To further explore interior design’s foundation, interior decoration practice, practitioners, and education provide many opportunities for study. How and where early interior decorators and designers obtained training, if they did at all, should be explored, as should the role of apprenticeships in early practice. Another area for examination is the relationship between industrial art, decorative design and interior decoration where confusion and overlapping areas of expertise appear to have existed. Early interior decoration programs often taught product and furniture design, and at least one article title included industrial art but discussed interior decoration.¹⁶¹ A more comprehensive comparison of architectural and interior decoration education could be made. Early programs at various art and design schools and home economics, architecture, and art at colleges and universities in the United States should be documented. Along the same vein, the use of various degrees and course titles, such as interior architecture, interior design, house decoration, and interior decoration, could be explored within the types of institutions offering interior decoration. Graduate study in interior decoration in this period should be examined.

Notes

¹ Caren S. Martin and Denise A. Guerin, Eds., *The State of the Interior Design Profession* (New York, NY: Fairchild

- Publishers, 2010) illustrates the diversity of opinions in 12 key areas of interior design.
- ²Allison Carll White, "What's in a Name? Interior Design and/or Interior Architecture: The Discussion Continues," *Journal of Interior Design* 35 (September 2009): x–xviii and Mary Anne Beecher, "The Name Is Not the Problem," in *The State of the Interior Design Profession*, Eds. Caren S. Martin and Denise A. Guerin (New York, NY: Fairchild Publishers, 2010), 460–494.
- ³John Weigand and Buie Harwood, "Defining Graduate Education," *Journal of Interior Design* 33 (December 2007): 3.
- ⁴See the list of accredited programs on the Council for Interior Design Accreditation (CIDA) website. Retrieved August 29, 2016, from <http://accredit-id.org/accredited-programs/>.
- ⁵Allison Carll White and Ann Whiteside Dickson, "On the Table: The New First-Professional Degree," in *The State of the Interior Design Profession*, Eds. Caren S. Martin and Denise A. Guerin (New York, NY: Fairchild Publishers, 2010), 410–415; Weigand and Harwood, "Defining Graduate Education," 3–10; Margaret Portillo, "Completing the Circle: The Place of the MID in Interior Design," in *The State of the Interior Design Profession*, Eds. Caren S. Martin and Denise A. Guerin (New York, NY: Fairchild Publishers, 2010), 416–423; and Scott Ageloff, "Are We There Yet?" in *The State of the Interior Design Profession*, Eds. Caren S. Martin and Denise A. Guerin (New York, NY: Fairchild Publishers, 2010), 495–499.
- ⁶Some examples are Isabell Ancombe, *A Woman's Touch: Women in Design from 1860 to the Present Day* (London: Penguin Books, 1986); John Turpin, "The History of Women in Interior Design: A Review of Literature," *Journal of Interior Design* 33 (September 2007): 1–15; Nancy H. Blossom and John C. Turpin, "Risk as a Window to Agency: A Case Study of Three Decorators," *Journal of Interior Design* 34 (September 2008): 1–1; and Bridget A. May, "Nancy Vincent McClelland (1877–1959): Professionalizing Interior Decoration in the Early Twentieth Century," *Journal of Design History* 21 (Spring 2008): 59–74. C. Victor Twiss gives anecdotal description of the origins of interior decoration in "What Is a Decorator?" *Good Furniture* 10 (February 1918): 107–108. Other examples are discussed below.
- ⁷John C. Turpin, "Dorothy Draper and the Emerging Profession of Interior Design" (Master's Thesis, University of Cincinnati, 1997) 5 and Krista Atkins Nutter, "Tracing the Paths of Interior Design Education" (Master's Thesis, University of Cincinnati, 2001), 8, 9, and 12, accessed October 12, 2013. Proquest Dissertations and Theses.
- ⁸With the exception of Candace Wheeler and Nancy McClelland, most of these practitioners are relatively unknown.
- ⁹"No Dull Season at All: Inside Facts on House Decorating," *New York Times*, September 12, 1909, SM15, ProQuest Historical Newspapers *The New York Times* (1851–2005); "Starting as a House Decorator," *The Washington Post*, May 22, 1910, MT6, ProQuest Historical Newspapers *The Washington Post* (1877–1993); George T. B. Davis, "The Future of House Decoration: Interviews with Leading Decorators," *House Beautiful* 5 (May 1899), 260–266; and "How Amy Ferris Found Her Place," *The Greenville Journal* (March 25, 1915) Image 7, <http://chroniclingamerica.loc.gov/lccn/sn83035565/1915-03-25/>.
- ¹⁰"New Employment for Women," *Arthur's Illustrated Home Magazine*, 46 (January 1878) 54, American Periodicals Series Online and Candace Wheeler, "Interior Decoration as a Profession for Women Part I" *The Outlook* 51 (April 6, 1895), 559–560.
