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Brief in coverage and mainly pictorial, the booklet emphasizes the relationship between art, music, humanities, and speech and drama. These activities are housed in separate buildings clustered around and linked together through an enclosed courtyard which contains an all-weather garden and exhibit galleries. This physical proximity and linking allows joint use of facilities and promotes the interrelationships of these academic areas. The efforts of a small, private college to design, build and operate integrated facilities for the arts are given in detail. Included are comments by outside experts and faculty on the efficiency of the facilities. (RLP)

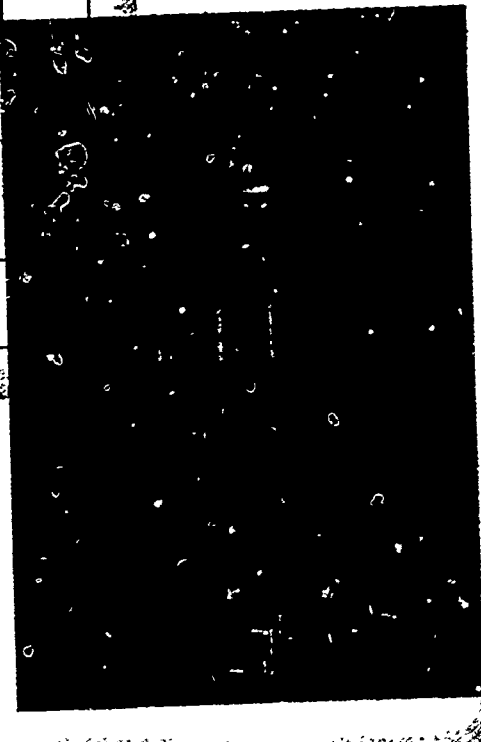
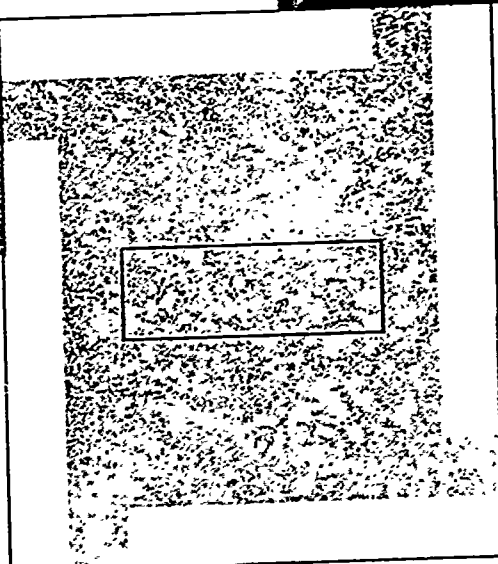
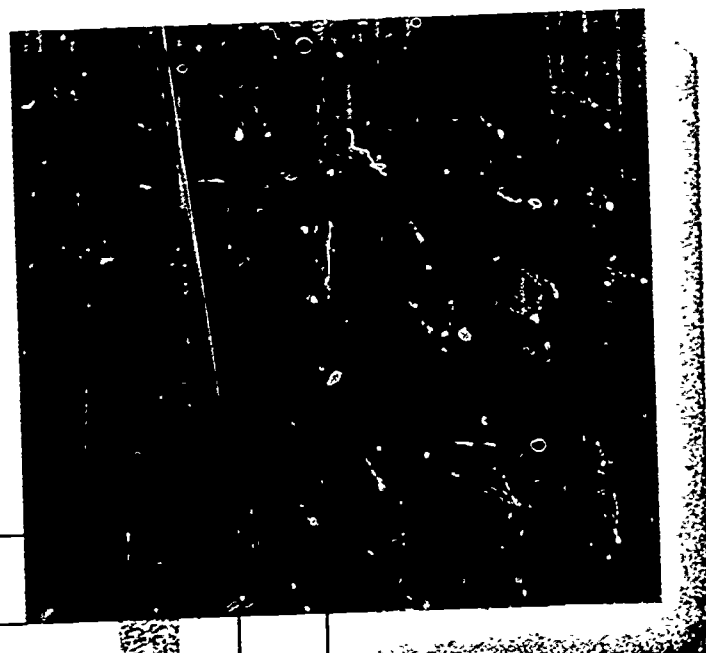
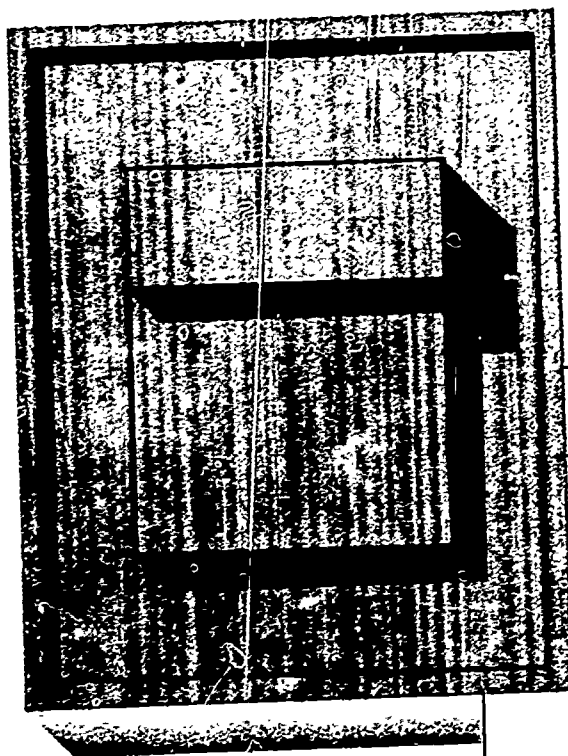
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REPORT TO EFL:

# PLANNING FOR THE ARTS

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ANET WALLACE  
FINE ARTS CENTER  
MACALESTER COLLEGE

EF 002340



*Janet Wallace 1857-1914  
in whose memory her son,  
DeWitt Wallace, and his wife,  
Lila Acheson Wallace, gave to  
Macalester the Janet Wallace  
Fine Arts Center.*



*The Janet Wallace Fine Arts  
Center was opened at Macalester  
College, Saint Paul, Minnesota,  
in the fall of 1964 and formally  
dedicated in October of 1965*

