

AN ART CENTER FOR WELLESLEY COLLEGE
THESIS REPORT FOR DEGREE OF MASTER IN ARCHITECTURE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
MAY 12, 1950

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The Graduate House
Cambridge 39, Massachusetts
May 12, 1950

Prof. L. B. Anderson
Head of Department of Architecture
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Cambridge 39, Massachusetts

Dear Prof. Anderson:

As partial fulfillment of the requirements
for the degree of Master in Architecture, I submit
this thesis entitled "An Art Center for Wellesley
College."

Respectfully yours,

/
Richard C. Reece

ACKNOWLEDGMENT, with appreciation, is given to
the following groups:

Faculty and staff members:

School of Architecture and Planning,
Massachusetts Institute of Technology

Art Department, Wellesley College

Administration, Wellesley College

School of Architecture,
Harvard University

Art Department, Vassar College

Staff members:

Fogg Museum, Cambridge

Metropolitan Museum, New York City

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FOREWORD

The present art building at Wellesley College is inadequate and unsuitable for the teaching of art in its various forms. The College proposes to build a new art center on nearly the same site as the old, a decision agreeably in accordance with the choice of a professional site selector. The south side of Norumbega Hill, with its view to Lake Waban, provides a location combining amenity and a well-functioning relationship with respect to other buildings on the hill.

What kind of building will best fulfill the needs of the art department? An answer favorable to students, professors, trustees and architects is "the best possible building of our time." While this seems a common objective, definitions of "best" vary among these groups.

A major effort of this report is to reconcile these feelings. Since the architect is both servant and leader, it falls to him to resolve and mold all points of view. A truly successful solution assures, in the end, satisfaction to all; the various points of view as to what constitutes the "best" are seen to neatly coincide.

Fig. 1: This is Wellesley



ABOUT WELLESLEY:
THE PREPARATION AND THE PRODUCT

Wellesley College, in Wellesley, Massachusetts, is one of the most important colleges for women in the United States. It was founded by a wealthy Boston lawyer named Henry Fowle Durant, who contributed \$1,000,000 for the training of future teachers and "the glory of God."

Although successive generations of girls have unpacked for seventy-five years, Wellesley is not the oldest of United States colleges for women. Mount Holyoke (1837) and Vassar (1865) got started sooner. Smith (enrollment 2,300) is bigger. But Wellesley (enrollment 1,700) has maintained its place among the top woman's colleges in the country - like the others, dedicated to their founders' conviction that a woman had just as much right as a man to a first-class education, and that it was worth starting a new college to give her one.

Over the years the best of them had taken on traits of their own: from high-brow Bryn Mawr, geared to the scholar's mind, and citified Barnard and Radcliffe, which share, respectively, the faculties of

Columbia and Harvard, to the middle-of-the-roaders such as Wellesley, Smith, Vassar, Mt. Holyoke, to progressive Bennington, with its free-for-all curriculum, and newcomer Sarah Lawrence (founded 1926), which tailors each student's schedule to fit the student and studies the past by starting from the present.

The woman's colleges had long ago made good their demand for equal education. This year, with some 700,000 girls enrolled in United States colleges (nine-tenths of them in state and private co-educational schools), they were content to pick and choose, from long lists of applicants, the relatively few they could admit. To parents who could afford it, the academic and social prestige of a school such as Wellesley was worth the cost (\$1,600 a year for tuition and dormitory fees alone).

After one hundred years of women's education, one question still unsettled is: Education for what? A man can expect to use his college education in any kind of breadwinning, from banking to bauxite mining. So can a woman - if she goes for a career. But even though she may work for a while after graduation, the

average college girl winds up a housewife with children. She finds that the real openings are for good cooks and mothers.

At that point, report the experts, a lot of B.A.'s begin to feel frustrated. Their French goes into the frying pan, their botany into the Bendix. Says Anthropologist Margaret Mead: "Women who used to pride themselves on their ability to talk find . . . that their words clot on their tongues."

Critics like Columbia University's Jacques Barzun blame such frustrations on the fact that when the women's colleges were started they were modeled after the men's. With a few exceptions (e.g., the charm course at Stephens, home-economics courses here and there), their courses have paralleled the curricula of men's colleges ever since. The result, says President Lynn White Jr. of California's Mills College (for women), is that "women are educated to be successful men. Then they must start all over again and learn to be successful women."

Wellesley, which above all believes in being well-balanced, is inclined to approach such dilemmas calmly. Its own three-quarter-century is a record of changing

United States ideas about what a well-brought-up young girl should know, and how to go about teaching it.

What is Wellesley doing about all its future housewives and the dire prospect, if the critics of women's education are to be believed, of future frustration? To the critics, President Clapp's answer might seem to be "nothing." She sees no reason why education should be particularly different for men and women: "They have the same functions as citizens, the same functions as members of a community, the same functions as voters and volunteers." When Harvard was reforming its curriculum, Wellesley did the same, tightened course requirements to give freshmen and sophomores a broader general education. After two years, the girls pick their major. If they want, they can take a dose of child psychology and attend lectures on the problems of marriage. But most girls seem to want something more. As Junior Callie Huger puts it: "I want to broaden my mind, not just my husband's stomach."

To Margaret Clapp, college students' minds, male or female, are broadened by the same studies. With a

good general college course, a girl can go on and do as she pleases - study medicine, swim the English Channel, or take up the housewife's career and serve it well. Woman's place, thinks Margaret Clapp, is anywhere.¹

Wellesley, in this first year of President Margaret Clapp's reign, has a faculty of 130 single women, 28 married women, and 53 men. Their charge, the average Wellesley girl, weighs about 127 lbs. and stands about 5 ft. 5 in. Almost half (46%) of her classmates come from public high schools; one out of four is on a full- or part-time scholarship. Founder Durant had always insisted that "a calico girl is worth two velvet girls." Students have a choice of more than 500 courses in 40 fields. There are approximately 75 graduate students enrolled at Wellesley each year.

1 "Education," Time, Vol. LIV, No. 15, October 15, 1949.

The 75th Anniversary Fund

President Clapp is in for raising money.

(Wellesley is after \$7,500,000, Barnard \$5,000,000, Smith \$7,000,000.) She will find little comfort in the fact that all her fund-raisers are women. What United States women need, former President Horton had found, is a "psychological catching-up" about money. "They are too used to writing out household checks - for \$10 or \$20. The trouble is that you can't run a college on household checks."

Other presidents have found that the nation's alumnae could better use a whole re-education in the matter. To Lynn White, of Mills, the big obstacle was that women outlive their husbands. Then they give away their money to their husband's alma maters. "I go around the country advising women to pre-decease their husbands," says Mill's president. "We'd do better."

Wellesley's 75th Anniversary Campaign began in the fall of 1947.² Funds are required for additional

2 THE 75th ANNIVERSARY FUND

The Most Urgent Needs of Wellesley College	
Faculty salaries and research funds	\$2,000,000
Student scholarships	2,000,000
A dormitory to enable all students to	
live on campus	1,500,000
A new library	2,000,000
	<u>\$7,500,000</u>
Other Vital Needs	
A music building	An art building

scholarships, increased faculty salaries, and faculty research. A dormitory must be built to permit all students to be housed on campus. A new library must be erected to meet the needs of present-day educational methods.

With the aid of its friends, these needs of Wellesley will be met by the 75th Anniversary Fund of \$7,500,000. The date set for the total goal is June 1950, the 75th Anniversary of Wellesley College.

Funds for the new art building are not included in the \$7,500,000. The need for this building is brought to the attention of fund workers at this time, however, as plans for it are dependent upon the construction of a new library.

Aside from an already-raised \$350,000, future art-building hopes rely chiefly on private donations for construction capital.

THE GROWTH OF THE COLLEGE

Founder Durant believed that proper physical resources would be of great value in expressing and realizing the educational advantages to be offered at Wellesley, and he had provided them with care and vigor. In the arrangement of the grounds and the plans for the building, he emphasized constantly his desire that beauty should surround the students, but he insisted also upon comfort and utility.

As Mary Barnett Burke has written in the Wellesley Alumnae Magazine: "The long hours with the architects, the painstaking study which he and Mrs. Durant made of other colleges, resulted in a harmonious whole, adapted to its ideals and to its practical purposes. Dedication to high endeavor did not preclude attention to working details: one is touched at the thought of Mrs. Durant's climbing hundreds of stairs before she decided upon the least fatiguing height; sitting in countless chairs in order that the proper choice of backs might assure restful attention during study hours."

On August 18, 1871, with a simple ceremony in the presence of the workmen, the cornerstone to College Hall, Wellesley's first building, was laid by Mrs.

Durant. In it was deposited a bible with the inscription:

"This building is humbly dedicated to our Heavenly Father, with the hope and prayer that He may always be first in everything in this institution; that His word may be faithfully taught here; and that He will use it as a means of leading precious souls to the Lord Jesus Christ. 'Except the Lord build the house, they labor in vain who build it.'"

The best of seasoned wood went into the interior construction. The workmanship was of the finest. Mr. Durant, on the job in all kinds of weather during the four years of work, made good his declaration: "I shall be there every day. It will be built right." It contained 350 rooms for students and teachers; 16 recitation rooms; lecture rooms and laboratories for chemistry, physics, botany and geology; several music practice rooms; a gymnasium and an infirmary; a chapel seating 750 people and a library termed by a contemporary writer "the gem of the building," - all this in addition to the dining room and kitchen, laundry, meeting rooms for faculty and students, coat rooms and offices.

In spite of its great size, College Hall was homelike. The students' rooms were carpeted and furnished with simple luxury. The public rooms were decorated in the best taste of the day, with fine rugs, furniture and pictures. Sun poured in through the many windows, carefully planned to frame the loveliest vistas of lake and meadow. At the heart of the building, where the main corridors crossed, was the Center, a glass-roofed inner court. Marble paved its floor and formed the shallow basin where palms and ferns grew. Ten granite pillars surrounded it, supporting the graceful arches under the floor above. Its height was graced by the beautifully carved balustrades of the upper floors. Large statues stood in its alcoves. It is little wonder that letters and magazine articles of the day, describing Wellesley College, contain the same note of excited wonder with which visitors in England spoke of the Crystal Palace.

In 1880 work was begun on Stone Hall, a large red brick dormitory, in a Victorian version of chateau architecture, on a lakeside hilltop some distance from College Hall. Music Hall was also built that same year, near Stone, and of the same architecture. This

odd, turreted building still houses, although inadequately, the practice rooms of the college today.

As more living space was needed, a group of frame "cottage" dormitories was built. These were of various forms of not very distinguished domestic architecture. One of these was Norumbega, "small enough, so that the more sensitive of our young ladies might have a quiet dwelling."

In 1889, another building (and still another form of architecture) appeared on Norumbega Hill, the Farnsworth Art Museum, of grey stone in classical design. In 1897, a group of alumnae feared that untoward expansion would destroy what they held dear - so they banded together in a Committee to Protect the Aesthetic Beauty of the College Grounds and Buildings, determined that the beauty of the new buildings should not encroach upon the beauty of Longfellow Pond or Rhododendron Hollow.

Then, at the turn of the century, came "the period of expansion: the number of students doubled; building after building was added." The need of an over-all plan for future buildings was recognized and set into action. Frederick Law Olmstead was asked to prepare a plan for

Fig. 2: Tree-Day Exercises.
Norumbega Cottage, left;
Farnsworth Art Museum, center.