- ¹¹"The Training of an Interior Decorator," *The Christian Science Monitor*, July 28, 1916, 16 and Harriet Day, "Experiences in Teaching Household Decoration," *The Industrial Arts Magazine* 8 (October 1919), 422–424.
- ¹²"The Profession and Business of Decorating" *Arts and Decoration* 13 (May 1920), 26, 62.
- ¹³Florence N. Levy, Ed. *American Art Annual*. 1 (New York: MacMillan and Company, 1899), xi.
- ¹⁴Frances E. Willard, *Occupations for Women* (New York: The Success Company, 1897), 249–256. Willard noted that the young woman who had "a general knowledge of the rules of decorative art, the harmonies of color, good judgment, artistic perception, and a fair amount of business ability," read many books and articles about interior decorating and studied period styles and existing interiors. 253. Willard did not teach interior decoration but was briefly Dean of Women in the Women's College at Northwestern University's. She is better known for her work in the temperance movement and women's suffrage.
- ¹⁵Nancy V. McClelland, "Interior Decorating," in *An Outline of Careers for Women*, Ed. Doris E. Fleischman (Garden City, NY: Doubleday, Doran and Company, Inc., 1929), 246. McClelland had extensive training in art history, and she was one of the few who called for training in history. Nutter says the many early women decorators had training in art history and travel in Europe but did not identify them, Nutter, "Tracing the Paths," 83.
- ¹⁶Samuel Paul Capen, "Facilities for Foreign Students in American Colleges and Universities," *Bulletin*, 1920, No. 39 (Washington D.C.: Government Printing Office, 1921), 138, 181, and 209.
- ¹⁷Florence N. Levy, "Professional Art Schools," in *Report of the Commissioner of Education for the Year Ended June 30, 1914*, 1 (Washington, DC: Government Printing Office, 1915), 375–399.
- ¹⁸United States Bureau of Education, *Education for the Home, Part III: Colleges and Universities*, by Benjamin R. Andrews, 38, no. 612 (Washington D.C.: Government Printing Office, 1915), 5–109.
- ¹⁹Lura C. Robinson and Ada M. Field, "A Comparative Study of Home Economics Courses in Southern Colleges," *Peabody Journal of Education* 2 (July 1924): 42–52; Grace Gaw, "Fine Arts in State Teachers Colleges," *Peabody Journal of Education* 6, (May 1929): 360–365; and Leonard V. Koos, "Junior College Courses in 1920–21, II," *The School Review* 20 (November 1921): 668–678.

- ²⁰*Art Education: An Investigation of the Training Available in New York City for Artists and Artisans* (New York: Metropolitan Museum of Art, 1916), v–vi, 11, and 25 and “Art Education,” *The Metropolitan Museum of Art Bulletin* 11 (September 1916): 193.
- ²¹J. Leonard Benson and Arnold Friedmann, “Something Old about Interior Design Education,” *Journal of Interior Design Education and Research* 7 (September 1981): 3–51.
- ²²*Ibid.*, 12.
- ²³Some art and design schools, like Pratt Institute, offered courses in decorative design. Some also taught interior decoration. See, for example, *American Art Annual* 32 (Washington DC: The American Federation of Arts, 1925), 245, 257, and 261. While these programs may have links to interior decoration, they may not have covered the requisite knowledge and skills required for practice. The portfolio reviewed by Benson and Friedmann did not, “Something Old,” 3–51. This is an area for further research. See below for the relationship between decorative design and architecture.
- ²⁴Nutter, “Tracing the Paths,” 86–92.
- ²⁵Edwards Clive, *Interior Design: A Critical History* (New York, NY: Berg Press, 2011), 60–61; Judith Gura, *New York Interior Design, 1935–1985, Volume I: Inventors of Tradition* (New York, NY: Acanthus Press, 2008), 5–7; and Allen Tate and C. Ray Smith *Interior Design in the Twentieth Century* (New York, NY: Harper & Row Publishers, 1986) 235–245, 268–277, and 311–332.
- ²⁶Grace Less-Maffei and Anne Wealleans, “Professionalizing Interior Design, 1870–1970,” *Journal of Design History* 21 (2008); Jan Jennings, “Object · Context · Design: The State of Interior Design History,” *Journal of Interior Design* 12 (September 1998); “People + Products + Processes, A Special Issue,” *Journal of Interior Design* 38 (March 2013); and the *Journal of Interior Design* 40 (June, 2015).
- ²⁷W. M. R. French, “Art Education in America,” *Brush and Pencil* 8 (July 1901): 197–206 and Arthur Effland, *A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts* (New York, NY: Teachers College, Columbia, 1990).
- ²⁸Joan Oakman, Ed. *Architecture School: Three Centuries of Educating Architects in North America* (Cambridge, MA: MIT Press, 2012) and Mary N Woods, *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (Berkeley, CA: University of California Press, 1999), 53–81.