PROGRAM OF THE DEDICATION CEREMONIES APPEARS IN THE BACK OF THIS BOOK

SPEECH  
AND  
DRAMA

MUSIC

LILA  
WALLACE  
COURT

ART

HUMANITIES

## The view from above

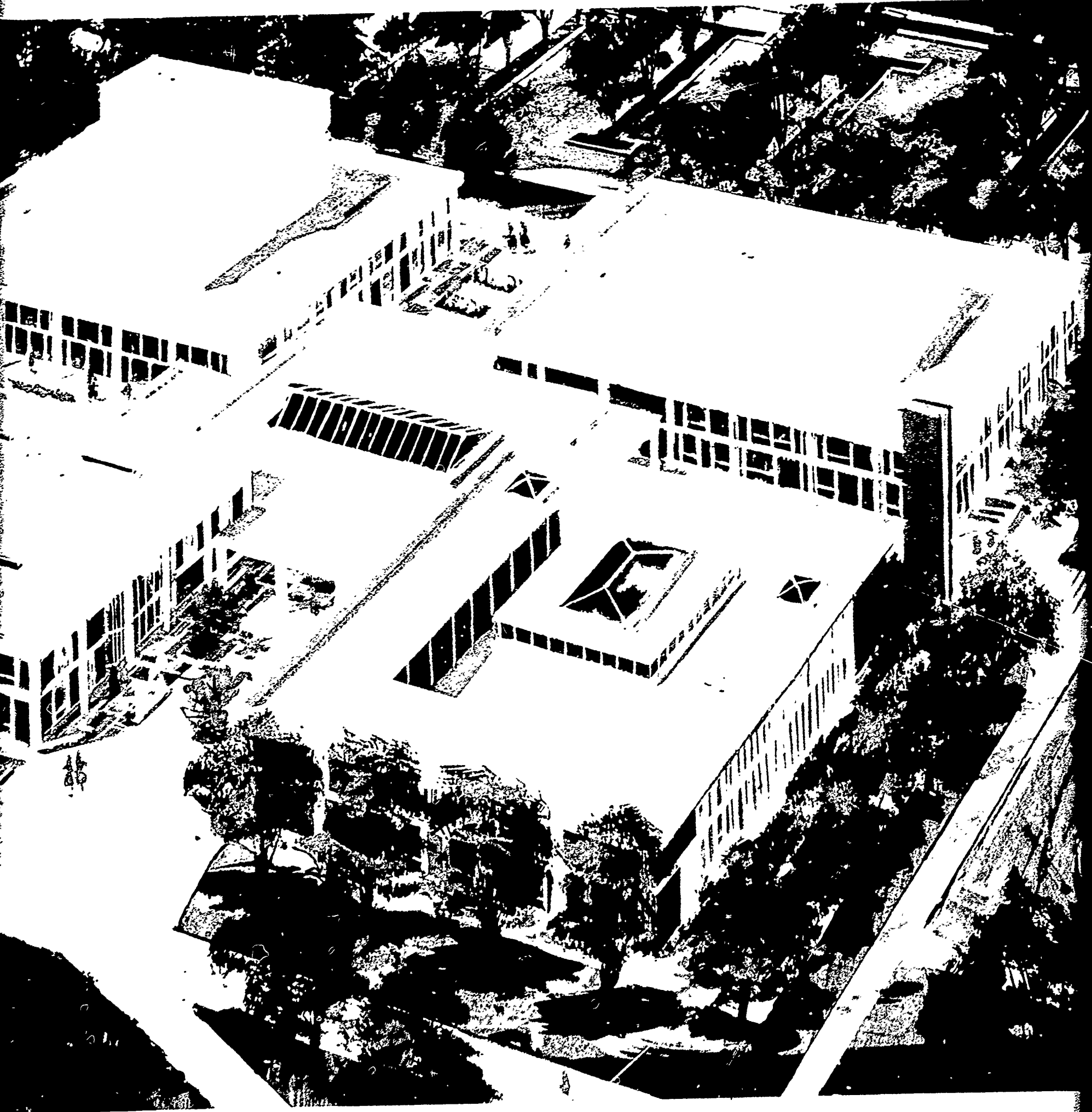
If you were to hover in a helicopter over the campus of Macalester College you would quickly grasp the basic idea of the new Janet Wallace Fine Arts Center. For then you could see what is not immediately apparent from ground level: the Center is really a cluster of separate buildings each leading into a covered court. These are the homes of four broad cultural studies—art, music, drama and the humanities.

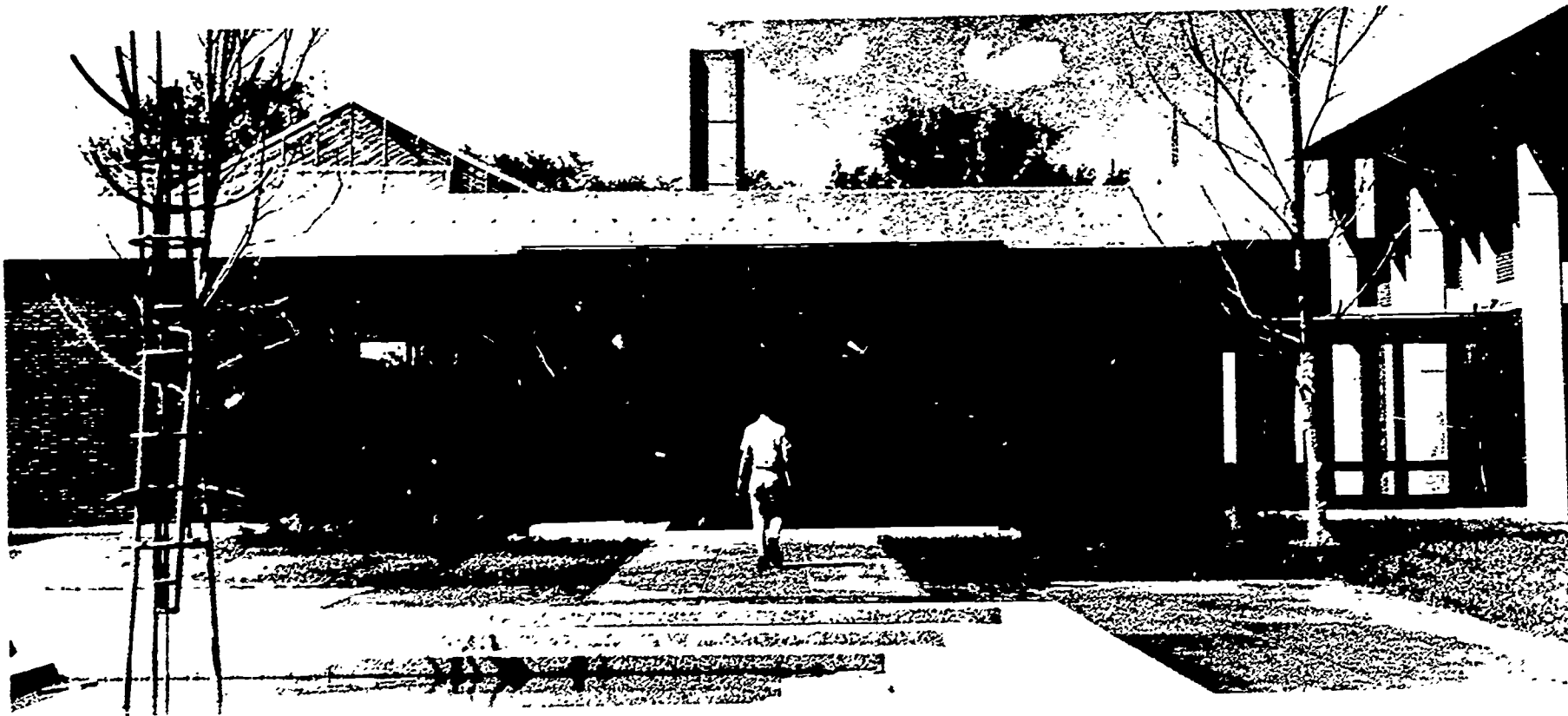
This architectural scheme may seem rather obvious. Yet surprisingly it is rarely found elsewhere. Sometimes the various arts are crowded into a single building. More often they are scattered about the campus with little or no physical relation to each other. Now at Macalester each of the arts has its own functional environment, yet all live side by side as congenial neighbors. They meet naturally at the Lila Wallace Court with its indoor garden, galleries and lounges—a gracious invitation for all to enter.

The Center, done in traditional brick with accents of contemporary concrete, took four years to build, covers about four acres of land and cost nearly four million dollars. It was designed by the same architects who restored Colonial Williamsburg, but even this distinguished Boston firm could not have achieved the final result without the constant, critical guidance of the College itself. Teachers, trustees, administrators, alumni and undergraduates all contributed ideas. Indeed, at one point during the long labor pains an architect was heard to remark with some fervor: "Never in all my experience have I known a school where so many had so much to say about building plans."

Every young man and woman who goes through Macalester also goes through the Center—or at least a good part of it. For cultivation of the fine arts, languages and literature is a graduation requirement of this liberal arts college. The significance of the Janet Wallace Fine Arts Center is that it makes the fulfillment of this requirement more enjoyable and rewarding for both student and teacher.