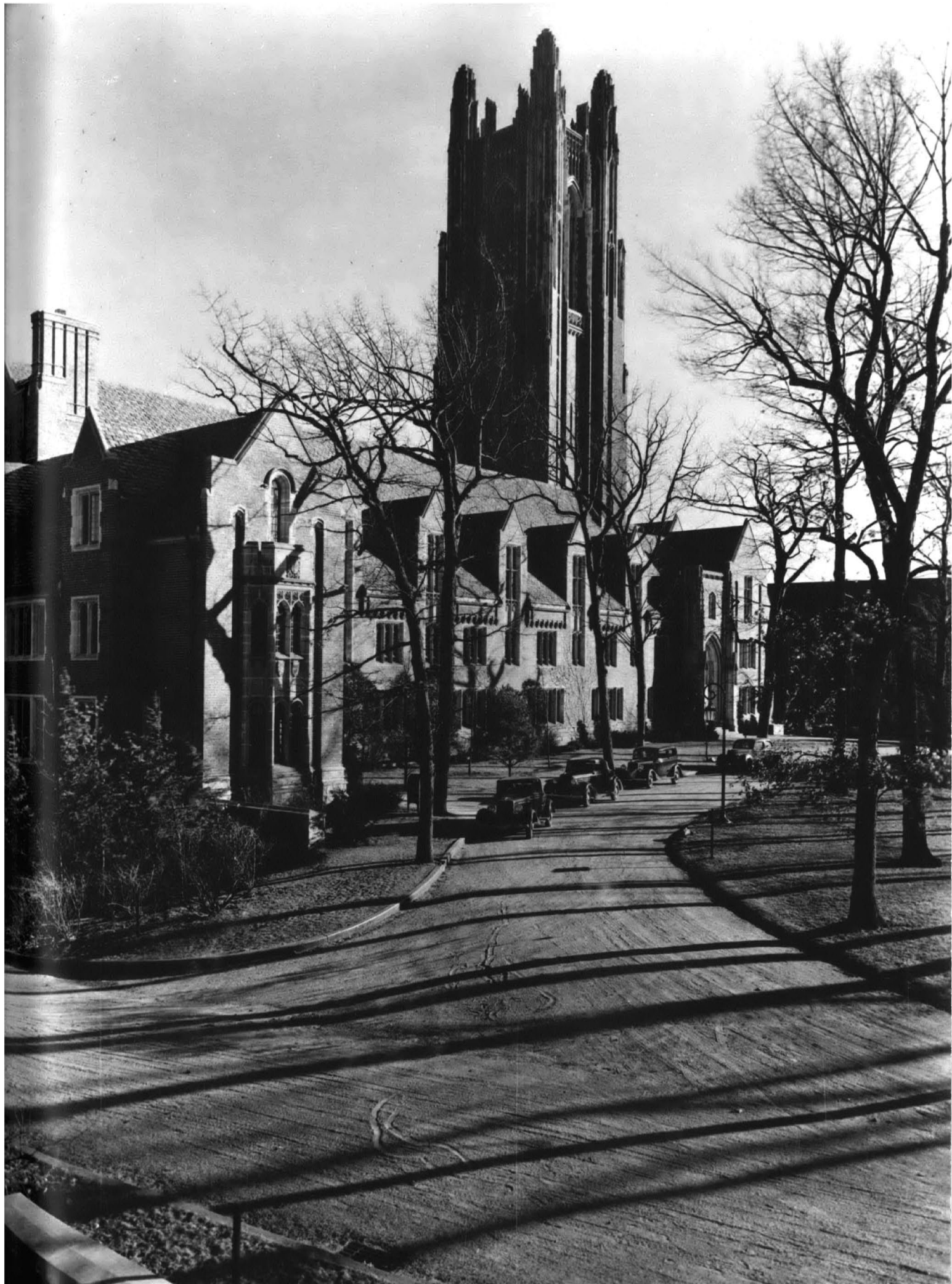


unified architecture, and systematic landscaping of the grounds began. In all later work done upon the grounds, every effort has been made to preserve its early natural charm.

On March 17, 1914, in four raging hours, a great physical disaster beset Wellesley - fire! College Hall was in ruin. Under the new plans of Cram & Ferguson, it was decided that never in the future would living quarters be combined with offices, classrooms and laboratories as they had been in College Hall.

Norumbega Hill was chosen as the site for the new group of collegiate Gothic academic and administrative buildings. In the autumn of 1919 classes proudly assembled in Founders Hall, built beside the Art Building on the only Norumbega Hill space not then occupied. By 1930 the Tower Court dormitories had been completed; a botany laboratory had been built near the Observatory; Alumnae Hall was added as the center of dramatics; Sage Hall arose to contain zoology and botany, and Green Hall, with its tower and carillon, was completed in 1931. Under Mildred McAfee Horton's reign, Wellesley got its Recreation Building, with its

Fig. 3: Green Hall, with its tower
and carillon.



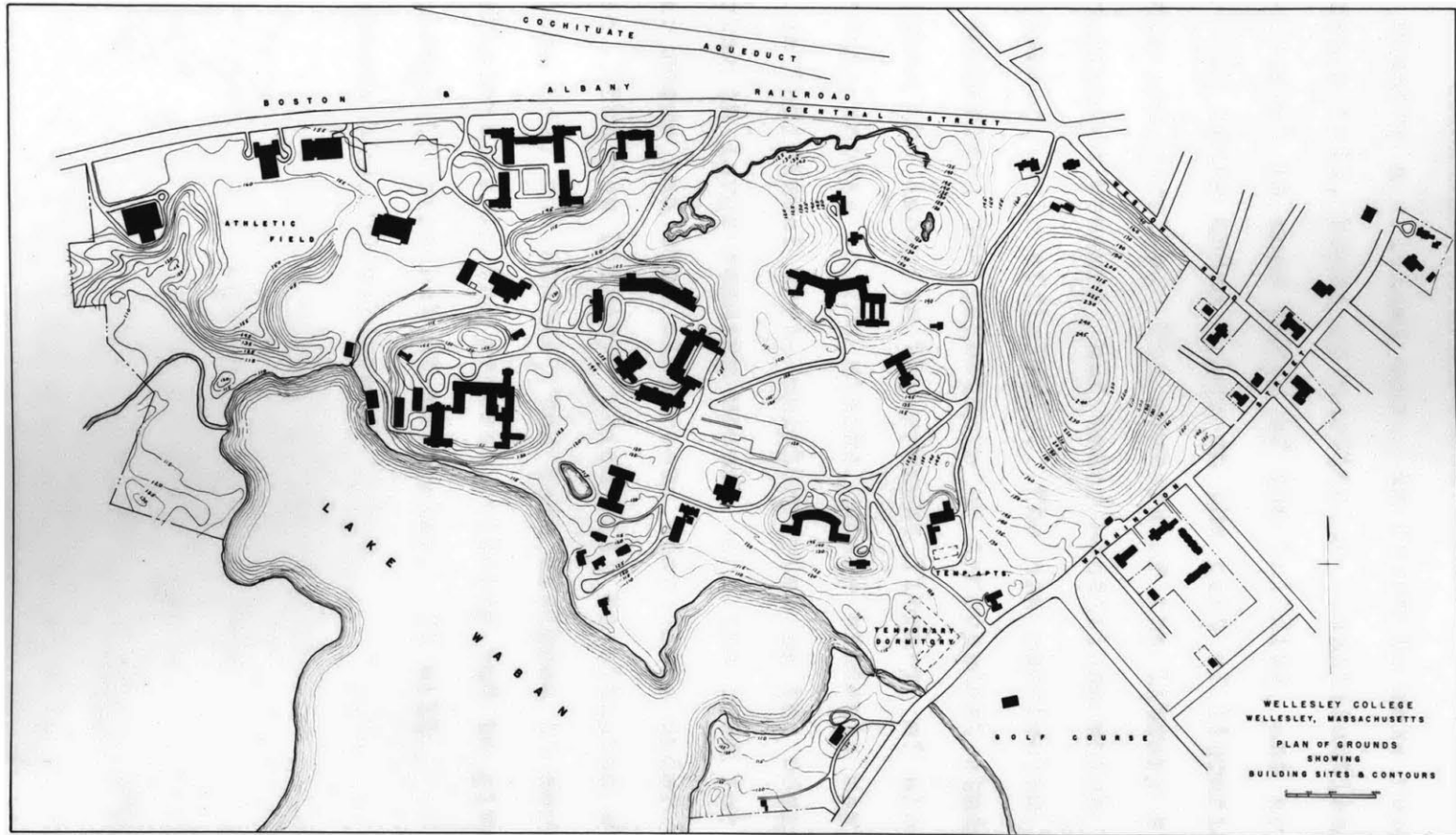
long-desired swimming pool. But Mrs. Horton noted: "I find a college so vigorous that its magnificent equipment can never be adequate."

The College has expanded from one building in 1875 to 49 today. The present buildings, the majority of which have been erected since the College fire, and endowment funds, were all made possible through the generosity of friends of the College.

Now Wellesley is building again. New dormitories will make it possible for all undergraduates to live on the campus.

Nowhere is Wellesley's repeated outgrowing of her physical facilities better illustrated than in the history of the Library. By 1897, the College Hall library was inadequate. The new library, built in 1909, had to be enlarged in 1916. Now, after twenty-four years, even the imagination and ingenuity of a devoted staff cannot make it adaptable to present needs. Wellesley's collection now numbers more than 261,000 volumes. The Library subscribes to more than a thousand American and foreign magazines and newspapers. In spite of carrying many books to storage and disposing of others believed to be no longer useful, the problem of

Fig. 4: Plan of grounds,
Wellesley College.



space remains a critical one. In order to make room for them at all, books of particular classifications are scattered in many parts of the building, and are found only after undue labor on the part of librarians, students and faculty. The members of the library staff have performed wonders, but under conditions which sadly hamper their efficiency. The new curriculum, which emphasizes the importance of independent study, highlights the lack, in the present library, of alcoves, with ready access to the stacks, where students may carry on individual work, uninterrupted by the coming and going in large reading rooms; and the need for seminar rooms and some classrooms near books under discussion. The new Library, which will be situated where Norumbega Hall now stands, has been designed to correct the deficiencies in the present building and to give new impetus to research at Wellesley. It will accommodate 500,000 volumes.

The Present Art Building

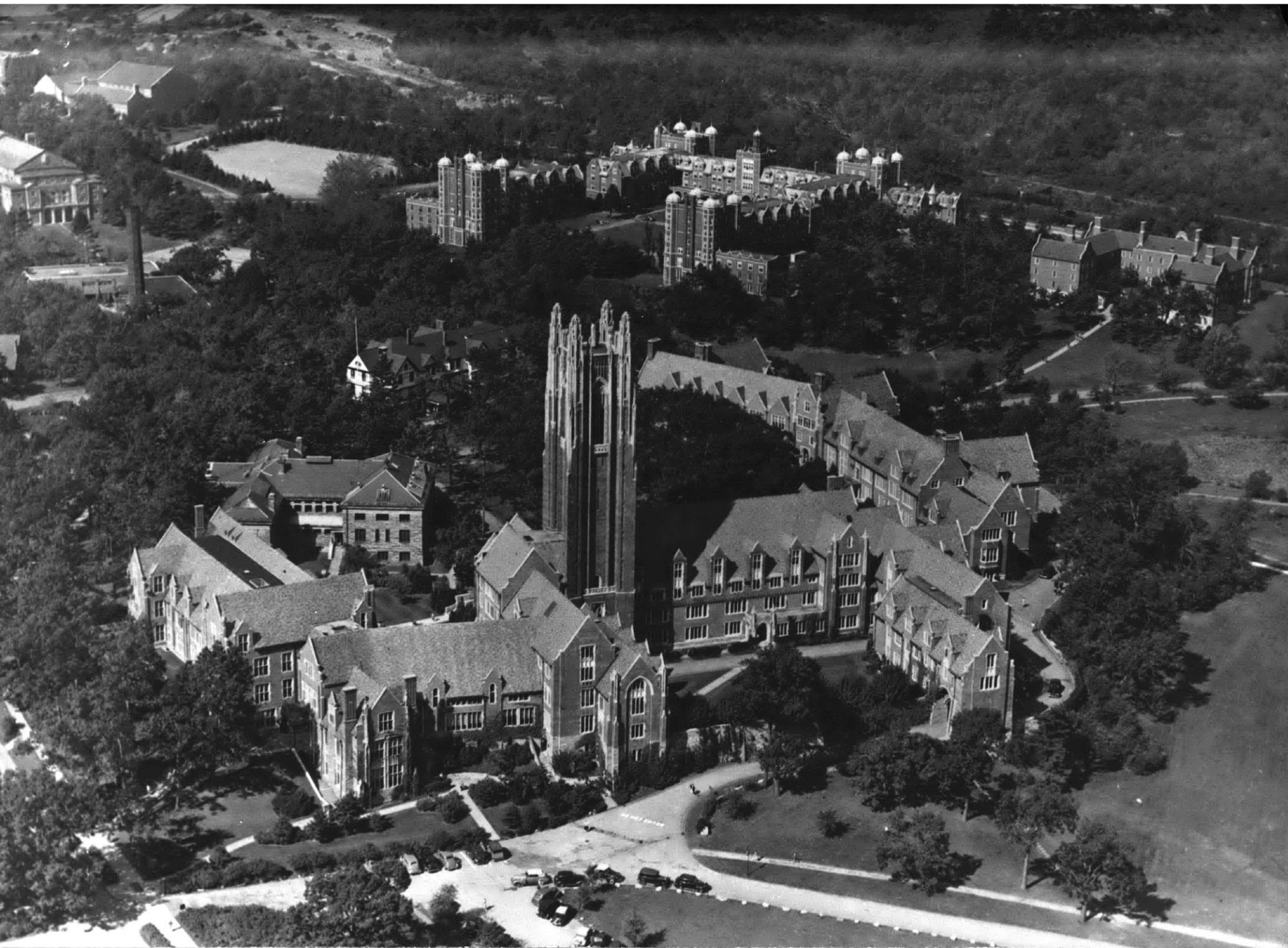
The Art Department has seriously outgrown its quarters. The building, having served the department since 1889, has been modified many times to make provisions for expanding activities. Classrooms are over-crowded. By 1946, 442 students were taking art courses in a building whose facilities would have been taxed by half that number. Considerable ingenuity has been exercised in finding means of using literally every foot of space in the building. Most of the laboratory and studio work must be conducted in the basement, with the double handicap of artificial lighting and poor ventilation.