- ²⁹The history of home economics and its education is extensively documented. Examples are Clara Maude Brown Army and Alice H. Haley, *The Teaching of Home Economics* (New York, NY: Houghton Mifflin, 1928) and Isabel Bevier, *Home Economics in Education* (Philadelphia, PA: Lippincott, 1924).
- ³⁰Joy Dohr and Linda Forbess, “Art and Design: Impact in Home Economics and on Families,” in *Definitive Themes in Home Economics and Their Impact on Families 1909–1982*, Eds. Marjorie East and Joan Thomsom (Washington, DC: American Home Economics Association, 1984), 103–118 and Migette L. Kaup, Barbara G. Anderson, and Peggy Honey, “Interior Design Education within a Human Ecological Framework,” *Journal of Family and Consumer Sciences* 99 (April 2007): 45–49.
- ³¹Ercel S. Eppright and Elizabeth Storm Ferguson, *A Century of Home Economics at Iowa State* (Ames, IA: Iowa State University Press, 1971) and Ruth Hoefflin, *History of a College: from Woman’s Course to Home Economics to Human Ecology, 1873–1998*, Kansas State University (Manhattan, KS: Kansas State University, 1988).
- ³²Peter McNeil, “Designing Women: Gender, Sexuality, and the Interior Decorator, c. 1890–1940,” *Art History* 17 (December 1994): 631–655; Cheryl Robertson, “From Cult to Profession: Domestic Women in Search of Equality,” in *The Material Culture of Gender*, Eds. Katherine Martinez and Kenneth Ames (New York: W. W. Norton, 1997), 75–109; and Kristin Hoganson, “Cosmopolitan Domesticity: Importing the American Dream, 1865–1920,” *The American Historical Review* 107 (February 2002): 55–83.
- ³³Pat Kirkam, Ed. *Women Designers in the USA, 1900–2000: Diversity and Difference* (New Haven, CT: Yale University Press, 2002), 305–328; Penny Sparke, *The Modern Interior* (London: Reaktion Books, Ltd, 2008), 91–100 and Anne Massey, *Interior Design of the Twentieth Century* (London: Thames & Hudson, 2001), 123–144.
- ³⁴Kathryn Dethier, “The Early American Journals of Interiors: Reflections of an Emerging Profession,” *Journal of Interior Design Education and Research* 17 (1991): 37–38 and Levy, “Professional Art Schools,” 376.
- ³⁵Robert L. Church, “Collegiate Education,” in *Encyclopedia of American Social History*, Vol. 3, Eds. Mary Kupiec Cayton, Elliott J. Gorn, and Peter W. Williams (New York: Charles Scribner’s Sons, 1993), 2521.
- ³⁶Grace Lees-Maffei, “Introduction: Professionalization as a Focus in Design History,” *Journal of Design History* 21 (2008): 4.
- ³⁷Robert H. Wiebe, *The Search for Order 1877–1920* (New York: Hill and Wang, 1967), 174–175; Bridget May, “Progressivism and The Colonial Revival,” *Winterthur Portfolio* 26 (Summer/Autumn, 1991): 110; and Robertson, “From Cult to Profession,” 89.
- ³⁸*Ibid.*
- ³⁹Burton J. Bledstein, *The Culture of Professionalism: The Middle Class and the Development of Higher Education in America* (New York: Norton, 1978) 80–87.
- ⁴⁰Pat Kirkham and Penny Sparke, “A Woman’s Place? Women Interior Designers, Part One, 1900–1950 in *Women Designers in the USA 1900–2000*, Ed. Pat Kirkham (New York: Yale University Press, 2000), 102 and Martha Crabill McLaugherty, “Household Art: Creating the Artistic Home, 1868–1893,” *Winterthur Portfolio*, 19 (Spring, 1983), 1–26.
- ⁴¹McLaugherty, “Household Art,” 1.
- ⁴²Levy, “Professional Art Schools,” 376; McLaugherty, “Household Art,” 1; and Dethier, “Early American Journals,”

38. McClaugherty notes that this happened in England in the 1840s as part of the Aesthetic and Arts and Crafts Movements.
- ⁴³Eventually improving taste would become part of the interior decorator's role; see McClelland, "Interior Decoration," 246–247.
- ⁴⁴"American Home Decoration," *American Art Illustrated* 1, no. 2 (November, 1886): 51 and McClaugherty, "Household Art," 1–2.
- ⁴⁵McNeil, "Designing Women," 633.
- ⁴⁶Hoganson, "Cosmopolitan Domesticity," 60–61, McClaugherty, "Household Art," 6 and 21; and Dethier, "Early American Journals," 37–38.
- ⁴⁷A writer in *Good Furniture* believed that the "unprecedented growth of the decorative trades" reflected "public demand for better furnished homes and public and semi-public buildings," "The Society of Interior Decorators of New York City," *Good Furniture* 10 (February 1918): 87.