*LILA WALLACE COURT (9,025 sq. ft.) is the heart of the Fine Arts Center. View from reflecting pool shows south entrance to galleries and garden. Unusual rectangular smokestack rises from new underground heating plant that serves entire campus.*



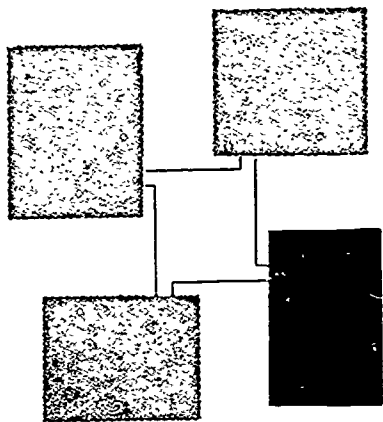
*ALL-SEASON GARDEN with tropical plants and pool is lighted by glass roof. It opens into art galleries and two lounges—one for faculty and one for students. A popular meeting place for all the arts.*



*ART GALLERIES extend around the four sides of the Lila Wallace Court. Here exhibitions by students and invited artists are on continuous display. Covered passageways lead to the four main buildings of the Center.*



# ART

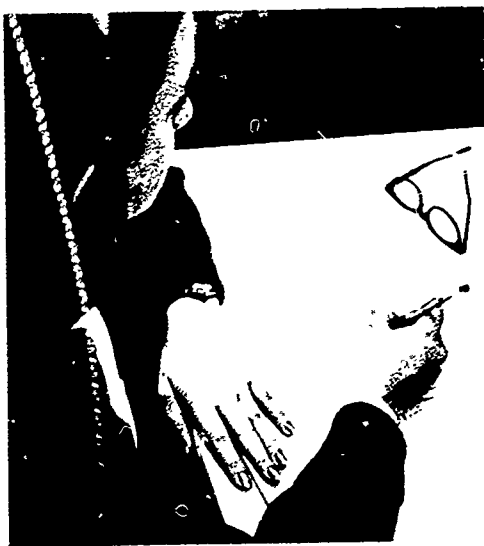


*“Wide resources for the student-artist as well as for those who seek a broad appreciation of beauty.”*

This unit of the Janet Wallace Fine Arts Center is designed solely for the creation and appreciation of the plastic arts. Its exceptional facilities are helping the art department, as never before, to contribute directly and continuously to the cultural life of the campus.

Outstanding features: studios for painting, sculpture, drawing and design; a bronze-casting foundry; a well-equipped graphics area; a theatre-type lecture room.

In the words of Anthony Caponi, department chairman, “The Art Building exemplifies the creative dynamics and aesthetic values taught in its classrooms and practiced in its studios. By bringing all the art media into meaningful relationship with one another, it gives substance to the verbal courses, and provides wide resources for the student-artist as well as for those who seek a broad appreciation of beauty.”



**ART BUILDING**  
(29,100 sq. ft.)  
features two-story  
studios and  
foundry, opens  
onto outdoor  
sculpture court.



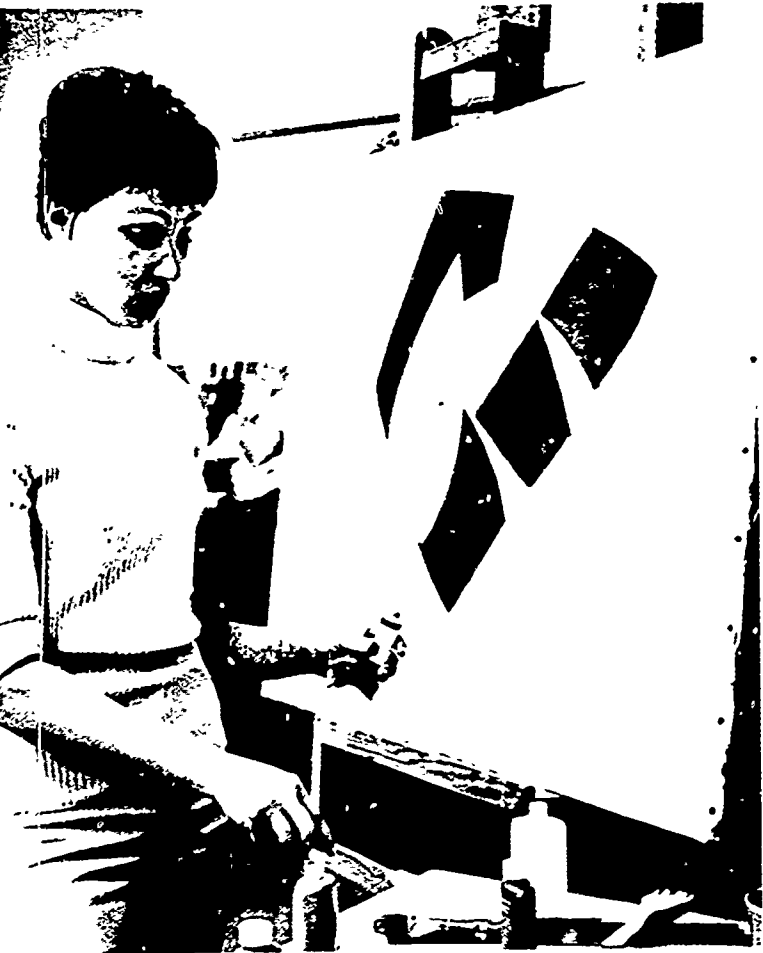
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*MAIN PAINTING STUDIO is flooded with ideal north light through glass wall. Here Prof. Rudquist is explaining an assignment to his class. Each student has his own large easel and portable equipment locker. Balcony is used for canvas preparation and frame making.*