The department library numbers more than 10,536 books, and there is a collection of 18,626 lantern slides and 32,586 photographs at the disposal of the students. But there is not safe or suitable room for the valuable loan collections nor for the books, photographs or slides, which, as vital study material, should be readily available at all times.

Reasons for a New Art Building, then:

- 1) Congested conditions are a hindrance to proper study methods in the department. Classrooms are over-crowded, and it has been necessary to convert storage

Fig. 5: Academic grouping
atop Norumbega Hill.



space in the basement into small classrooms and study rooms.

2) Lack of space makes it necessary for most of the laboratory and studio work to be conducted under artificial lights in the basement of the building. Poor ventilation adds to the discomforts of working there.

3) The need for classrooms has encroached upon the gallery space of the building. There is need for a suitable and safe place for the valuable loan exhibitions which enrich the study of art.

4) There are inadequate quarters for the collection of books, photographs, and slides which are a vital part of the study material and must be readily available at all times.

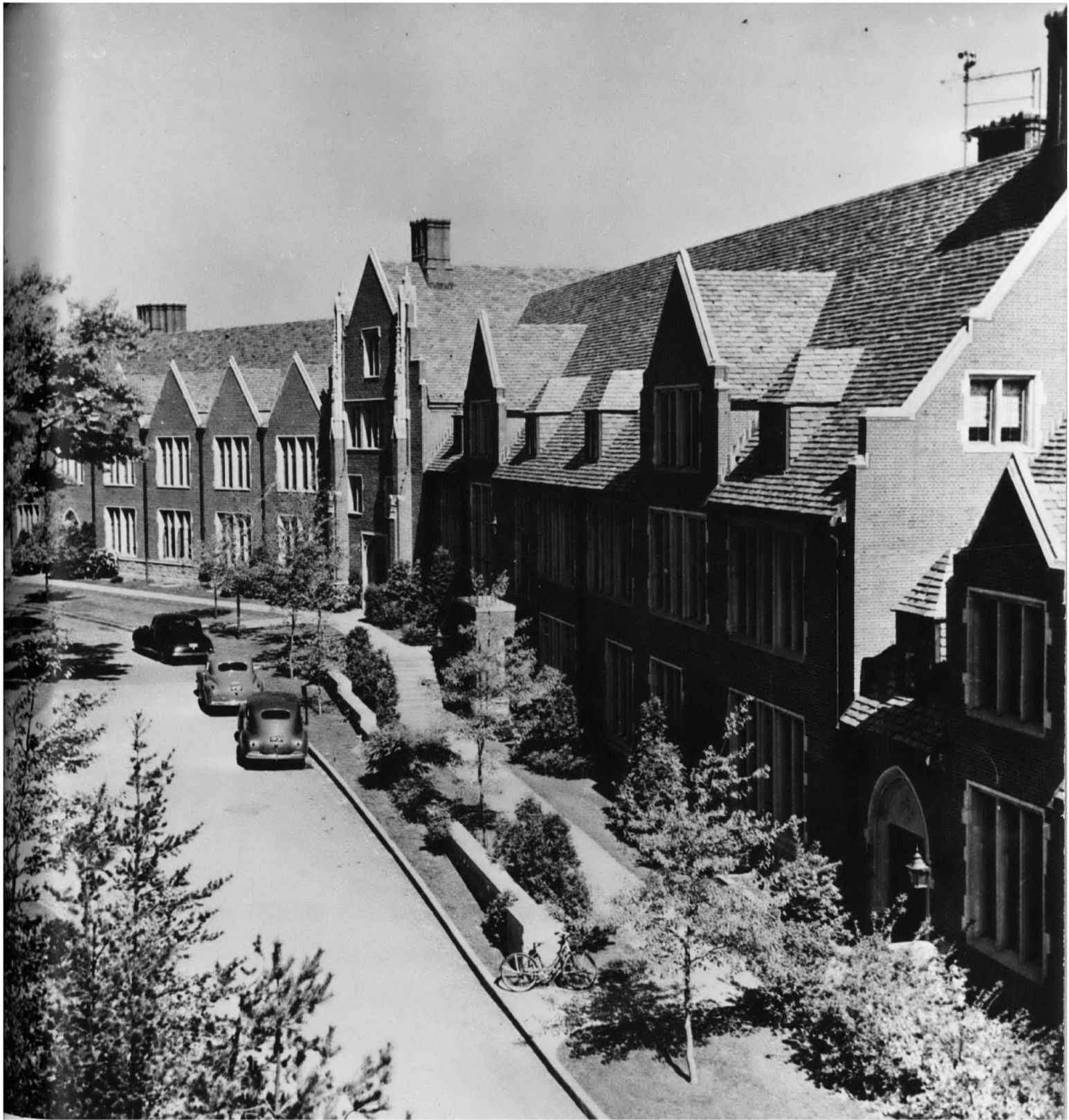
If Louis Sullivan were to visit the present art building, one might expect him to exclaim, as he did of "A Roman Temple":³ "Here you have erudition, in all its fluttering iridescence, sipping the sweets of the past."

The erection of the library and the art center will provide efficiency, not only in the individual units, but by concentration of so much of the academic and administrative work in one area of the campus. And by their

³ Sullivan, Louis H., Kindergarten Chats, Revised 1918, Wittenborn, Schultz, Inc., 1947, p. 35.

completion, still other problems will be solved. The present library is suited to remodeling as a new building for the Music Department, which is now handicapped by crowded classrooms and the lack of sound-proof practice and listening rooms. Then, Music and Billings Halls can be easily adapted for use as a student building, to provide headquarters for the student organizations and publications. This, in turn, will free space in Green Hall for additional faculty offices and conference rooms.

Fig. 6: Pendleton Hall,
chemistry building.



ART EDUCATION

Art is a field of interest common to everyone, as beauty is a basic requirement for civilized life. Art reflects the thinking and culture of its time. At the college level, the study and appreciation of art is a vital component of an active liberal arts program. A knowledge of art of the past critically heightens ones understanding of the contemporary approach to art; in point of fact, a historical evaluation is necessary before the current idiom can be adequately interpreted.

But Walter Gropius warns that "appreciation" and "information" are not enough; the student should take part in the processes and techniques of making things. Gropius points out, "It is characteristic of the current trend that most influential educational plans treat the visual arts rather casually - not as disciplines belonging to the inner core of education. These educational methods are reflected in the general indolence of people toward art and architecture. The student emerges from school filled with historical knowledge, but he has rarely tried his own ingenuity in art and in attempting to give form to his own conceptions

By the time he has grown up, he has developed fixed ideas of what art and architecture are, and he has ceased to think of them as something to be shaped by himself.

What we need is a new code of visual values. So long as we flounder about in a limitless welter of borrowed artistic expression, we shall not succeed in giving form and substance to our own culture, for this implies selective choice of those artistic means which best express the ideas and spiritual directions of our time."

The impact of environment on persons during college years is certainly decisive. If the college is to be the cultural breeding ground for the coming generation, its attitude should be creative, not imitative. Stimulative environment is just as important to free the student's creative talent as vigorous teaching.

Members of the Art Department

Professor: Bernard Chapman Heyl, M.F.A.
Chairman

Associate Professors: Agnes Anne Abbot
John McAndrew, M. Arch.
Director of Art Museum
Sydney Joseph Freedberg, Ph.D.

Assistant Professors: Elizabeth Holmes Frisch
Teresa Grace Frisch, Ph.D.
Diether Thimme

Instructors: Arnold Geissbuhler⁴
Natalie Elizabeth Park
Hyman Bloom

Lecturer:

The staff setup is flexible. Faculty members take turns acting as Head of the Department. There may be several part-time members or assistants during the course of the semester. The staff is more likely to get larger than smaller. Neophyte assistants are known as "slaves": they help out in various ways until the time comes when they may take sections.

4 Appointed for the first semester only.

5 Appointed for the second semester only.

The Curriculum⁶

The curriculum has been planned to assure for the student the acquisition of certain skills which are of general use; to secure for her a broad foundation of liberal study by acquainting her with methods of work and ways of thinking in several representative fields of knowledge; and finally to develop in her a degree of competence in one field of knowledge through her study of her major subject and work related to the major. Of the hours required for the degree, a certain number is prescribed; a certain number must be elected to fulfill the requirements of work for distribution and work for concentration; the rest may be elected without restriction.

The study of art at Wellesley skilfully combines theory and practice, a method of teaching initiated there.⁷

Many of the courses include some laboratory work in one or more of media with which the course is concerned. This training, which is scaled to the ability

6 Wellesley College Bulletin, Vol. 39, No. 5, Wellesley, Massachusetts, 1950.

7 Wellesley, Fact & Opportunity, A Handbook for 75th Anniversary Fund Workers.

of the students, develops their observation, as well as their understanding of the problems and possibilities of the medium.

Courses of Instruction, Art Department

History of Art

Many of the courses in art include some laboratory work in the one or more mediums with which the course is concerned. The department believes that laboratory training has great value in developing observation and understanding of artistic problems, and for this reason requires it of majoring students. It should be stated, however, that no particular natural aptitude is required and that the work is adjusted to the student's ability.

100. Introductory Course. The major styles in Western architecture, sculpture, and painting from ancient times to the present. A foundation for further study of the history of art. Simple laboratory work (requiring no previous training or artistic skill) planned to give the student a greater understanding of artistic problems. Open to freshmen, sophomores, and juniors without prerequisite. Six hours. The Teaching Staff.

201 (1). Greek Sculpture. The development of Greek sculpture from its origins through the Hellenistic age. Study of focal monuments and artists in each successive period. Laboratory work, consisting largely of modeling and carving. Open to sophomores who have taken 100 and to juniors and seniors without prerequisite. Three hours. Mr. Thimme, Miss Park.

202 (1). Medieval Sculpture. Western European sculpture of the Romanesque and Gothic periods, introduced by a brief study of pre-Romanesque art. Laboratory work consisting largely of modeling and carving. Prerequisite, same as for 201. Three hours. Miss Frisch, Miss Abbot.

203 (2). Medieval Architecture. The architecture of Western Europe from the Fall of Rome to the beginning of the Renaissance, with particular concentration on the great Romanesque and Gothic monuments. Occasional laboratory work. Prerequisite, same as for 201. Three hours. Mr. McAndrew, Miss Park.

207 (2). Art of the Far East. A study of the art of India, China, and Japan, with particular emphasis on China. No laboratory work. Open to juniors and seniors without prerequisite. Three hours. Miss Frisch.

209 (2). Art of the Roman Empire. The major monuments of architecture, sculpture, and painting in the Roman Empire from the formation of the Roman style through the Late Antique. Emphasis upon Roman contributions to the main tradition of Western art. No laboratory work. Prerequisite, same as for 201. Three hours.

Mr. Thimme.

215 (1). Renaissance Art. The art of the Italian Renaissance, with emphasis on painting. Brief introductory consideration of ancient and medieval art. No laboratory work. Open to sophomores who have taken History 101 or Italian 101 or 103, and to juniors and seniors who have not taken or are not taking Art 100. Three hours. Mr. Freedberg, Miss Frisch.

216 (2). Post-Renaissance and Modern Art. Western art from the beginning of the seventeenth century to the present. No laboratory work. Open to sophomores who have taken 215 and to juniors and seniors who have not completed or are not taking 100. Three hours.

Mr. Thimme, _____.

218 (1). Baroque Painting. European painting of the seventeenth and eighteenth centuries. No laboratory work. Prerequisite, same as for 201. Two periods a week with a third at the pleasure of the instructor. Three hours. Mr. Heyl.

219 (2). Nineteenth Century Painting. A study of painting in Europe and America from about 1780 to about 1870. No laboratory work. Prerequisite, same as for 201. Two periods a week with a third at the pleasure of the instructor. Three hours. Mr. Freedberg.

301 (2). Seminar. Studies in Ancient Art. Intensive treatment of a few topics of primary importance in the history of Ancient Art. The selection will vary from year to year and may be determined by the interests of the class. No laboratory work. Open to juniors and seniors who have completed 201 or 209. Three hours. Mr. Thimme. (Not offered in 1950-51)

302 (1). Studies in Italian Painting: the 14th and 15th Centuries. A brief exposition of late medieval style in Italian painting, followed by studies of selected artists whose work significantly illustrates the character of Early Renaissance style. Particular attention to Florentine masters. Laboratory work

included. Open to juniors and seniors who have taken 100 and, by permission, to especially qualified students. Three hours. Mr. Freedberg, Miss Park.

303 (2). Studies in Italian Painting: the 16th Century. Studies of the major masters of the High Renaissance style, followed by the examination of some selected Mannerist painters, and of those developments within 16th century painting which lead in the direction of the Baroque. Considerable attention to Venetian masters. Laboratory work included.