- ⁴⁸According to McNeil in "Designing Women," 632, this happened in the late nineteenth century in England. See also Dethier, "Early American Journals," 38.
- ⁴⁹Wheeler, "Interior Decoration Part I," 559; McClelland, "Interior Decoration," 245; and McNeil, "Designing Women," 633. Some regarded decorators as nonprofessionals because they sold interior furnishings and finishes. See H. Van Buren Magonigle, "The Interdependence of Architecture and Interior Decoration," *Good Furniture* 10 (January 1918): 33–42.
- ⁵⁰The redefinition and expansion of the role of the decorator continued in the first decades of the twentieth century in response to economic issues, World War I, the Depression, technological changes, new materials and new markets, Dethier, "Early American Journals," 42.
- ⁵¹For example, "She Works in Trousers," *The Boston Daily Globe*, May 25, 1902, 46, described the work of Louise R. Twyman of Chicago as that of a fresco painter. Literature sometimes described decorators as needle workers, "The Woman's Hour: Fancy Work vs. Interior Decoration," *The Boston Daily Globe*, December 11, 1887, 19. And interior decoration was confused with industrial art, as in "A College Course in Industrial Art," *The American Magazine of Art* 7 (April 1916): 237.
- ⁵²Twiss, "What Is a Decorator?" *Good Furniture* 10 is one example.
- ⁵³Harold L. Wilensky, "The Professionalization of Everyone?" *American Journal of Sociology* 70 (September 1964): 142.
- ⁵⁴*Ibid.*
- ⁵⁵Wheeler, "Interior Decoration, Part I," 559 and Mary Linton Bookwalter, "Training for Interior Decorators: Number 1," *The Craftsman* 13 (December 1907): 340–343.
- ⁵⁶McClelland, "Interior Decorating," 246.
- ⁵⁷"A College Course in Industrial Art," 237.
- ⁵⁸McClelland, "Interior Decorating," 245.
- ⁵⁹One of the more scathing is found in "Decorator's Task Not Easy," *The Washington Post*, November 29, 1909, M9, ProQuest Historical Newspapers *The Washington Post* (1877–1992).
- ⁶⁰Wilensky, "Professionalization," 144. This process is helped by a professional organization but there was not yet one to advocate for training for decorators. The American Institute of Interior Decorators, forerunner of ASID and first national professional organization, began in 1931.
- ⁶¹*The American Art Annual (for the year 1930)*, Vol. 27 (Washington, DC: The American Federation of Arts, 1931), 315–392.
- ⁶²Wilensky, "Professionalization," 144–145.
- ⁶³"Decorator's Task Not Easy," M9.
- ⁶⁴Sara MacDougell, "How Girls Have Made Money II, Interior Decoration," *Boston Sunday Globe*, March 18, 1923, 41.
- ⁶⁵"Building a Mansion to Fit the Furniture," *New York Times*, March 27, 1904, SM1, ProQuest Historical Newspapers *The New York Times* (1851–2004) and C. Matlack Price, "Architect and Decorator: The Relations Between two Specialized Professions," *Good Furniture* 6 (June 1915): 553–555.
- ⁶⁶See, for example, Henry J. Davidson, "The Status of Architects and Decorators," *Good Furniture* 10 (March 1918): 170–173.
- ⁶⁷Margaret O. Goldsmith, "How Can I Become an Interior Decorator," *Woman's Home Companion* 51 (January 1924): 52.
- ⁶⁸Nutter rightly identifies the origins of interior design education as "diverse and eclectic," "Tracing the Paths," 13.
- ⁶⁹"Household Decoration," *Harper's Bazaar* 734 (November 1909): 25. American Periodicals Series Online, accessed November 5, 2013.
- ⁷⁰Susan Ward Hayes, "How to Educate One's Self for a House Decorator," *The Boston Daily Globe*, September 20, 1885, 13.
- ⁷¹Candace Wheeler, "Interior Decoration as a Profession for Women Part II," *The Outlook* 52 (April 20, 1895), 649.
- ⁷²MacDougell, "How Girls Have Made Money," 41 and "A Decorator Writes about the Field of Interior Decoration" *House Beautiful* 33 (March 1913): 124.
- ⁷³Emma Moffet Tyng, "Women's Chances as Bread Winners," *Ladies Home Journal* 3 (October 1891): 4, American Periodicals Series Online, accessed June 15, 2015.
- ⁷⁴Jean S. Jaeger, "Decorating Pleasant Work: Artist Learns It Easily," *Chicago Daily Tribune* February 10, 1907, E5, ProQuest Historical Newspapers *Chicago Tribune* (1849–1986), accessed September 19, 2015.
- ⁷⁵MacDougell, "How Girls have Made Money," 41.