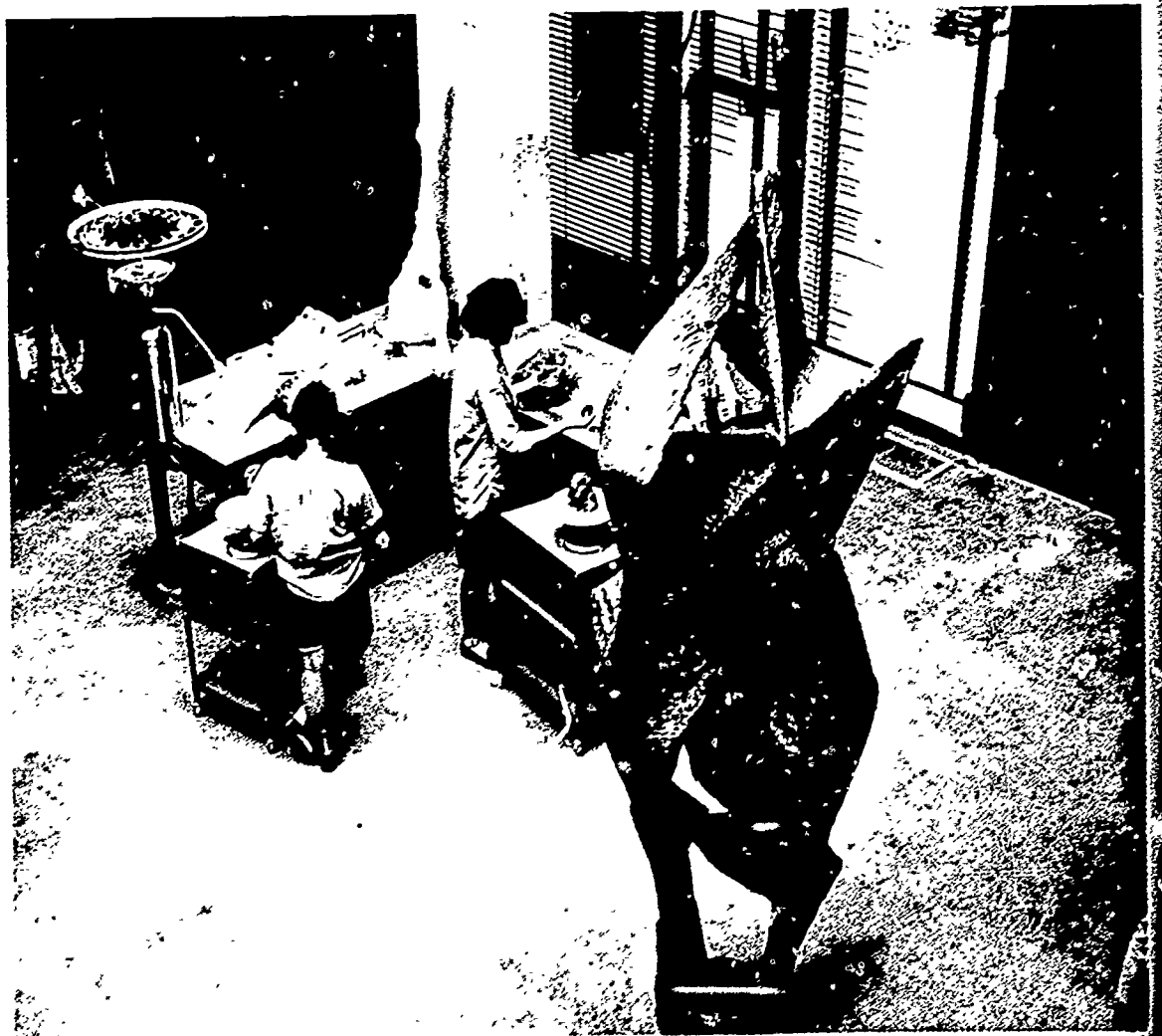
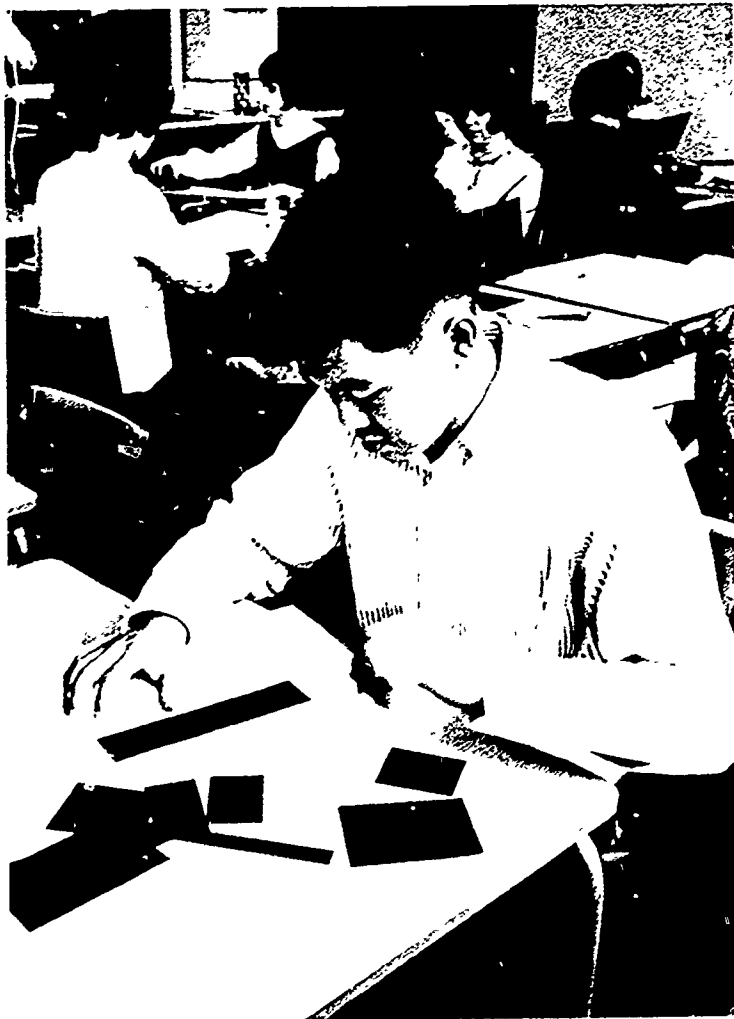
WALTER G. ROBINSON, president of the Minneapolis Society of Fine Arts, says: "The complex of buildings comprising the Janet Wallace Fine Arts Center harmoniously integrates the arts and humanities in mobilizing a potent, stimulating environment on campus which will immeasurably enrich undergraduate years. In many respects the Center symbolizes a distinctive characteristic of the Twin Cities—the flourishing interrelation between the arts and higher education. It represents a magnificent addition to the cultural life of the Upper Midwest."





ADVANCED STUDENTS work in smaller painting studio. This artist is mixing paint on glass locker top instead of palette. The Art Building also has two studios for the personal use of faculty members so that they may practice what they teach.

SCULPTURE STUDIO under plexiglass skylight provides ample space for modeling, carving, welding, casting, firing. The 23-foot doors lead to outside sculpture court, convenient for stone chiseling. Woodworking and other shops are on balcony.

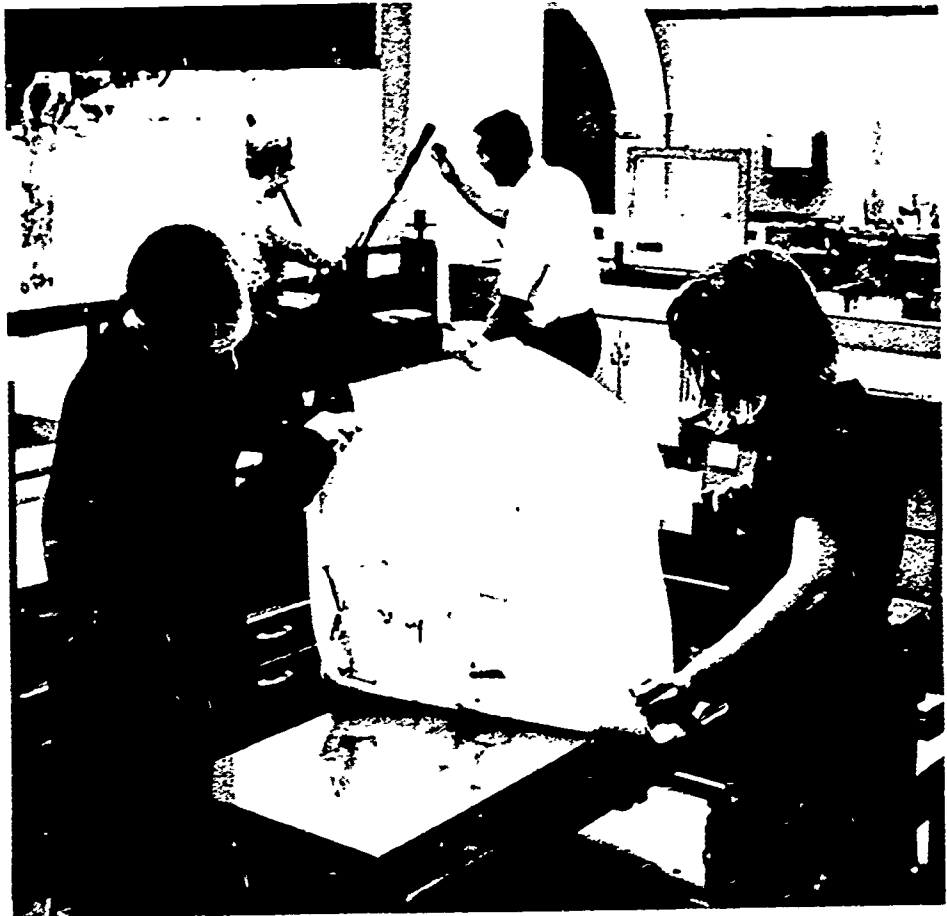


DESIGN and art education are taught in this studio that has compressed air outlets for special tools.

JERRY J. RUDQUIST



*BRONZE FOUNDRY in sculpture studio is equipped with furnace, ceramic kilns and casting pit. As molten metal is poured into molds, bucket is held by two-ton electric hoist suspended from monorail that runs across the studio. Balcony provides a safe vantage point for viewing this process.*



*GRAPHICS AREA is devoted to such arts as etching, woodblocking and lithography. Picture shows prints being made on hand presses. In this area there is also a separate drawing studio and a photographic dark room.*

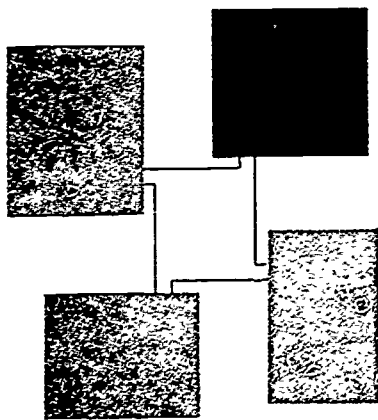


*LECTURE ROOM, featuring wide screen and spotlights, resembles a miniature theatre (capacity: 100). Prof. Caponi is shown giving a talk on art principles. Print and slide collections are stored in adjoining visual resources room. Nearby there is a seminar room for small study groups and a gallery for displaying works under discussion.*

MUSIC BUILDING  
(30,975 sq. ft.)  
is planned  
around concert  
hall, the largest  
auditorium in the  
Fine Arts Center.