Prerequisite, same as for 302. Three hours.

Mr. Freedberg, Miss Park.

302 (2). Renaissance, Baroque, and Modern Sculpture.

A study of the major sculptors from the fifteenth century to the present. Laboratory work consisting largely of modeling and carving. Open to students who have taken 100 or 215 and, by permission, to especially qualified students. Three hours. Miss Frisch, Miss Park.

305 (1). Modern Painting. A study of painting in Europe and America from about 1870 to the present. Prerequisite, same as for 302. Laboratory work included. Three hours. Mr. Heyl, Mrs. Frisch.

306 (1). Engraving and Etching from the Renaissance to the Present Time. The rise and development of engraving and etching including comparisons with the allied arts of woodcutting, mezzotinting, and lithographing, and a brief study of technical processes. Frequent visits to the Boston and Fogg museums. Open to juniors and seniors who have completed 100. Three hours. (Not offered in 1950-51.)

307 (2). Problems in Medieval Style and Technique. Study of medieval manuscripts, mosaics, and wall paintings in Italy, with experiments in the medium concerned, for closer stylistic and technical analysis. Open to juniors and seniors who have taken 100 and either 201 or 202. Three hours. Miss Abbot.

308 (1). Renaissance and Baroque Architecture. The Early and High Renaissance, Mannerist and Baroque styles of the fifteenth through the eighteenth centuries, with particular emphasis on Italy. No laboratory work. Prerequisite, same as for 304. Two periods a week with a third at the pleasure of the instructor. Three hours. Mr. McAndrew. (Not offered in 1950-51.)

309 (2). Modern Architecture. The development of modern architecture in Europe and America in the last seventy years. Prerequisite, same as for 302. Two periods a week with a third at the pleasure of the instructor. Three hours. Mr. McAndrew, Miss Park. (Not offered in 1951-52.)

311 (1). Painting of Northern Europe. The period from the late fourteenth century to the mid-sixteenth century in France, Germany, and the Low Countries. Prerequisite, same as for 304. Three hours. Mr. McAndrew, Mrs. Frisch.

325 (2). The Nature and Criticism of Art. An analysis of various different approaches to the study of art, and a consideration of the theory, history, and practice of art criticism. Open to seniors who have completed or are taking six additional hours of grade III work in art. Three hours. Mr. Heyl and the Teaching Staff.

350. Research or Independent Study. Independent work on special problems under direction of one or more members of the department. Open, by permission, to juniors and seniors who have completed or are taking a course of grade III. Three hours for a semester or six hours for a year.

Studio Courses

Six hours of studio work may count toward the degree after six hours in the history of art have been completed; and twelve hours after twelve hours in the history of art have been completed.

105 (1). Drawing and Sculpture. Study of drawing and sculpture, with strong emphasis on design. Abstract problems in line and in relief, as well as portraiture and figure sketching. Open to sophomores, juniors, and seniors, and, by permission, to freshmen who have studied art before entering college. Six periods of class instruction and three of studio practice, counting three hours. This course may count toward the degree after six hours in the history of art have been completed. Mr. Geissbuhler.

106 (2). Introductory Painting. Strong emphasis on design. Spatial and tonal problems partly abstract, partly representational, worked out in a variety of mediums. Open to sophomores, juniors and seniors, and, by permission, to freshmen who have studied art before entering college. Six periods of class instruction and three of studio practice, counting three hours. This course may count toward the degree after six hours in the history of art have been completed. Mrs. Frisch.

206 (1). Watercolor and Oil Painting. Landscape, still life, and portraiture. Open to sophomores, juniors, and seniors who have completed 101, 105, or 106. Six periods of class instruction and three of studio practice, counting three hours. This course may count toward the degree after six hours in the history of art have been completed. Miss Abbot, Mrs. Frisch.

208 (2). Composition. Principles of design related to various types of composition. Problems may take the form of book illustration, painting and mural decoration, etc. Open to sophomores, juniors, and seniors who have completed 105, 106, or 206. Six periods of class instruction and three of studio practice, counting three hours. This course may count toward the degree after six hours in the history of art have been completed. Mr. Bloom.

300 (2). The Imaginative Method in Painting. The projection and development of ideas in the making of a picture. Open by permission to juniors and seniors who have completed 105 or 106 and 206 or 208. Three hours. Mr. Bloom.

Directions for Election

Course 100 is the basic introductory course for later work in the department and is required, except by special permission, of majoring students. (See Exemption Examination, below.)

Students planning to major in the department must elect at least one course in each of the following four epochs: ancient, medieval (either 202 or 203), Renaissance and Baroque, and modern (nineteenth and twentieth centuries).

Students majoring in the department must elect at least 24 hours in the history of art.

A reading knowledge of French, German, or Italian, though not required, is very strongly recommended.

In preparing a program for a new art building, the members of the art department have gone on record in regard to the general character of the building:

"As we try to emphasize the humanistic value as well as the pleasure to be found in art in our teaching, we have always wished a building of genuine architectural merit, one which in planning, construction and esthetic effect will lend distinction to the Wellesley campus. This building should harmonize in material and scale with its neighbors and should take full advantage of its splendid location. It would seem advisable, for example, to have many rooms face toward the south, though these should certainly not include either studios or lecture rooms. Again, the sloping site seems to suggest an informal, rambling type of structure (like most of Wellesley's existing buildings) with perhaps an additional lower story on the south side. Certainly in plan the building should aim to fulfill the requirements in the most practical possible way and should be easily adaptable to future expansion or to internal modification to meet unforeseen future needs. Our present building was built over sixty years ago for uses quite different from those it now gets; we would not like to make it difficult for our successors to

adapt the building we plan for whatever their needs may be. This would indicate a type of building with non-bearing 'curtain' partitions and without immovable interior bearing walls. Economy is, of course, an important consideration and may in part be achieved, we suggest, by having a plain brick exterior treated without ornament, stone trim or dormers. Costs might also be reduced by having the interior finished, in very rough terms, one-third in brick or tile, a third plaster undercoat without finish, and only one-third of finished plaster."

MORE GOTHIC?

Need the new art center building be "collegiate Gothic" in order to live harmoniously with older buildings on Norumbega Hill?

To the best architects of the day, the answer is "no." But Wellesley is cautioned that its new buildings be strong and vigorous, lest the college make the sorrowful mistake of swaddling its new buildings in pseudo-modern, a pitfall as fatal as reincarnated Gothic.

The following persuasion is directed toward the trustees and alumnae of Wellesley College.

The fact that the contemporary architect no longer designs in a Gothic style does not mean that he does not like Gothic architecture, per se. On the contrary, it is probably he who best understands and most respects it. He sees it as the finest expression of a particular time. It was, in point of fact, the "modern" of that day.

If 16th century Gothic architecture achieved a grandeur unseen in present day work, one must remember that it did not happen over-night: it was the culmination of the effort of four hundred years. At the time,

Fig. 7: Twentieth century Gothic
at Wellesley.



it suited man's needs to the extent that his knowledge and ingenuity could provide.

We are neither living in Gothic times nor faced with its problems, yet there are factions alive in many a university board of trustees that suggest our buildings should look like Gothic ones. Not to serve the same purpose, mind you - the trustees are aware that the functions are radically different - just look the same. Generally modern plans and modern techniques of functional efficiency are acceptable and even desired in the plan and interior of the building. But there is a strong feeling that exterior harmony can be maintained only if new buildings are carbon copies of existing ones.⁷

This sort of half-realization accounts for Princeton's fumbling. The Harvey Firestone Library, with its functional plan, is concealed with a coating of watered-down Gothic. Object: Exterior harmony at any cost.⁸

In this case, according to Dean Hudnut, considerable disharmony was achieved. Had the Library cleanly expressed its structure, it would have been an unobtrusive building

⁷ Rich, Lorimer, College Architecture in Transition, American School & University, (New York: American School Press), 1948-49.

⁸ Kilham, Walter H., Planning the Harvey Firestone Memorial Library, Princeton University, The American School & University, 1948-49.

and certainly not, as it is now, in bold and disconcerting competition with the older Gothic chapel beside it. A simple, straightforward solution, Dean Hudnut believes, would have achieved a delicate contrast; a more played-down solution would have left the chapel rightful king.

Harvard's "Yard" has long been the envy of other American universities, for its fine historical buildings, its generally coherent atmosphere. Harvard's example has been cited in opposite ways: in favor of copying the fine old structures to get buildings to "match," and in favor of contemporary innovation, to get the enriching contrast that exists among such Harvard halls as sober, 17th-century Massachusetts Hall, Bullfinch's University Hall, in 18th-century Georgian, and Richardson's 19th-century Sever Hall, which is pure Ruskinian, each contemporary to its time.

Dean Hudnut believes that these buildings have an unmistakable harmony, "which arises, not from materials, proportion, and decorative trim, but from a unity of intention and of method." In each, the pattern is developed from the thing to be done and from the idea to be expressed.

Walter Gropius believes that the "Yard" shows a sound basic theme of architectural design.⁹ He speaks of it as "a composition of quadrangles, varying in size and confined by individually different buildings, offering a sequence of arresting surprises in space.

This spatial theme fulfills an ancient requirement of the art of architecture - namely, to balance artfully the building masses and open spaces in conformity with the human capacity to experience and sense harmonious space and scale.

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Careful study of this existing pattern of open spaces and structures has therefore become the starting point for the design of the new Harvard Graduate Center. For here lies the inherent tradition of the Yard; its timeless pattern may well be interpreted again today in new terms of architecture, valid for present-day life.

There is no need to emulate the 'atmosphere' of this or that period. New buildings must be invented, not copied. "

⁹ Gropius, Walter A., "Not Gothic But Modern for Our Colleges," *The New York Times Magazine*, October 23, 1949.

The great periods of architecture in the past have never imitated the periods of their forefathers. In one and the same building we can find, side by side, the characteristic shapes of the Romanesque, the Gothic, and the Renaissance. The best things of any period go well together.

Were the creators of the real traditional styles alive, John Allcott¹⁰ imagines they would be surprised and dismayed at false facades concealing twentieth century activities. He would not understand why classrooms, theatres, laboratories should all be hidden as things to be ashamed of. Here's what the traditional architect would say to empty imitation:

"In my day I built this building here! Needs of my time did not include laboratories. We had no scientific methods of lighting, no thousands of students milling about, no automobiles to park. You can be sure that if we had such problems, I would have built differently. And if my time had known steel, concrete and modern building methods, you can be sure I would have used them."

Concerning form in universities, Joseph Hudnut

¹⁰ Allcott, John, "Old Siwash Builds," Architectural Forum, July, 1948, p. 83.

writes:

"I salute the Massachusetts Institute of Technology, corseted until recently in as heavy and implacable a precedent as ever haunted a classicist's dream: a Roman emperor never imposed his will more tyrannously upon space and peristyle. Yet the new buildings at Technology are free, rational and contemporary in feeling. I (salute) the policy which refused the heavy direction of a dead hand. I do not look upon such a policy, as some people do, as a betrayal of past friends - or, at any rate, as necessarily a betrayal. The new athletic building, containing the swimming pool at Tech, for example, states with clarity and force a modern creed without offering any insult to the older buildings it must companion.

No one can say what will be the task of tomorrow's university or what will be its new relationships to the society which nourishes and uses it, and no one can guess what miracles of steel and glass, of magnesium and plastics, will compel new and unheard-of aspects in its structures.

That is one reason why I am not greatly distressed by the persistence of the historic styles. I know that this live creature will not be forever patient with these imprisonments."

Hudnut states three premises underlying the problem of form:

- "1) In our time form in buildings is rarely eloquent when it is distinct from techniques of construction or from the purpose to which buildings are addressed.
- 2) The task to be performed in university buildings and the methods by which they are built constantly change. Their nature tomorrow cannot be predicted. No program is possible which extends beyond a dozen years.
- 3) (a deduction from the first and second) No plans can be fitted to an unpredictable growth. Even the city planners have renounced crystal-gazing."¹¹

Dean Hudnut sees the university as a growing organism whose form lies partly in the past, partly in the future. Our universities will never be completed. It will always be on its way. He concludes:

¹¹ Hudnut, Joseph, "On Form in Universities," Architectural Record, Vol. 102, No. 6, December, 1947, pp. 88-93.

"Sometimes I think that the many styles of architecture which plague our campus have done us at least this service: they set forth in dramatic form the sequences of temper and incident which have shaped the life they decorate. It has happened that the road to unity - of feeling, rather than design - lies more often through the styles than through a style."

Resistance to What?