- ⁷⁶"Women Making Their Way as Interior Decorators," *The Christian Science Monitor*, July 25, 1914, 12 and MacDougell, "How Girls Have Made Money," 41.

- ⁷⁷Hayes, "How to Educate One's Self," 13 and Bookwalter, "Training for Interior Decorators," 341–342.
- ⁷⁸MacDougell, "How Girls Have Made Money," 41.
- ⁷⁹Florence N. Levy, Ed. *American Art Annual* 13 (Washington DC: The American Federation of Arts, 1917), 109.
- ⁸⁰"Lectures and Conferences, 1913–1914," *Museum of Fine Arts Bulletin* 11 (October 1913): 50–51. Some museums, such as the Pennsylvania Museum of Art in Philadelphia, had their own schools of art.
- ⁸¹"The Pennsylvania Museum and School of Industrial Art Circular, Forty-Third Season, 1919–1920" (N.p., N.p.: 1920), 21. Retrieved February 20, 2014 from <https://archive.org/stream/schoolcatalog1920penn#page/n5/mode/2up>.
- ⁸²Marjorie F. Jones, "A History of the Parsons School of Design 1896–1966 (PhD dissertation, New York University, 1968), 128. Accessed March 10, 2014, ProQuest Dissertations and Theses.
- ⁸³Ella Flanders, "The Interior Decorator," in *Careers for Women*, Ed. Catherine Filene (New York: Houghton Mifflin, Co., 1920), 67.
- ⁸⁴Howard R. D. Gordon, *The History and Growth of Career and Technical Education in America*, 3rd ed. (Long Grove, IL: Waveland Press, 2008), 3.
- ⁸⁵Woods, *From Craft to Profession*, 53–54. Many well-known cabinetmakers and decorators, such as the Herter Brothers of New York, began their careers as apprentices. See, for example, Catherine Hoover Voorsanger, "From Bowery to Broadway: The Herter Brothers and the New York Furniture Trade," in *Herter Brothers: Furniture and Interiors for a Gilded Age*, Eds. Katherine S. Howe, et al. (Houston, TX: Museum of Fine Arts, 1994), 58–60.
- ⁸⁶Wheeler, "Interior Decoration, Part II," 649; "Household Decoration," *Harper's Bazaar* 734; and Willard, *Occupations for Women*, 255.
- ⁸⁷C. R. C. "The Changed Decorative Standards of To-day," *The Upholsterer and Interior Decorator*, LXVIII (July 15, 1922): 62.
- ⁸⁸"A Woman Decorator: Ida B. Cole," *The Chautauquan: A Weekly Newsmagazine*, April 25, 1914, 72. American Periodicals Online.
- ⁸⁹Bookwalter, "Training for Interior Decorators," 342; "Household Decoration," 734; and "Interior Decorating for Girls," 15. Note that only one of the universities discussed here taught business practices.
- ⁹⁰"Decorator's Task Not Easy," M9.
- ⁹¹William Coffin, "Art Education for House Furnishing," *Addresses and Proceedings of the Annual Meeting of the National Education Association* (Washington, D.C.: The National Education Association, 1916) 491.
- ⁹²Hayes, "How to Educate One's Self," 13; Robert Anderson Pope, "A Woman's Profession," *House and Garden* 11 (January 1907): 11–13; Nancy Barrows, "What a Girl Should Know Who Wants to Be a Decorator," *New York Times*, December 8, 1912, SM 16, ProQuest Historical Newspapers New York Times (1857–1922); "Household Decoration," 734; "Interior Decorating for Girls," 15; and Goldsmith, "How Can I Become," 52.
- ⁹³Arthur D. Efland, *A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts* (New York: Teachers College Press, Columbia University, 1990), 113, 73.
- ⁹⁴Efland, "A History of Art Education," 72.
- ⁹⁵"Kansas State Agricultural College Catalogue, Forty-Ninth Session, 1911–1912," (Manhattan, KS: The Kansas Industrialist) 136. Retrieved October 17, 2015 from <https://archive.org/details/Catalogue&score=638> and "The University of Oregon Catalogue 1926–1927," (Eugene, OR: Published by the University, June 1927), 125–126, Retrieved March 26, 2014 from <https://scholarsbank.uoregon.edu/xmlui/handle/1794/11276>
- ⁹⁶Wheeler, "Interior Decoration, Part I," 559; "Decorator's Task, M9; and "Women Making Their Way as Interior Decorators," *The Christian Science Monitor* 6 (July 25, 1914): 12.
- ⁹⁷Goldsmith, "How Can I Become," 52.
- ⁹⁸Opinions about the knowledge needed by decorators were diverse and appeared in all types of print media such as newspapers, articles, and vocational guidance books. See "Art Education," 25; Hayes, "How to Education One's Self," 13 and Willard, "Occupations for Women, 254–255.