## MUSIC

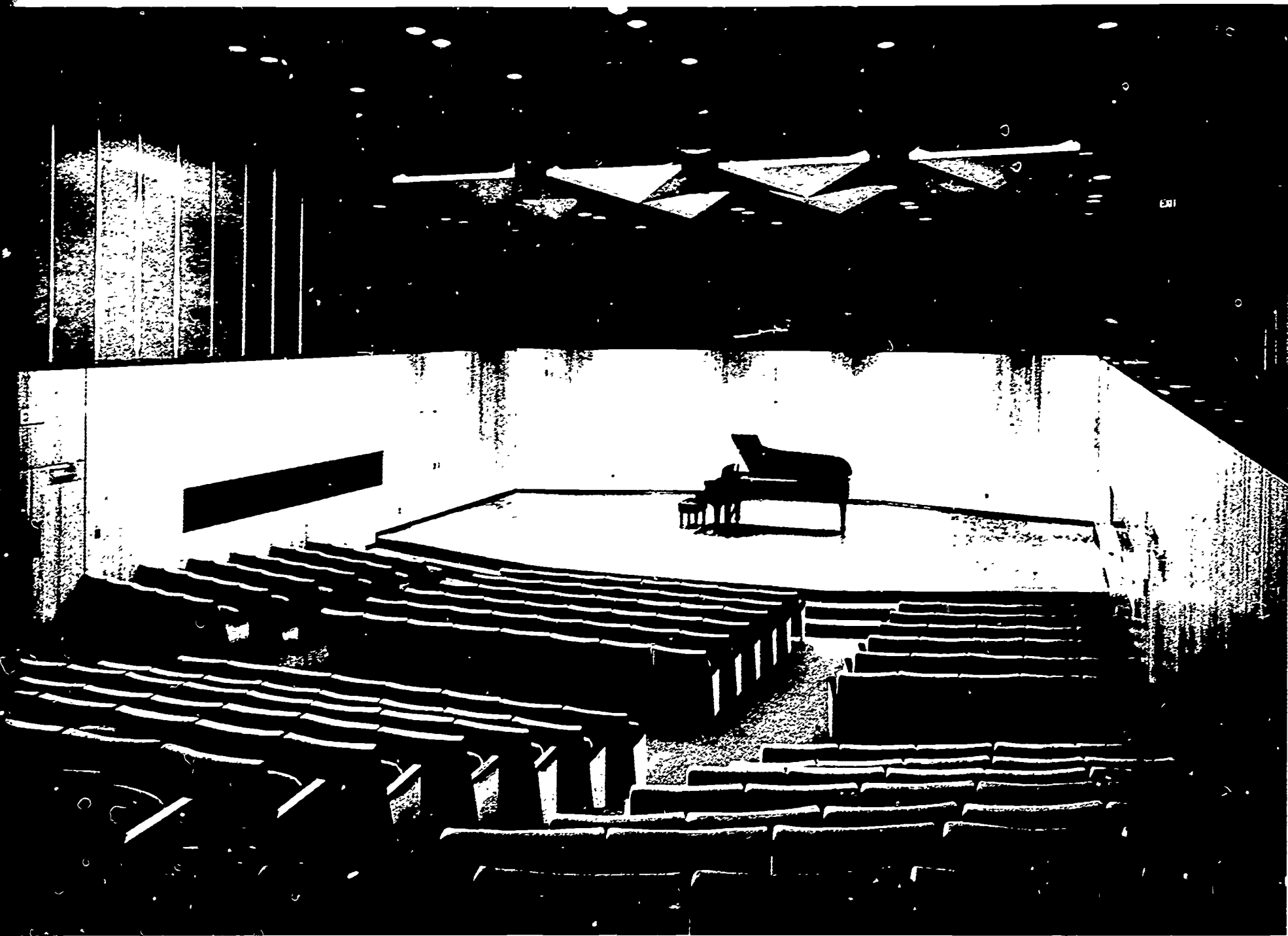


*“A new experience in the enjoyment of music under near-perfect acoustical conditions.”*

The Music Building sounds a new note in the teaching and performing of this art. Its 450-seat concert hall, its rehearsal and practice rooms, its studios, classrooms and laboratories are all designed to produce the ideal musical sound. Floors are floated on glass fibre, ceilings hung by neoprene, doors sealed by rubber. Sound diffusion and reverberation are controlled by canted walls, acoustical clouds and pyramids, absorbent panels and draperies.

Musical instruments and other pieces of teaching equipment include new Steinway pianos, a 57-rank Aeolian-Skinner organ (to be installed in the concert hall) and professional microphones, recorders, players, speakers.

Ian A. Morton, department chairman, sums up the result: “This model collegiate music facility serves all Macalester students who in any way serve the Muse. Whether they come to listen to recordings or a live concert, or to perform with the band, orchestra or choir, or to take private lessons, they will find here a new experience in the enjoyment of music under near-perfect acoustical conditions.”



CONCERT HALL, carpeted and upholstered in red, is acoustically adjusted by 24 motor-driven "clouds" for any type of performance—from solo to full orchestra. The piano is one of two nine-foot grands especially selected for this hall. Long window encloses control room, which houses equipment for recording concerts and producing electronic music. Other nearby facilities include a green room and storage space for uniforms, gowns, scores and instruments.

JOHN HARVEY, music critic of the St. Paul Dispatch-Pioneer Press, says: "In the new Fine Arts Center the Macalester music department has splendid facilities which many institutions of much greater size must view with wistful envy. What chiefly concerns us on the outside is the opportunity these facilities offer for expanded service to the general Twin Cities community. Pride in this acquisition is no intramural affair. It can be shared joyfully by all of us."