Now ordinarily the university is the keeper of all that is new, holder of the promise of tomorrow. Why, then, the resistance to an expression of contemporary architecture? Each fall there are new faces at Wellesley College. Is this to be resisted? Teaching methods are not archaic, nor are subjects limited to the historic past. The study of current events is encouraged; current books are circulated freely; modern music and art are perfectly acceptable. Concluded that Wellesleyites are living in the present, they why, oh why, the prejudice toward architecture? If they are quick to discard worn out political ideologies, how do they feel about fake chimneys and unnecessary porticoes?

Stimulative environment is just as important to free the student's creative talent as vigorous teaching. Accordingly, the student needs the real thing, not buildings in disguise. So long as we do not ask her to go about in period clothes, or ride around in automobiles fashioned after Roman sun chariots, it seems absurd to build college buildings in pseudo-period design. Walter Gropius says:

"It is an anachronism to express the physical functions with the newest technical means but to express the spiritual functions by borrowing a historic shell from the past. Such an attempt confuses the art of architecture with applied archaeology."¹²

I believe Wellesley's problem lies in a failure to consult leading architects. William Wurster, Walter Gropius, Joseph Hudnut and George Howe would give warning of the tragic mistake of swaddling new college buildings in a traditional straight-jacket.¹³ A look at new buildings on other campuses is winning evidence that functional design has won its battle elsewhere.¹⁴

12 Gropius, Ibid.

13 "Down With Georgian," The Architectural Forum, "September, 1948, p. 14.

14 Massachusetts Institute of Technology, Harvard University, University of Maryland, Illinois Institute of Technology, Northwestern University, University of Miami, Texas' Trinity, Antioch.

Nothing Watered-Down

A fresh approach is needed which seeks to express the rapidly changing relations in our life by an architectural interpretation derived from our civilization.

For instance, our contemporary architectural conception of an intensified outdoor-indoor relation through wide window openings and large, undivided window panes has ousted the same cage-like "Georgian" window. The latter, of course, was a necessity of its own time for reasons of lesser structural freedom and limitations in the manufacturing of glass. But is it not foolish, in view of our present technical achievements, to copy such building elements of the past which we know are technically and economically inferior to present day solutions?

The concern of the architects, the trustees, the administration and the students is that the new buildings be efficient, have pleasant interiors and exteriors, and that a maximum degree of harmony be created between the old and the new.

Wellesley deserves nothing short of the best; it should hold out for the best. No "compromise" solution

will be the answer. Half-hearted, watered-down styleized buildings in the current idiom merely pose as modern buildings. Such psuedo-architecture is as eclectically dangerous as the traditional college-Gothic or Georgian.

It is perhaps fake modern that holds the greatest threat to contemporary architecture.

Time does not stand still; why resist cultural change when it is strong and vigorous? While the world's population increases as the rolling snowball, its natural resources diminish proportionately in its wake. Architects are obligated to be alert to the moment making the best use of available tools and techniques.

Of this, Sullivan has written:

"It is in the present, only, that you really live; therefore it is in the present, only, that you can really think.....And in this sense you think organically. Pseudo-thinking is inorganic. The one is living, the other dead. The present is the organic moment, the living moment. The past and future do not exist: the one is dead, the other unborn."

A new architectural expression occurs as naturally as, and concurrently with, the tremendous changes in the social and technical fields. It shares the responsibility of reflecting the culture of our times. Neither medievalism nor colonialism can express the life of the twentieth-century man. There is no finality in architecture - only continuous change.

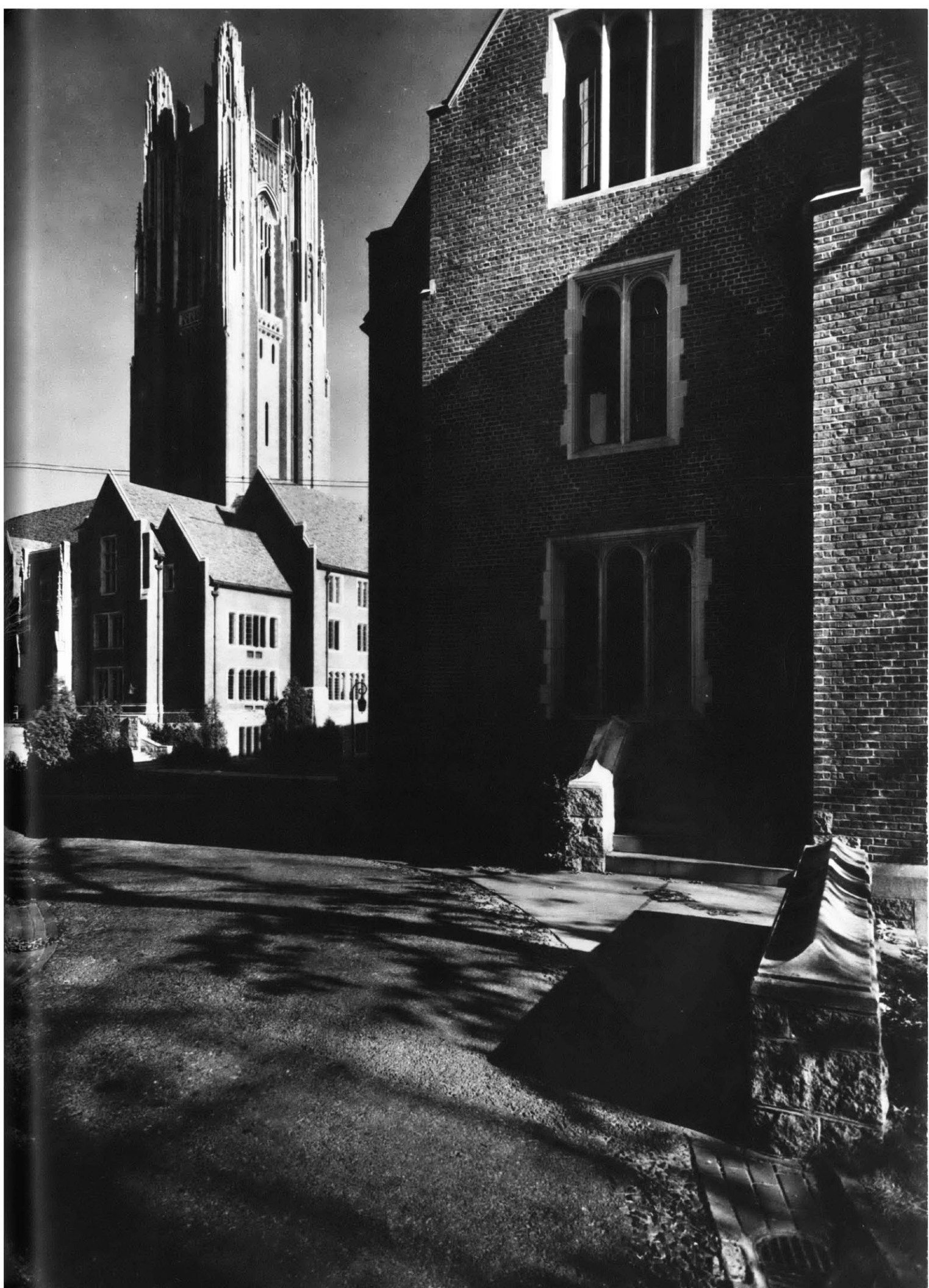
THE SITE

There was little deliberation on the College's part regarding site selection. It had seemed agreed from the start that the new art center should capitalize on the site advantage of the old: a wooded hillside, falling away to the south toward Lake Waban.

The Farnsworth Art Museum is a fortress atop Norumbega Hill, denying the possibilities of its excellent site. The slit windows in the heavy masonry wall seem better suited for rifle stocks and snipers than for glimpsing the lake.

But if formidable Farnsworth has ignored its pleasant surroundings, other buildings have been less considerate in their relationship to Farnsworth. Founders Hall is perhaps the chief offender. While to the professional its awkward location must seem an unforgivable site planning error; a Wellesley alumnae has spoken of the joy of manipulating her car around the narrow road that writhes between the buildings. "One always imagines he is going to swerve right into one of them," she relates, delightedly.

Fig. 8: Tower as seen from road
between Founders Hall
and the Farnsworth Museum.



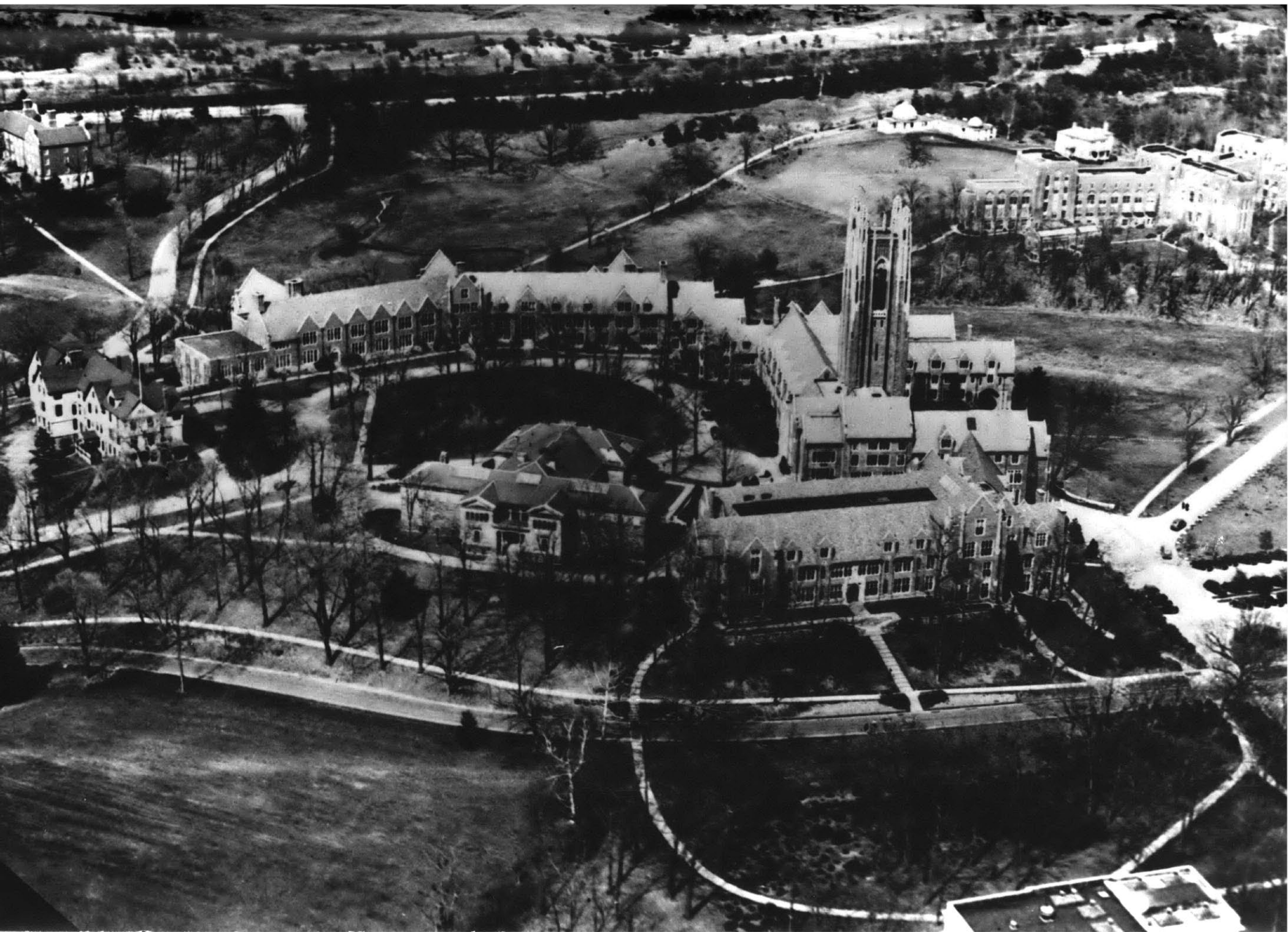
It seems ironic that Farnsworth, which "was there first," is most blamed for being unfortunately related to the whole. This same problem has confronted the designers of new buildings joining old ones on Norumbega Hill.¹⁵ In the early developmental stages of planning the art center - new library complex, the problems of the two buildings were considered separately and independently. This error was rectified as soon as area requirements became known; it was apparent that the sites were not large enough to allow uncontrolled expansion. Thus relating the art center to the new library and these in turn with existing buildings on the hill became a major consideration: if both buildings were to stay on Norumbega Hill, it was imperative that these units relate harmoniously.¹⁶

At this stage, in readjusting the plan elements, circulation and orientation considerations governed.

15 Bliss, Anna Campbell, A Library for Wellesley College, Thesis, June 1950, Harvard University

16 The collaborative experience that followed was a particularly valuable one as each designer had specific responsibilities.

Fig. 9: Air view of site:
south slopes of
Norumbega Hill



It seemed advisable to retain the main circulation path to the hill from the southwest, although it was decided that auto traffic (other than emergency) should be excluded from the circle. Consequently auto traffic will be limited to service roads which surround the hill. When the black top road which approaches the circle from the southwest becomes a wide pedestrian way, wooded Norumbega circle will be free of vehicular traffic.