- ⁹⁹Wheeler, "Interior Decoration, Part II," 649.
- ¹⁰⁰Nancy Barrows, "What a Girl Should Know Who Wants to be a Decorator," *The New York Times*, December 8, 1912, SM16 and "The Interdependence of Architecture and Interior Decoration," *Good Furniture* 10 (January 1918): 32. Home economics programs often required freehand drawing and perhaps a color or design course but did not require the extensive fine arts courses as in fine arts or architecture.
- ¹⁰¹The schools discussed here were found in primary resources and had information readily available for evaluation by the author. There were many more than included in this paper.
- ¹⁰²"Art Education," 192.
- ¹⁰³"Academies of Art," *The New York Times*, August 10, 1877, 4, ProQuest Historical Newspapers: *The New York Times (1851–2009)* and "Art Study in New York, Second Part," *The Decorator and Furnisher* 3 (March 1884): 215. Nutter says that many interior design programs came from art and design schools and the crafts taught in them link to interior design but does not give any examples. This is an area for further research. Nutter, "Tracing the Paths," 42–60.
- ¹⁰⁴The number of schools offering study in interior decoration rose from 4 in 1899 to 168 in 1930, according to the *American Art Annual*. Florence Levy, Ed. *The American Art Annual* 1 (New York, NY: The MacMillan Company, 1899), 91–199 and *American Art Annual* 27 (Washington, DC: American Federation of Arts, 1931), 315–392.
- ¹⁰⁵"A School for Women," *The New York Times*, September 25, 1883, 8, ProQuest Historical Newspapers: *The New York Times 1851–2006*.

- ¹⁰⁶“School of Industrial Art of the Pennsylvania Museum Circular, Nineteenth Season, 1895–1896” (N.p.: N.p., n.d), 12. Retrieved January 27, 2014 from <https://archive.org/details/schoolcatalog9697penn>.
- ¹⁰⁷“School of Industrial Art of the Pennsylvania Museum Circular, Twenty-Ninth Season, 1905–1906” (N.p.: N.p., n.d), 32. Retrieved January 27, 2014 from <https://archive.org/details/schoolcatalog190506penn>.
- ¹⁰⁸“The Pennsylvania Museum and School of Industrial Art; Circular School of Industrial Art, Forty-Third Season, 1919–1920” (N.p.: N.p., n.d), 21. Retrieved January 27, 2014 from <https://archive.org/details/schoolcatalog1920penn>.
- ¹⁰⁹“The Pennsylvania Museum’s School of Industrial Art, Circular the Art Department 1929–30” (N.p.: N.p., n.d), 37. Retrieved January 27, 2014 from <https://archive.org/details/schoolcatalog192930penn>.
- ¹¹⁰A critical difference between architecture and interior decoration is that university programs were begun by architects with specific goals intended to advance the profession, Woods, *From Craft to Profession*, 53–81. This does not appear to have been the case in interior decoration but should be further studied.
- ¹¹¹Magonigle, “The Interdependence of Architecture and Interior Decoration,” 34 and 35.
- ¹¹²Other academic homes were Schools or Departments of Engineering, Domestic Art, Domestic Science, Household Arts, and Applied Art. In art and design schools, interior decoration sometimes had its own department as at the New York School of Fine and Applied Arts beginning in 1907, according to Jones, *History of Parsons*, 126. Nutter identifies these as current locations for interior design programs, and postulates that professionalization eliminated most other means of training, Nutter, “Tracing the Paths,” 13.
- ¹¹³During this period, art and design schools did not award degrees; some offered certificates.
- ¹¹⁴Wilensky, “Professionalization,” 144. Several universities, such as Iowa State, had graduate programs in which one could study interior decoration. This is an area for further research.
- ¹¹⁵*Eighth Report of the Board of Trustees of the Illinois Industrial University* (Springfield, IL: D. W. Lusk), 67.
- ¹¹⁶This can be attributed to a lack of awareness and the fact that the programs did not necessarily provide focus on practice.
- ¹¹⁷Hazel T. Craig, *The History of Home Economics* (New York, NY: Practical Home Economics, 1945), 5–6, and Beverly Bartow, “Isabel Bevier at the University of Illinois and the Home Economics Movement,” *Journal of the Illinois State Historical Society* (August 1979): 22–23.
- ¹¹⁸Dohr and Forbess, “Art and Design,” 106 and 111. Nutter, “Tracing the Paths,” 62–71, provides a discussion of home economics education but does not look at any examples.
- ¹¹⁹Forty-First Annual Catalog of the Officers, Students, and Graduates of Kansas State Agricultural College, Manhattan Kansas, 1903–1904 (Topeka, KS: State Printing Office, 1904), 37. Retrieved October 17, 2015 from https://archive.org/details/AnnualCatalogueOfTheOfficersStudentsAndGraduatesOfTheKansasState_207.