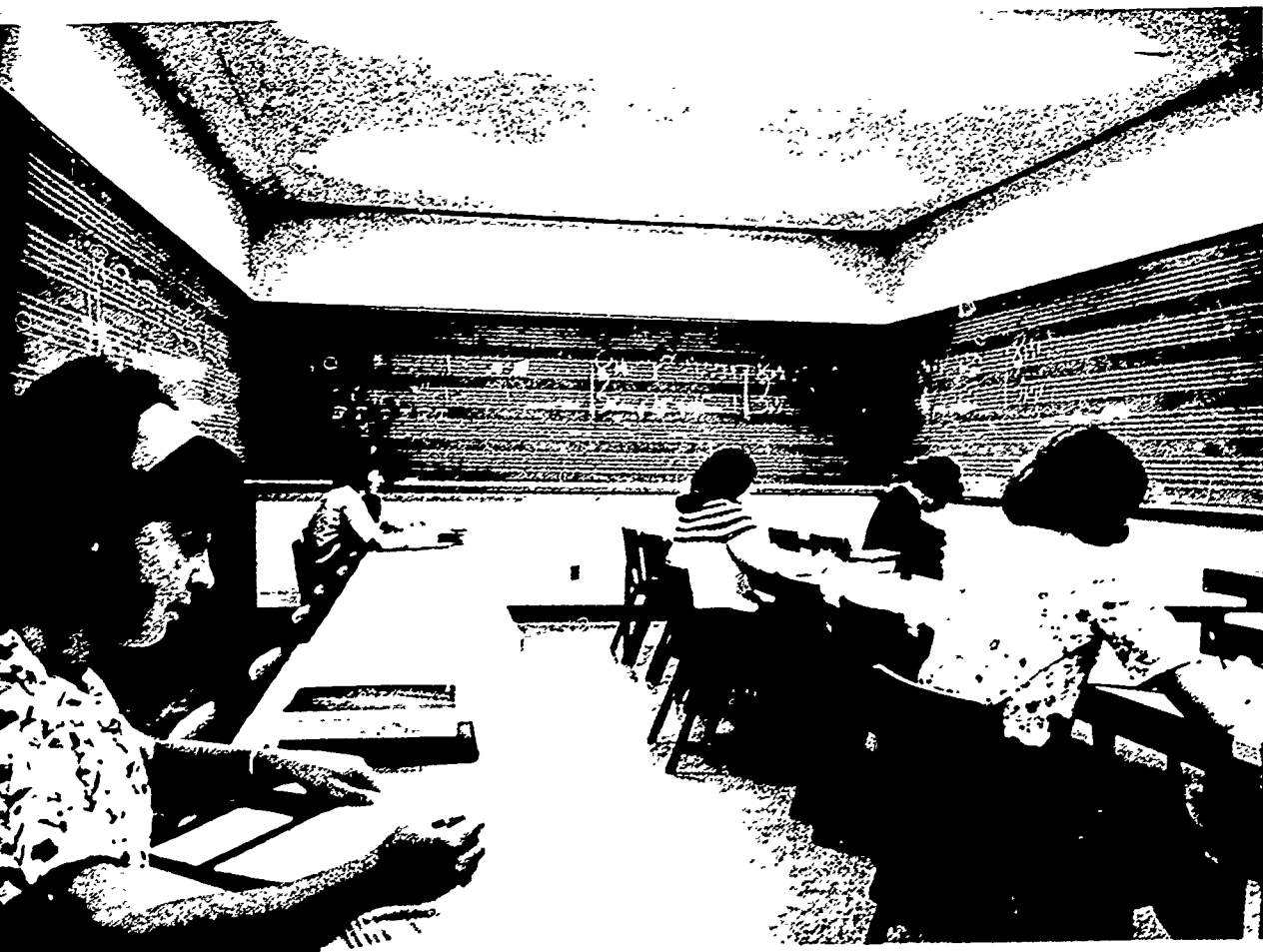
*THIS ENSEMBLE, composed of members of Minneapolis Symphony Orchestra, is being conducted by Prof. Nee on concert hall stage. Macalester musical organizations that perform here include the College Band, Pipe Band, Orchestra, Choir, Little Choir and Chamber Music Ensemble.*

*THE REHEARSAL HALL holds up to 160 choristers, here being led by Prof. Morton. This versatile room is also used for instrumental groups and large lecture classes.*



*A FULL ORCHESTRA or band is comfortably accommodated in the rehearsal hall. Specially designed music stands fit into permanent sockets for easy removal. Curtains on rails are used to "damp" room for instrumental rehearsals.*

PIANO STUDIOS are provided in the Music Building for students who wish to take individual lessons. The teacher shown is Prof. Betts.

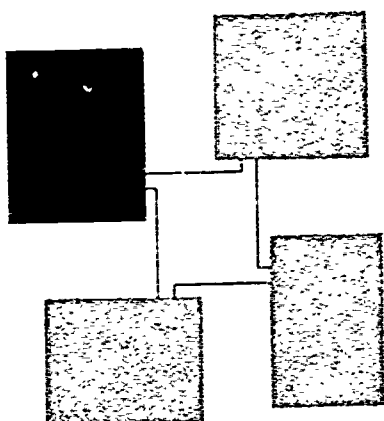


ELECTRONIC PIANOS permit students to play "silently" yet hear their performance through earphones. Girls in background are listening to recordings piped in from adjoining music library. The building has 18 practice rooms, about half of which are equipped with tape recorders, microphones and speakers. Two have organs.

MUSIC THEORY room features a chalk board that extends around all four walls so that an entire class can use it simultaneously. Students sit at long tables, convenient for holding bulky music papers. Another classroom is devoted to the teaching of music history and literature.



## SPEECH & DRAMA



*“Enriching the lives of college people as performers or as discriminating members of the audience.”*

Macalester’s new home for the drama and speech arts stars a little theatre (capacity: 300) that is probably without equal in this part of the country. Designed by George C. Izenour, the noted theatre consultant, it permits total flexibility of staging: proscenium arch, three-quarters thrust or in-the-round.

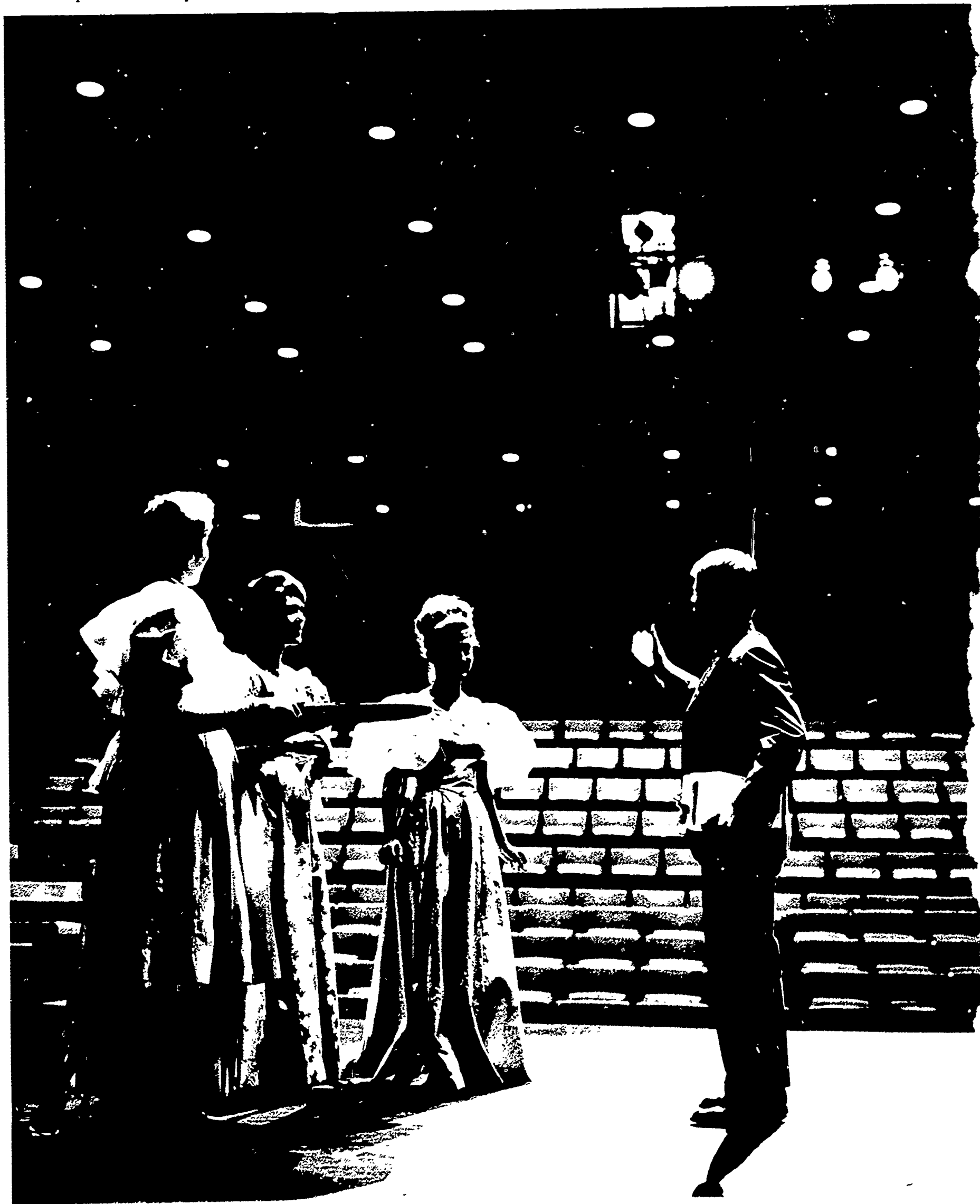
The building also accommodates a studio theatre for large drama classes, a recital room, several workshops, a dance studio and a forensic suite.