Students will approach the new art center from two main directions: (1) dormitory groups, and (2) classroom buildings. Students coming from classroom buildings would use either of two entrances at elevation 155. Students coming from dormitories would probably enter at the lower level, 143.

From an orientation standpoint, the sloping site to the south is sympathetic to building requirements: major areas look south to the lake; in addition, desired north light for the studios is obtained.

It is the particular wish of the art staff that the presently-enclosed circle area atop Norumbega Hill be opened to the lake view. A gap allowing this advantage would necessarily come between Founders Hall

and the new art center (Farnsworth completely blocks the view). Such an opening would in addition create the useful purpose of a guest approach to the circle and to Green Hall, Wellesley's administrative center. Wide steps up the hillside would lead from a small guest parking area to the circle. A prominent entrance to the circle would lend dignity to the hill grouping.

Locating the new art center at the southwest end of the site insures provision of an opening out of the circle area. In addition, it would allow erection of the new building without disturbing the existing one; Farnsworth need not be razed, then, until the new building is completed. This advantage necessitates but one episode of moving.

PROGRAM FOR A NEW ART BUILDING¹⁷

The program which follows considers the particular requirements of a new art building in terms of four main zones or multiple units.

Zone 1: Library, study rooms, slide and photograph collections, offices, workroom, dark room, etc.

The library may be considered the core of this zone since it should be easily accessible from the study rooms, the slide and photograph collections, the offices of the faculty, and the librarian, and from the main entrance atop Norumbega Hill. There should be sufficient space in the library to shelve 25,000 books in circulation. As the usual art book is larger than the average library book, there should be considerably more running feet of shelving space, 40 percent perhaps, than would normally be the case. There should be built-in cabinet space for rare and expensive books, and horizontal shelves for large folios.

In the part of the library reserved for periodicals and reference books, provision for consulting this

¹⁷ Formulated by members of the Art Department, Wellesley College, 1949.

material on the spot should be provided. This might take the form of tables placed in alcoves. For honor and graduate students four or five carrels (about 5 by 7 feet and open on one side) are desirable. The reading area, which may be relatively small since most of the students' reading will be done in the study rooms, should be about 500 square feet. There should also be sufficient space for the catalogue. Needless to say, good lighting in the library is absolutely essential.

The study rooms will vary greatly in size. It is necessary to have 2 of these for 75 students, 3 for 25, and 5 for 12 each. In all study rooms ample wall space for the display of photographs and other reproductions is of primary importance; thus skylight or clerestory lighting would be acceptable, though some windows, especially in the smaller study rooms, might prevent any possible feeling of confinement. These rooms should either be near the library or at least readily accessible to it by means of a dumbwaiter, since heavy loads of books are frequently moved on and off reserve.

The slide and photograph collections might be kept in adjoining rooms. The section for slides would have

banks of standard cabinets on either long side capable of containing 50,000 slides and a table down the middle at which 5 or 6 members of the faculty might work simultaneously. The room for photographs would have cases for 50,000 regular size mounted photographs and for 5,000 oversize ones. (For our present collection of 35,000 photographs, we have 41 filing cases, each 27 inches deep, for the regular size photographs and 8 cases, 30 inches deep and 27 wide, for the oversize ones.) There should be sufficient table space to spread out a number of photographs in order to study them. There should also be provision here for the desk of the cataloguer, for the slide and photograph catalogues, and for vertical sections in which to keep about 200 oversize reproductions mounted on masonite.

The workroom serves miscellaneous functions. Here books are put on and off reserve; photographs are mounted; typing is done; books are mended; slides bound and labels pasted on photographs. In this room there should be one large table, one typing desk, shelf space on one wall for current materials, and one wall of cabinet space to contain all office and library supplies and photograph mounts. The room should be about 200 square feet, well lighted, and immediately accessible to the library and the photograph room.

A dark room for making slides, about 8x10 feet, is highly desirable.

Six offices are necessary for faculty members who are primarily concerned with the history of art. Five of these should be about 8x10 feet and one somewhat larger so that it might be used by two people. These offices should be as near as possible to the library and to the slide and photograph rooms. The librarian's office should be adjacent to the library and workroom.

A circulation desk might be most conveniently located, perhaps in a small alcove, adjacent both to the library and the workroom, as the attendant will be occupied in both.

A student smoking room of about 200 square feet suitable for 10 students might be located either in this zone or with the studios.

This whole zone should be connected with the main library building at least on the level of the art library and perhaps also on the main classroom level. Thus the art library will be most suitably placed at the west end of the building.

Zone II: Classrooms.

Two lecture rooms and two conference or seminar rooms are the minimum requirement in this zone. There should be a large lecture room for 250 people, a small one for 50, and 2 conference rooms for about 12. In all these there should be a sufficient area on one end wall of white fine-sanded surface so that two slides may be shown on it simultaneously. The conference rooms would be equipped with round tables and should provide at one end of the table enough space for a projector and at the other enough empty space, 6 or 7 feet, so that students will not be too close to the wall or screen. All classrooms should be without windows and supplied with forced ventilation. Since they will make the heaviest traffic in the building, they should be close to the main circulation and away from the rooms where quiet is especially desirable (library, study rooms, offices, etc.). If placed together in a zone, one coatroom could serve these 4 rooms.

Zone III: Studios and laboratory rooms.

Ten rooms are needed here; 3 for painting studios; 3 for laboratory work; and 1 each for modeling, carving, fresco (and mosaic) work, and prints. Each of these

rooms will be used by approximately 20 students, sometimes a few more, sometimes a few less. While their usual size, therefore, would be about 600 square feet, 1 of the laboratory rooms should be larger than the others since it will serve as a place for life-modeling where more space is required. The ceilings need not all be the same height but might average 12 to 14 feet. The fresco (and mosaic) room should of course have the maximum of flat wall space all around, should be 200 feet in perimeter and should be provided with heating equipment for melting materials. Each room needs a big sink.

The location of the rooms might differ considerably. The studios, the rooms for laboratory work and the fresco (and mosaic) room should be on the top floor and should have either a skylight or a high clerestory on the north. The rooms for modeling and carving should be near the others if there is an elevator handy to carry heavy supplies, but might better be placed at or near the ground level because of these supplies and because of the tracking of clay and dust. These rooms should also be near a carpenter shop, which in turn should be accessible to the museum receiving room and the janitor's

room (see Zone IV). They should if possible be sound-proof, should have a high side light and should contain one clay closet for the use of both. The print room might be located almost anywhere and requires no special lighting.

Adjacent to some of these rooms there should be about 250 lockers which might be placed, in two tiers, in corridors. Near the painting studios there should also be storage room for miscellaneous accessories (about 75 square feet in size), a washroom, a model's dressing room (located if possible between two studios), a large faculty office (about 200 square feet in size) with three desks and with enough floor space to spread out drawings for grading, and one small office (8 by 10 feet). In this zone, in order to reduce cost, wiring and pipes can be left exposed.

Zone IV: Museum.

The museum space should be about 4,000 square feet which would be variously subdivisible for changing needs. There should be 250 running feet of effective hanging space, not counting the partitions which will be movable and not always in use. On the same floor should be storage of 600 square feet for the partitions and for

works of art. The gallery ceilings should be about 14 feet high. Lighting should be varied, with plenty of top light but with perhaps one broad bank of windows opening out toward the lake view.

Since the museum will at times be closed and since it serves a somewhat separate function, it could perhaps be located slightly apart from the other zones, provided it does not seem remote from the rest of the building but is, rather, invitingly accessible to students moving through the main circulation. It should be easily controlled and should have only 2 doors. Near the gallery there would be an office for the director or assistant director and a service kitchen and pantry for teas. A smoking room for faculty and staff might communicate with this kitchen and pantry.

A service elevator should form a connection between the galleries and a receiving room on the ground floor so that materials can be immediately transported to the galleries. The receiving room should be big enough, about 600 square feet, for packing or unpacking one exhibition while another stands by in its cases. Readily accessible to this room should be the janitor's room, the carpenter shop and subsidiary storage space of about 200 square feet for part of the collection and for miscellaneous exhibition material.

REVISIONS AND ADDITIONS

Zone I: The library

Regarding the character of a library, the Carnegie report on libraries says:

"The arrangement and furnishings should create an atmosphere such as will give the reader, on entering, the immediate impression of space and light, ample and welcoming, with a reassuring promise of quiet and detachment from the unavoidable noise, hurry and interruptions of ordinary classroom life."

The members of the Art Department have presented a strong case for retaining its own departmental library rather than incorporating with the proposed new library (to be built within 50 feet of the art center). The art staff is absolutely dependent on the art library: the study rooms in particular are inseparable from it; the slide and photograph collections also bear a close relationship. The functioning of the art library seems to be sufficiently specialized to warrant a unit independent of the new College library.

A 20x30 foot module seems to work well in the art library. The 20-foot dimension is exactly right for

four double cases with three-foot passageways between. Since the average art book is greater in size than a normal one, shelf depths were increased from the usual 9 inches to 12 inches.

The dimensions of the module at the State University of Iowa will be either $19\frac{1}{2} \times 27$ ft., or $22\frac{1}{2}$ ft. square; the module at Princeton is 18×25 ft. There is no apparent reason why one of these modules should be better than another. The module can theoretically be of any size, the greater the size the greater the flexibility. But, of course, as spans increase, floors increase in thickness and cost.

Multi-tier stacks used for compact storage of books are not satisfactory for encouraging greater familiarity of readers with books.

Beyond the space-consuming aspect of library growth, there is the equally difficult task of gaining effective control over the ever-increasing volume and complexity of the knowledge which is stored in our libraries. The solution to this problem is perhaps not even in sight, but an arresting possibility, through the use of microfilm, has been envisioned by Vannevar Bush. Basic to the study of the use of microfilm and other forms of reproduction of research materials is the Manual by

Brinkley published in 1936. The chain of development in this area has been summarized by Tate.

Zone I: Miscellaneous

The art staff program makes no mention of any sort of department headquarters. At the present time, in Farnsworth, there is a full-time secretary who exercises limited control over the gallery, serves as an information desk, handles "lost and found," distributes corrected test papers, etc. This function cannot be wholly ignored, nor can it be pushed entirely on library attendants at the circulation desk. It seems well, however, to relate Department Headquarters with Zone I.

Locating the student smoking room was one of the more arbitrary considerations. It seemed suitable to have it at the ground level approach, nearby the classrooms and main coat rooms.

The study rooms, might, on occasion, be used as classrooms, when the use of slides would be necessary.

The dark room seemed to tie in better with ground floor facilities and activities than with library spaces.

Zone II: Classrooms

The classrooms, accessible at the ground level (143) draw the heaviest traffic. The large lecture room might at times be borrowed by other departments. The smaller lecture room (for 50 people) gets the second greatest surge of traffic.

Zone II, then, was separated from the art library and study room area.

Zone IV: The gallery

The isolated, hard-to-get-to museum has one strike against it from the start, in as much as its role is one of everyday influence and contact. It should become a part of the students' round of events: for contact with art masterpieces should be an everyday experience. With the art building located in a cross-stream of traffic, the gallery may be visited often (at present it is not). It is reached without excessive travel - located as to attract the individual with a few minutes or an hour to spare between classes.

Traditional museum buildings are frequently unsuitable for the display of contemporary art. One author states: "Beautiful and important as it is, the

masterpiece cannot stand alone. It is a prima donna which must have a supporting cast and chorus to speak authoritatively for the time and place of its creation." It is only fitting that both traditional and modern art be housed to their best advantage in a building utilizing the very best known techniques and equipment of the present. Simplicity in background is a beginning criterior for achieving the necessary pleasant environment.

Perhaps the word "museum" should not be used. Aware of the sentiment expressed in Frank Lloyd Wright's statement that "the museum has become a morgue for the master and for the deciple a haven," the Wellesley gallery director is intent on maintaining a vital and stimulating program. Emphasis at Wellesley is expected to be increasingly on temporary exhibits. This, of course, demands an increase in manpower and facilities: exhibition frames and panels, a variety of display devices, and storage space.

The gallery lighting philosophy expressed in the following paragraphs is that of Lawrence Harrison, Business Manager of New York's Metropolitan Museum.

Good seeing is the primary requirement in any field of visual education. The determination of proper intensity levels, as well as color tonalities and angles of presentation is complicated by factors, esthetic and other, which have not as yet any quantitative weight in applied lighting calculations. In the fields of art appreciation, as well as art creation, each individual is entitled to his own criteria. Common denominators of opinion as to what kind of lighting makes objects look "best" are discernible neither among laymen nor even among the experts.

One of the most critical questions to be answered is just how far may available modern lighting means be employed to dramatize art objects without distorting their appearance?