- ¹²⁰Kansas State Agricultural College Catalogue, Forty-Ninth Session, 1911–1912 (Manhattan, KS: The Kansas Industrialist, 1912), 136–142, 175–176. Retrieved October 17, 2015 from https://archive.org/details/Catalogue_638.
- ¹²¹Kansas State Agricultural College Bulletin Catalogue, Fifty-Sixth Session, 1918–1919 (Manhattan, KS: Kansas State Agricultural College, 1919), 188. Retrieved October 17, 2015 from https://archive.org/details/Catalogue_116.
- ¹²²Kansas State Agricultural College Bulletin Catalogue, Fifty-Seventh Session, 1919–1920 (Manhattan, KS: Kansas State Agricultural College, 1920), 190. Retrieved October 18, 2015 from <https://archive.org/details/annualcatalogue1921kans>.
- ¹²³Kansas State Agricultural College Bulletin, Sixty-Seventh Session, 1929–1930 (Manhattan, KS: Kansas State Agricultural College, 1930), 262, 267–269. <https://archive.org/details/annualcatalogue1921kansOctober18,2015fromhttps://archive.org/details/catalogue67192930kans>.
- ¹²⁴Today, Kansas State offers interior design in the College of Human Ecology and a first- and postprofessional masters in interior architecture and product design in the College of Architecture, Planning, and Design. Both first professional programs are CIDA accredited.
- ¹²⁵Dohr and Forbess, “Art and Design,” 104.
- ¹²⁶*Ibid.*, 111.
- ¹²⁷“University of Pennsylvania Catalogue, 1892–1893” (Philadelphia, PA: Printed for the University, 1893), 87. Retrieved March 2, 2014 from http://www.archives.upenn.edu/primdocs/upl/upl1/upl1_1892_93.pdf.
- ¹²⁸According to Benson and Friedmann, the design philosophy of the Ecole des Beaux Arts strongly influenced many design curriculums at this time, Benson and Friedmann, “Something Old” 12.
- ¹²⁹In 2016, the University of Oregon offers a Bachelor in Interior Architecture (B IARCH) and a Master of Interior Architecture (M IARCH). Both are CIDA accredited.
- ¹³⁰Today the university offers a BS, MA, MS, and PhD in interior design in the College of Design. The BS is CIDA accredited.
- ¹³¹Kansas State Agricultural College Bulletin, 1918–1919, 141 and Kansas State Agricultural College Bulletin Catalogue, Sixty-Second Session, 1924–1925 (Topeka, KS: Kansas State Printing Plant, 1925), 163 and 164. Retrieved October 18, 2015 from https://archive.org/details/Catalogue_722.
- ¹³²*Ibid.*, 162.
- ¹³³*Ibid.*, 164. The program lacked textiles, materials, and furniture history.
- ¹³⁴Some have identified these “architect-designers” as a second branch of interior decoration along with the decorator as furnisher or assembler, beginning in 1930. See Caren

- Samter Martin, "Professionalization: Architecture, Interior Decoration and Interior Design as Defined by Abbott," (Dissertation, University of Minnesota, 1988), 155, 164.
- ¹³⁵Newton A. Wells, "A New Course in Architectural Decoration at the University of Illinois," *The Architectural Annual* (Washington, DC: The Architectural League of America, 1907) 183. The university no longer has this program. Some art schools also offered decorative design, which may have included the design of interior finishes, such as wallpapers, or elements, such as furniture. These decorative design programs, like self-education and study of fine arts, also lacked the complete knowledge needed by interior decorators as pointed out by Benson and Friedmann, "Something Old," 12.
- ¹³⁶University of Michigan Catalogue, 1926–1927" (Ann Arbor, MI: Published by the University, 1927), 502, Retrieved June 23, 2015 from <http://quod.lib.umich.edu/m/moa/AAF1187.1927.001/?cite1=university+of+michigan;cite1restrict=author;rgn=title;view=image;q1=General+Register>.
- ¹³⁷*ibid.*, 508. Interior Design is not offered at the university.
- ¹³⁸Catalog, University of Washington for 1925–1926, Announcements for 1926–1927" (Seattle, WA: University of Washington Press, 1926), 149; Retrieved February 15, 2015 from <http://www.washington.edu/students/gencat/archive/GenCat1925-27v1.pdf>.
- ¹³⁹Catalog, University of Washington for 1920–1921, Announcements for 1921–1922" (Seattle, WA: University of Washington Press, 1921), 129, Retrieved February 15, 2015 from <http://www.washington.edu/students/gencat/archive/GenCat1920-22v1.pdf>. Courses related to the home were offered as early as 1908 in home economics in the College of Arts and Sciences, "Catalogue for 1906–1907 and Announcements for 1907–1908 of the University of Washington" (Olympia, WA: C. W. Gorham, Public Printer, 1907), 95, Retrieved February 15, 2015 from <http://www.washington.edu/students/gencat/archive/GenCat1906-08v1.pdf>
- ¹⁴⁰Annual Catalog of the University of Washington for 1928" (Seattle, WA: University of Washington Press, July 1928) 172. Retrieved February 15, 2015 from <http://www.washington.edu/students/gencat/archive/GenCat1928-29v1.pdf>.