Mary Gwen Owen, department chairman, has her own interpretation of what these new facilities mean to Macalester. “Now,” she says, “all our energies can be directed, without frustrating distractions, to the scholarly and imaginative teaching of the theatre and speech arts. At last we can turn our full attention toward enriching the lives of college people through these arts—as performers or as discriminating members of the audience.”

SPEECH & DRAMA BUILDING (38,700 sq. ft.) is easily identified by the prominent superstructure required for its theatre.



STUDENT ACTRESSES with Prof. Hatfield on the stage of the new Izenour-designed theatre. By pushing a button front rows of seats can be rearranged for three-quarters or round settings. An elevator in the orchestra pit serves as apron to extend the stage. Backstage a 65-foot grid and counterweights "fly" scenery.



*LIGHT BRIDGE at the rear of the theatre has electronic control board and telephone that communicates with the stage (seen through window).*



*TWO DRESSING ROOMS feature lighted make-up mirrors. Performances on stage can be heard here over monitoring system. Actors await cues in traditional green room.*



*COSTUMES are designed, maintained and stored on three levels connected by dumbwaiter. Scene shop has electrically controlled frame for painting full back drops.*



HUME CRONYN, leading actor of the Tyrone Guthrie Theatre, says: "Every artistic endeavor is affected by exposure to another. The beauty of the Janet Wallace Fine Arts Center is the interrelationship of its various departments and, hopefully, their collaboration. Speaking specifically of the theatre and its students, neither is likely to flourish in an artistic vacuum. The whole creative process is stimulated by an active awareness of life reflected in art."



*STUDIO THEATRE (capacity: 100) provides platform, settings, audio-visual aids and recording devices. Photograph shows Prof. Owen rehearsing the Drama Choros. A smaller studio (capacity: 50) is used for individual interpretations and as a classroom.*

*DANCE STUDIO with mirrored walls and stretch bars accommodates classes up to 50. (The art is becoming popular with men students.) The studio is also used for dance recitals, and can be converted to extra dressing rooms for large dramatic productions.*



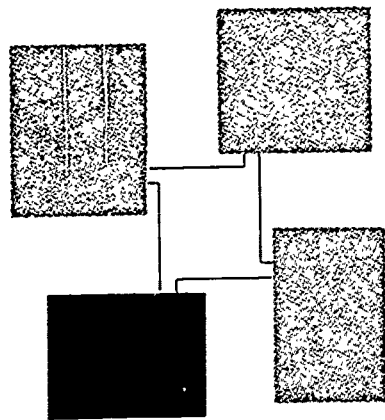
*SPEECH DEPARTMENT, which occupies upper floor of the theatre building, includes debate classrooms and a forensic suite that has facilities for source materials, conferences, listening, viewing and recording. Picture shows Prof. Mosvick's class demonstrating the art of cross-examination.*



HUMANITIES  
BUILDING (29,325  
sq. ft.) is devoted  
mainly to class-  
rooms and a  
language  
laboratory.



## HUMANITIES



*“Now the teaching of languages  
and literature becomes at once  
more efficient and more personal.”*

This is how Borghild Katharine Sundheim, professor of French, sums up the significance of Macalester's new Humanities Building.

The efficiency is most apparent perhaps in the do-it-yourself language laboratory where, by simply turning a telephone-type dial, you can tune in on a choice of 120 lessons in modern and classical languages. Students use the laboratory in their free time much as they would a library.

The personal touch is encouraged by faculty offices placed near classrooms for teacher-student conferences. English and literature departments occupy most of the building's second floor where, besides classrooms, there is a lecture theatre and a reference library for the staff.

Professor Sundheim who, with Ray Livingston, professor of English, represented the Humanities Building on the Center's planning commission, says: “This unit, which brings the related studies of languages, literature and English under one roof, is particularly appropriate for an internationally-minded liberal arts college like Macalester.”

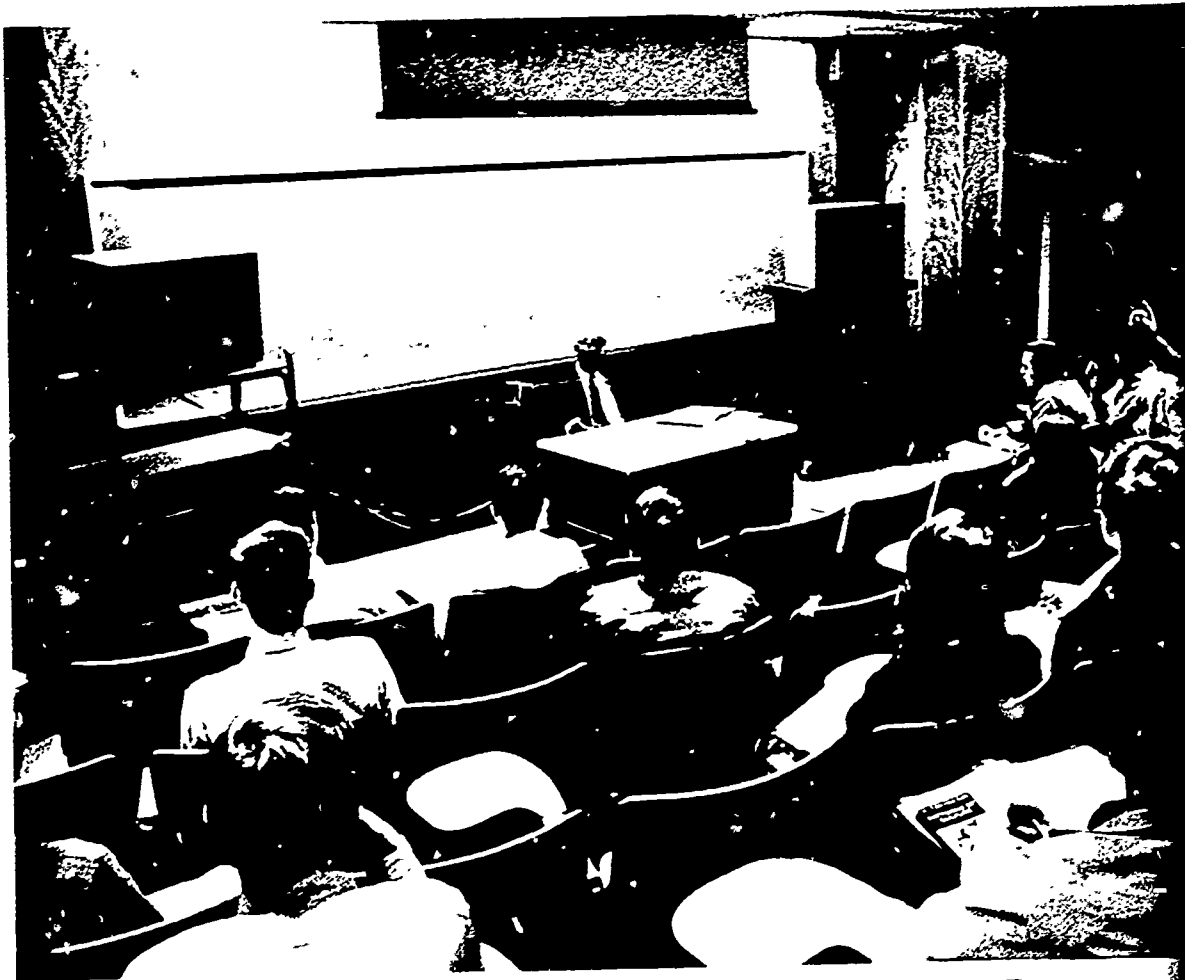
**THE NEW LANGUAGE LABORATORY** as seen from master console. Listening booths in open area and small private rooms around three sides provide a total of 50 student positions from which choice of 120 lessons can be dialed. Special equipment is used for aural testing and for learning pronunciation.



