

Space Shortage Limits Services

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ly frozen participation at the center.

Interest Rising

The Children's Arts Program (CAP), for instance, has an annual enrollment of 1,900 children of all ages. However, the requests for participation in the program have been increasing at a rate of 15% per year.

Enrollment has increased 50% over the last four years, but the limit has been reached.

Expansion will do more than help CAP meet the demand for participation. It will enrich the program.

The project is housed temporarily in seven rooms on the fourth floor of the Memorial Center. Every Saturday the program equipment must be assembled in these rooms and then removed after the classes. There are no studios and no room for work in ceramics, plaster, metal or weaving.

Closet Library

The program's successful art lending library, which allows youngsters to borrow an artwork free for two weeks, is operated out of a closet. The circulation last year topped 2,500 pieces.

The center's education department, four years ago, was a pioneer in a co-operative program with social science departments in area schools.

The federally funded pilot program here has been adopted in many other museums including some of the nation's major art institutions.

Last year, the program brought 11,652 pupils from area schools to the center for gallery tours and the program's in-classroom operation touched many times that number.

Program Affected

The exhibition area shortage affects this program greatly.

Efforts to keep as much of the center's permanent collection on display as possible include a schedule of rotating much of the collection's important pieces.

Often objects and paintings involved in the social science program are caught in this rotation and not available for the touring pupils.

The in-classroom project also entails a photographic record of the center's holdings to be used as slides during off-premise lectures.

Since there is no photographic studio at the center because of the pinched space, this film record must be made under less than ideal conditions — in the galleries.

The educational program also involves adult organizations and clubs that take advantage of the center's corps of trained lecturers.

Last year these groups built up a total of 17,360 persons who toured the galleries.

These programs reach all segments of the community.

More than 20% of the children in CAP have scholarships. The social science program has generated exchange trips between inner city and suburban schools because of the common ground it provides.

Exhibition Primary

The exhibition function at the center, however, is the governing factor in the size and growth of these programs.

Every corner and unobstructed area has been drafted to meet the needs of the burgeoning collection and the important program of displays.

So cramped is the facility that over the year the galleries are closed to the public a total of three months while exhibitions are changed.

During the exchange periods the galleries must be used for crating and storage since areas originally designated for these purposes have been turned into multipurpose areas.

for wrapping and crating. The workshop across from the storage vault often is pressed into service as crate and case storage.

The interior receiving room at the loading dock has been pressed into service as storage space for equipment — cases, pedestals, pieces of cork — needed for exhibition installation.

The center has a large and high quality collection of prints and drawings, but there was no place for exhibition until the trustees' meeting room was usurped for the purpose.

35,000 See Exhibits

Last year more than 35,000 persons viewed the center's group of traveling educational exhibitions throughout the state. These constitute an important service of the state's only major art museum.

However, no new exhibitions of this sort have been formed recently because there is no room to prepare them.

Tracy Atkinson, the center's director, pointed up the correlation between the center's service and its space.

In a report to the trustees he warned that the space problems "seriously curtail not only the center's growth but several of its vital existing programs."

The center not only faces a desperate need for expansion to meet the increasing pressure on the status quo. It also faces the problems inherent in the changing art scene.

Multimedia Art Rising

The future in the field is difficult to predict, but it surely is safe to surmise that electronic and multimedia works will play an increasingly important part in the art world.

Record Limited

Even these foreseeable expressions will make demands on museums beyond their present capabilities.

When the Eero Saarinen designed Memorial Center opened in 1957, there were provisions for two expansions of the art center areas in the memorial.

From 1888 to 1957, the community's art treasures were restricted to the Frederick Layton collection and the holdings of the Milwaukee Art Institute.

The post-World-War II "renaissance" was caught in full tide when the center was opened and the museum status here, static for 69 years, became active.

By 1963, Saarinen's first expansion plan had to be put into effect and the lower galleries were completed.

The collection and the center's service activities have continued to grow.

The center trustees and the Memorial Center Development Committee are about to pick up Saarinen's second expansion option.

Fitzhugh Scott Architects, Inc., has designed about 100,000 square feet of floor space in a wing complementary to the Saarinen building.

Facilities Improved

When completed, the new wing will increase the center's ability to serve the community as an educational tool.

The permanent collection will receive exhibition space to enrich the lives of the area's residents as intended by the donors.

In the process the center's art holdings will be doubled as the \$11 million contemporary art collection of Mrs. Harry Lynde Bradley will be made available to serve the entire community.

In addition, there will be space enough in which to grow and meet the educational and cultural challenges of the future.

Storage Area Taken

The temporary storage vault, for instance, has been taken over by a part of the overflowing permanent collection.

The corridor between the offices and the galleries is used