No competent illuminating engineer will take the position that daylight, when available, is not the most desirable for human vision. But, unfortunately, adequate daylight is not available and supplementary artificial light is required. Incandescent light is, for museums, too costly to operate in a system designed to achieve the foot candle levels and shadowless

diffusion of clear, sunless daylight. The practical ability of modern fluorescent lamps economically to approach daylight values, their complete reliability, length of life and versatility being at present established, it now appears fair to test the proposition as to whether the overall benefits of fully artificial lighting may not outweigh its esthetic deficiencies.

Following a series of laboratory experiments at the Metropolitan Museum, Laurence Harrison has drawn conclusions:

- (1) Response to the color composition of light is fully as important a consideration as are the presentation and volume of light.
- (2) "Seeing" in a gallery should be pleasant and satisfying as well as educational (i.e. extraneous glare and brightness, if intelligently controlled, may be stimulating rather than injurious to the visitor). Every effort should be made, when desirable, to achieve bold contrast and "sparkle" on an object, but with least conspicuousness in the observer as to how they are being obtained.
- (3) Visible fixtures in gallery spaces are definitely a thing of the past. The

fluorescent tube is not a decorative device in terms of traditional fixtures, and there is hence no incentive to have it exposed when its performance, in terms of good seeing, is better for being out of normal line of sight. The museum gallery of the future will have no fixtures, but rather luminous surfaces to provide seeing.

- (4) The fluorescent lamp of 4500° Kelvin gives, by far, the most neutral, balanced, and accurate light for color response.

Zone IV: Miscellaneous

The outdoor court created between the study room and gallery elements is intended to be developed as a meditative area, appropriate for sculpture, and perhaps a fountain. The court is a natural windbreak and suntrap and would be suitable for outdoor reading during pleasant weather. Limited expansion of the gallery might conceivably occur into the court area.

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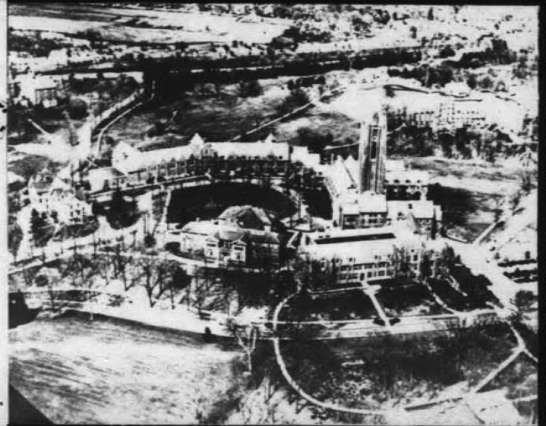
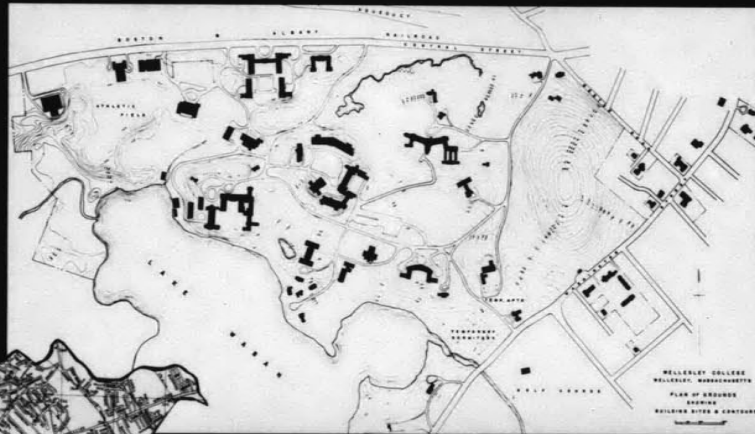
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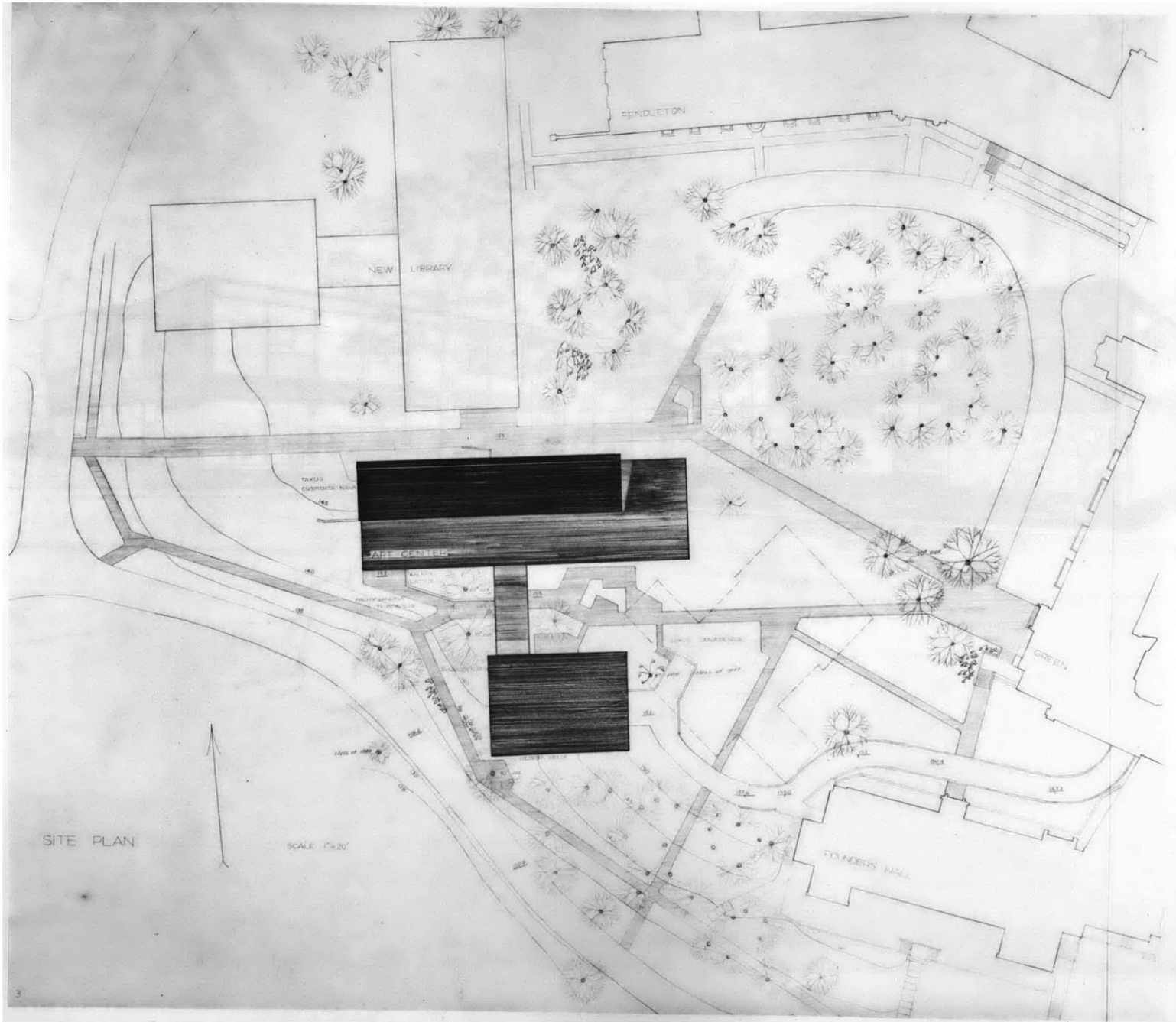
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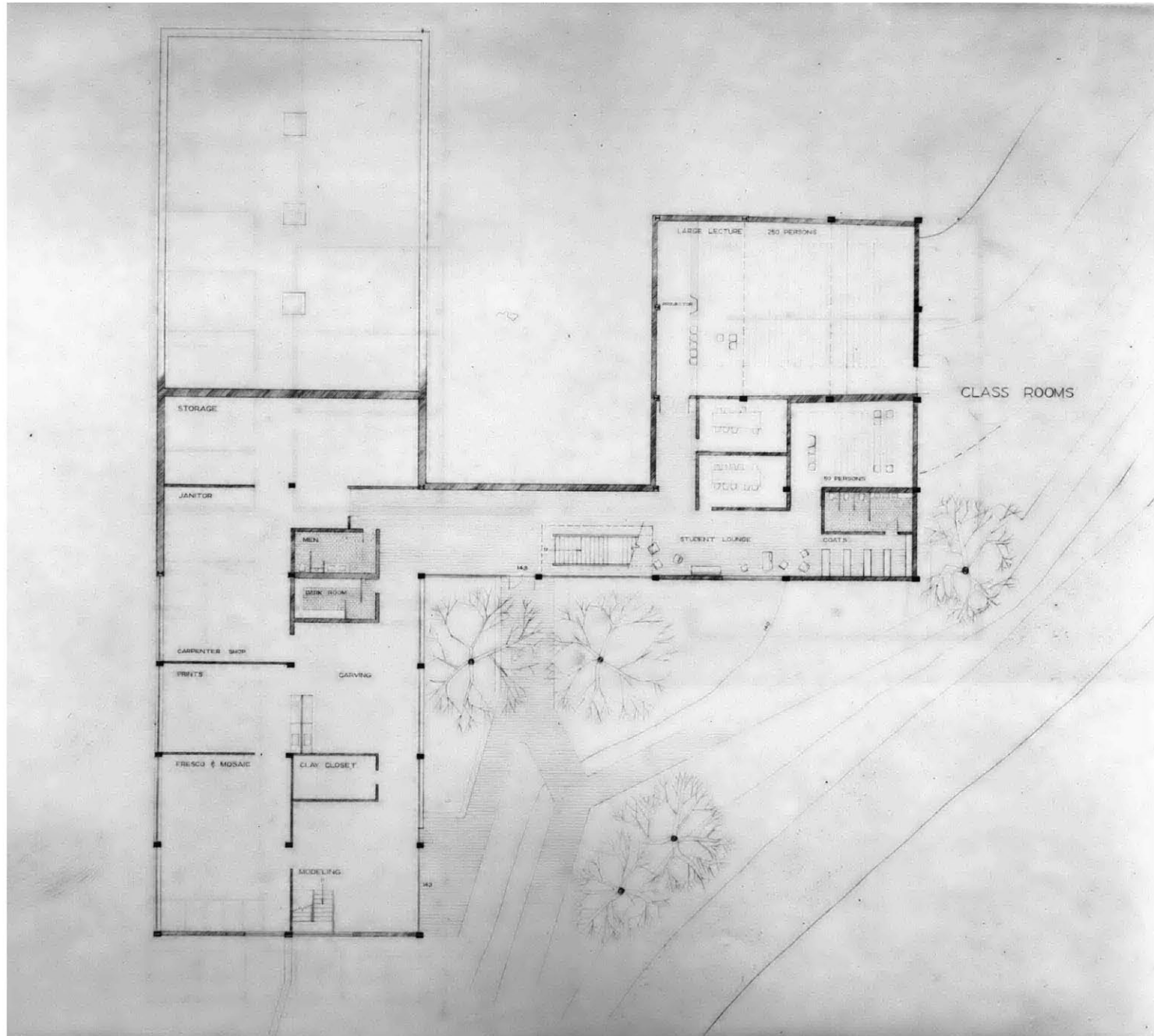