**JOHN K. SHERMAN**, book and arts critic of the Minneapolis Star and Sunday Tribune, says: "The new Fine Arts Center represents both a continuation of the Twin Cities' already strong cultural tradition and a vital stimulus to its further growth and enrichment. Our dangerous and computerized age needs as never before the belief, which such a center will inculcate in the young, in individual human betterment and in permanent and civilizing values of the inquiring mind and creative spirit."



*EACH POSITION in the language laboratory is furnished with headset, microphone, control panel, teletype dial and work shelf. The facilities here are also used by music, drama and speech students.*



*MAIN SOURCE for language lessons are 30 four-track tape decks mounted on racks in this equipment room. Prof. Westermeier (right) discusses their operation with Jerry Bohn, laboratory technician.*

*THEATRE-LIKE LECTURE ROOM on second floor of the Humanities Building is ideal for such courses as "Man and His World," being given here by Prof. Shiflett. TV sets are used for closed circuit programs.*

MANY CLASSROOMS have large windows, such as this one where Prof. Baltina teaches German. Some of the rooms are equipped for the projection of movies and slides.



DEPARTMENTAL LIBRARY and workroom is a handy source of reference material for English and literature instructors. It is being used here by Prof. Hunter.



INFORMAL CONFERENCES are frequently held in the Humanities Building. They are easy to arrange because faculty offices have been placed near classrooms.



# DEDICATION

Janet Wallace  
Fine Arts Center  
October 26,  
27 and 28, 1965



MR. AND MRS. DEWITT WALLACE, *founders and co-chairmen of The Reader's Digest, whose gift of the Janet Wallace Fine Arts Center is one of many they have made to Macalester. "Their magnificent generosity," says President Rice, "is without precedent in the history of any college."*

*Tuesday, October 26*

11:30 a.m.

The Concert Hall

2:00-5:00 p.m.

*Hourly guided tours  
of the Center*

## *Dedication Ceremony*

INVOCATION

Dr. John Maxwell Adams  
College Chaplain

WELCOME

President Harvey M. Rice

PRESENTATION OF THE KEYS

Mr. Robert C. Dean  
Perry, Shaw, Hepburn and  
Dean, Architects

ACCEPTANCE OF BUILDINGS

Mr. George D. Dayton II  
Chairman of the Board of Trustees

RESPONSE FOR THE FACULTY

Professor Ian A. Morton  
Chairman, The Department of Music

ADDRESS: "LIBERAL  
LEARNING AND THE ARTS"

Dr. Lucius Garvin  
Vice President for Academic Affairs

PRESENTATION

The Drama Choros  
Professor Mary Gwen Owen  
Director

DEDICATION LITANY

The Drama Choros and  
Audience (see next page)

BENEDICTION

Dr. Adams

## DEDICATION LITANY

WE dedicate this Center to the appreciation of beauty and the love of music held in the heart of Janet Davis Wallace and to the beauty, grace and strength of her indomitable spirit.

*So do we all.*

We dedicate these facilities to the discovering of abilities, the perfecting of skills and the sharing of such skilled abilities with others to the betterment of all.

*So do we all.*

We dedicate the unparalleled beauty of these facilities to the need for beauty in every life, and to the supplying of that need for all who come within the aura of these walls.

*So do we all.*

We dedicate these facilities to the enlarging and broadening of students' minds, to the stimulation of creative impulse, to the search for and recognition of reality and truth.

*So do we all.*

We dedicate this Center to the creation and re-creation of beauty and its appreciation by all who come within its influence.

*So do we all.*

We dedicate these facilities to the cultivation of the finest man has done and can do in the expression of his mind and spirit in art, drama, literature and music.

*So do we all.*

We dedicate this Center to the heart and mind, the spirit and intellect of all those who, through the years, by their contributions,

great and small, of self and substance, have brought Macalester College to its present state of being.

*So do we all.*

We dedicate these beautiful temples of arts and learning to the vistas that will be opened, the horizons that will be broadened, the spirits that will be liberated and to the lives that will be enlightened and fulfilled for those who shall come here after us.

*So do we all.*

We dedicate these buildings to the skill of hand, the compassion of heart, the maturing of emotion, the ennobling of intellect and the enrichment of spirit which the arts and humanities have brought to mankind throughout history.

*So do we all.*

We, the Students of Macalester College, dedicate the matchless physical plant provided here to the greatest possible individual achievement of which each of us is capable.

*So do we all.*

We, the Faculty of Macalester College dedicate these peerless facilities to the highest quality of intellectual, emotional and spiritual growth which our abilities make it possible for us to nurture.

*So do we all.*

We, the Trustees of Macalester College, dedicate this magnificent Center to the liberating of the minds of young people from the age-old shackles of ignorance and intellectual slavery.

*So do we all.*

*Beginning*

*Tuesday, October 26*

Lila Wallace Court  
Art Building

*Art Exhibitions*

WORKS BY ART DEPARTMENT FACULTY  
Anthony Caponi, Donald D. Celender, Jerry J. Rudquist

WORKS BY ALUMNI  
Sia Armajani, Alan Kranning, Judy Lodge, Wayne Potratz, Jim Young

THE LESLIE COLLECTION  
Illuminated Pictures of Art, a gift to Macalester College of Mr. Frank P. Leslie

LATIN-AMERICAN ART  
Representative examples selected from the permanent collections of the Minneapolis Institute of Arts, the Walker Art Center and the University of Minnesota Gallery

*Tuesday, October 26*

8:30 p.m.

The Concert Hall

*Dedication Concert*

THE MACALESTER COLLEGE CHOIR  
THE MACALESTER COLLEGE VARSITY CHOIR  
Ian A. Morton, Conductor

THE MACALESTER COLLEGE CONCERT BAND  
THE MACALESTER COLLEGE ORCHESTRA  
Butler R. Eitel, Conductor

*Wednesday, October 27*

8:30 p.m.

The Concert Hall

*Colloquium on the Humanities*

"AN OLD TRADITION IN A NEW SETTING"  
Sumner Hayward, Dean of the College, presiding  
William B. Hunter, Jr., Professor of English and Chairman of the Department  
Percival H. Powell, Barclay Acheson Professor of International Studies, 1965-1966; Professor of German, The University of Leicester, England  
Roy Arthur Swanson, Professor of English

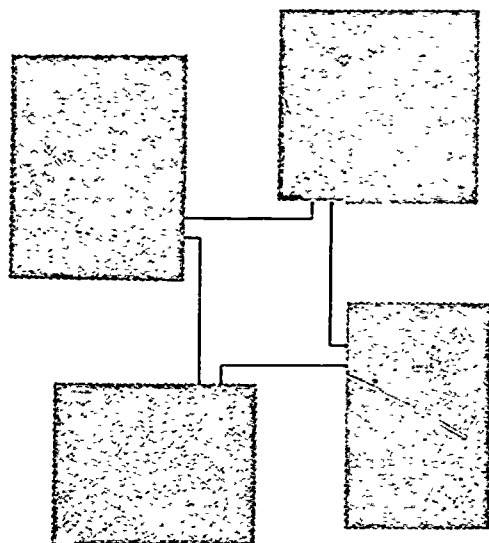
*Thursday, October 28*

8:30 p.m.

The Theatre

*Dedication Performance*

"TROJAN WOMEN" BY EURIPIDES  
Presented by The Speech and Drama Department  
Translated by Edith Hamilton  
Directed by Mary Gwen Owen  
Designed by Harvey Paul Jurick  
Music by Vincent W. Carpenter  
Conducted by Butler R. Eitel  
Choreography by Sandra Gerland  
Literary Consultant: Roy Arthur Swanson  
House Manager for this Production: Douglas P. Hatfield



The publication of this book was made possible by the generosity of some of those who helped design, build and equip the Janet Wallace Fine Arts Center.

Perry, Shaw, Hepburn and Dean  
Architects, Boston, Mass.

J. S. Sweitzer & Son, Inc.  
General Contractor, St. Paul

George C. Izenour  
Theatre Consultant, New Haven, Conn.

Umberto Innocenti—Richard K. Webel  
Landscape Architects, Roslyn, N.Y.

Aeolian-Skinner Organ Co.

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