- ¹⁴¹Annual Catalog of the University of Washington for 1928" (Seattle, WA: University of Washington Press, July 1928), 173. Retrieved February 15, 2015 from <http://www.washington.edu/students/gencat/archive/GenCat1928-29v1.pdf>. The university no longer offers interior design.
- ¹⁴²University of Oklahoma Bulletin, "General Catalog, 1918–1919" (Norman, OK: The University of Oklahoma, n.d.), 32 and 147. However, the 1915 catalog noted that both a certificate and a BFA in Domestic Art were offered. University of Oklahoma Bulletin, "General Catalog, 1914–1915" (Norman, OK: The University of Oklahoma, n.d.), 189 and 194.
- ¹⁴³University of Oklahoma Bulletin, "General Catalog, 1921–1922" (Norman, OK: The University of Oklahoma, 1922), 116. Today, the university offers a Bachelor of Interior Design in the College of Architecture. It is CIDA accredited.
- ¹⁴⁴"To Train Decorators," *The New York Times*, June 15, 1916, 22, ProQuest Historical Newspapers: The New York Times, accessed March 16, 2011.
- ¹⁴⁵Gaw, "Fine Arts in the State Teachers Colleges," 365. Gaw studied catalogs of 103 teachers' colleges in 33 states. Interior decoration ranked 8 of 13 types of courses that she found.
- ¹⁴⁶"To Train Decorators," 22.
- ¹⁴⁷William Sloane Coffin, "Art in Trades," *Art and Progress*, 6 (December 1914): 60–61.
- ¹⁴⁸"Display Ad 6," *The New York Times*, October 18, 1905, 6, ProQuest Historical Newspapers: The New York Times (1851–2009).
- ¹⁴⁹Coffin, "Art in Trades," 60, 62.
- ¹⁵⁰"Interior Decoration and How to Learn It," *Arts and Decoration Home Study Course in Interior Decoration* (New York: Arts and Decoration, 1922), 11.
- ¹⁵¹F. Michael Perko, S. J., "Alternative Forms of Education," in *Encyclopedia of American Social History*, Vol. 3, Eds. Mary Kupiec Cayton, Elliott J. Gorn, and Peter W. Williams (New York, NY: Charles Scribner's Sons, 1993), 2511. In contrast, Wood says that builders' guides evolved into home study courses, a common means of obtaining architectural education, *From Craft to Profession*, 57–58.
- ¹⁵²Isabel Bevier, "The House: Its Plan, Decoration and Care," *The Library of Home Economics: A Complete Home Study Course*, Vol. I (Chicago American School of Home Economics, 1907) and Dohr and Forbess, "Art and Design," 106.
- ¹⁵³*Education for the Home Part III*, 94–95. The University of Wisconsin offered correspondence study in house decoration in 1907–1908; "Bulletin of the University of Wisconsin Madison, Department of Home Economics, 1907–1908" (Madison, WI: University of Wisconsin, August 1907), 5.
- ¹⁵⁴According to the New York School of Interior Design website, Whiton got the idea for a correspondence course during a slowdown in the building industry. The course proved popular and the demand inspired him to create a school 1916. Retrieved January 15, 2015 from <http://www.nysid.edu/about/history>. One could also study architecture by correspondence, Woods, *From Craft to Profession*, 53–81.
- ¹⁵⁵"These Schools Are Recommended by Harper's Bazar," *Harper's Bazar* (October 1922): 35.
- ¹⁵⁶Woods, *From Craft to Profession*, 53–81.
- ¹⁵⁷Nutter, "Tracing the Paths," 13.
- ¹⁵⁸See, for example, "Decorator's Task Is Not Easy," M9 and H. Van Buren Magonigle, FAIA and C. Victor Twiss, Decorator, "Two Communications Bearing on the Relations of Architects

and Decorators to Interior Decoration and Furnishing," *Good Furniture* 19 (September 1917): 156–159.

¹⁵⁹Nutter, "Tracing the Paths," 75 and 86–92.

¹⁶⁰White and Dickson, "On the Table," 410–415; Carl White, "What's in a Name," x–xvii; and Caren S. Martin, "Rebuttal of the Report by the Institute for Justice Entitled *Designing*

Cartels: How Industry Insiders Cut Out Competition," *Journal of Interior Design* 22 (May 2008) 1–49. These are only a few of the related articles and discussions.

¹⁶¹"A College Course in Industrial Art," 237 and Nutter, "Tracing the Paths." 50.

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