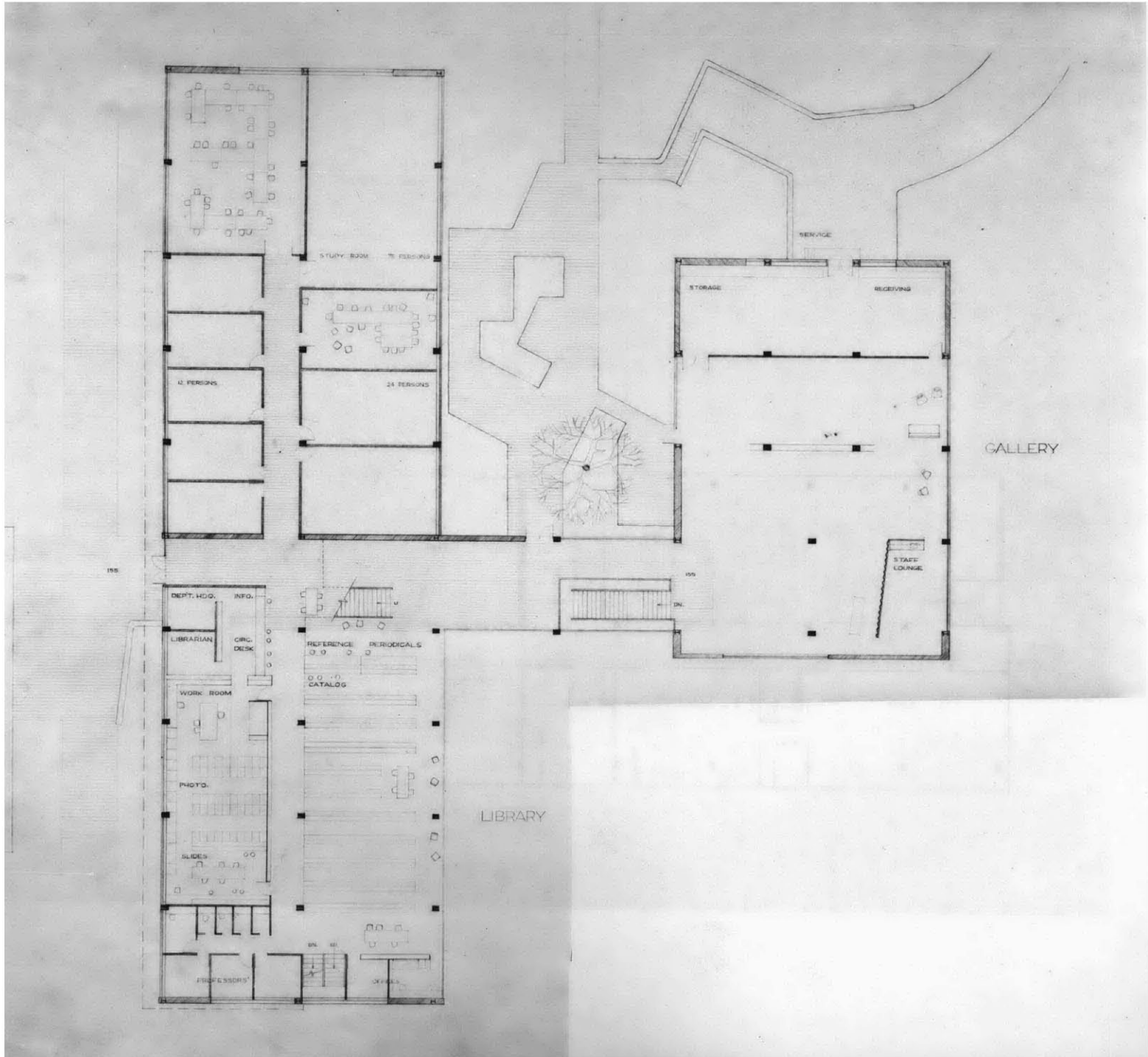
ART CENTER FOR WELLESLEY COLLEGE

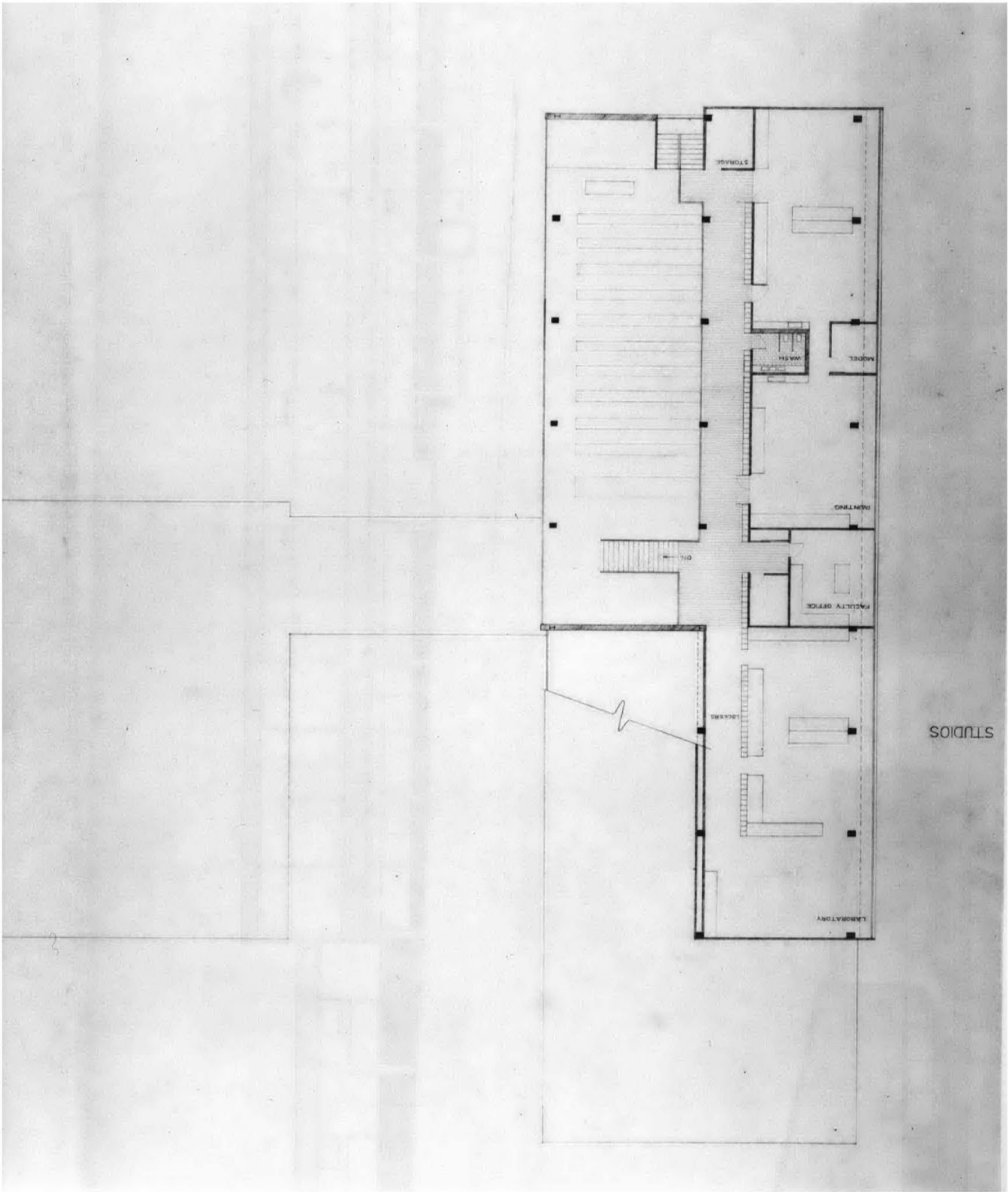












STORAGE

WASH

MODEL

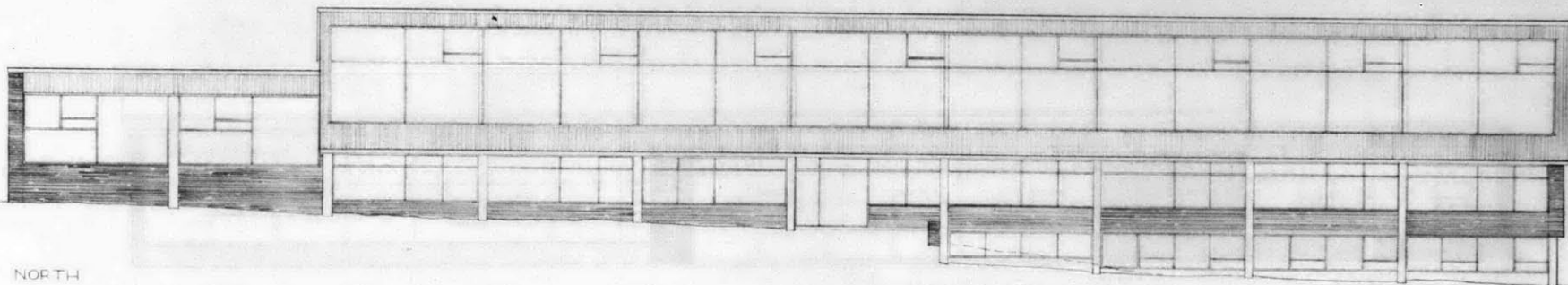
RECEPTION

FACULTY OFFICE

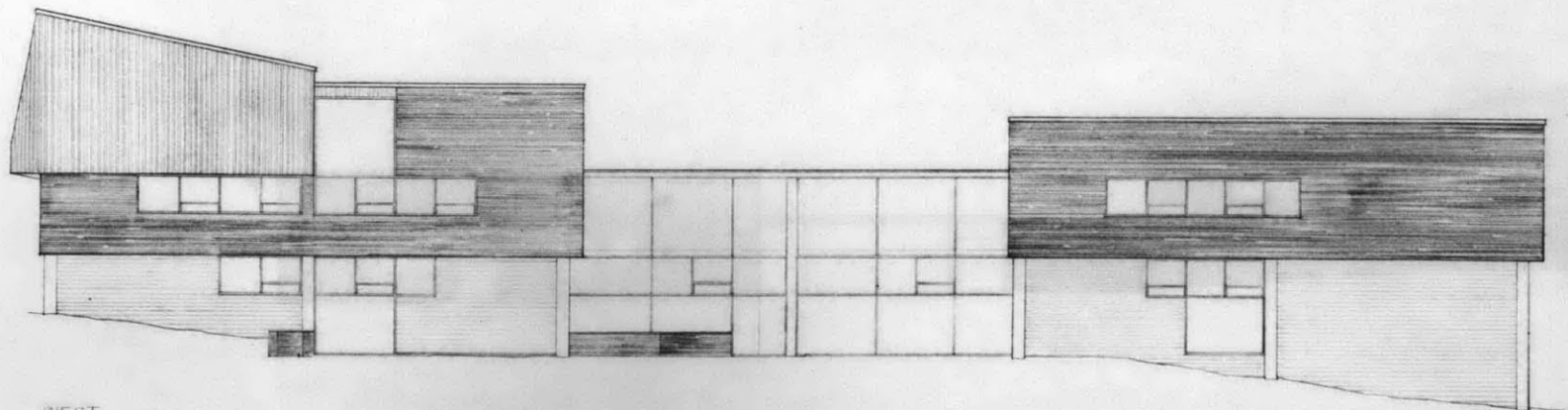
RECEPTION

LABORATORY

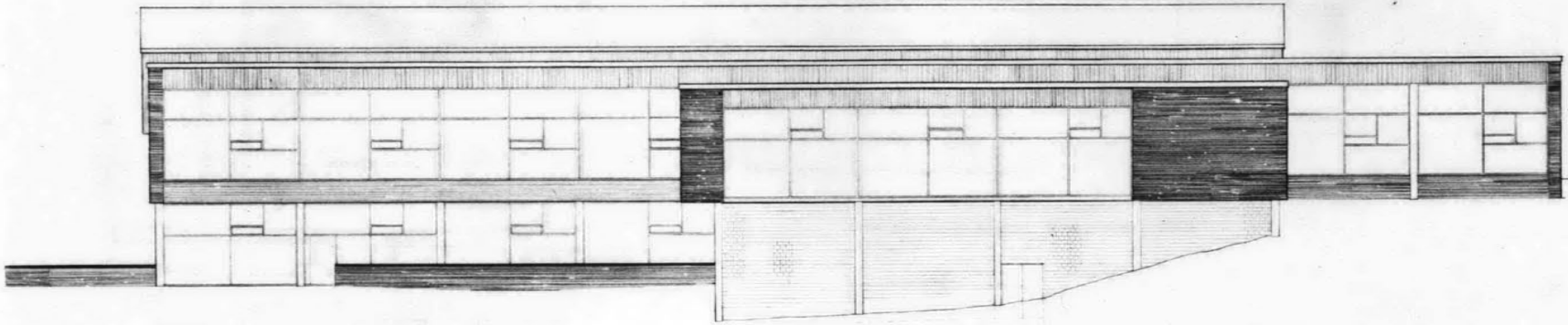
STUDIOS



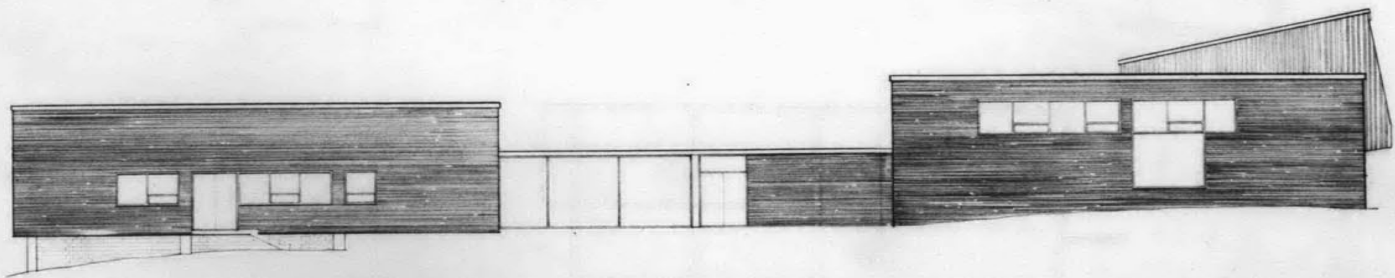
NORTH



WEST



SOUTH



EAST

ROBERTSON TYPE CURTAIN WALL

