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A SUMMER ART SCHOOL FOR WILD HORSE ISLAND, FLATHEAD LAKE, MONTANA

Part 1

Undergraduate Thesis in Architectural Design

by

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the requirements for the degree of Bachelor of Architecture

at

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purpose

The primary purpose of any art school has always been the developement of personal expression through various art forms and media. This developement is usually a portion of an academic program in one of the universities or art schools. Very often, the student finds himself involved in many activities that do not interest him or take time away from his specialized field of endeavor. A summer art school allows the student to live art under a self-disciplined program of sustained and concentrated work in the field

of his choice. His ideas are given validity and warmth through personal contact with students and faculty of sincere belief and fine accomplishment.

It is possible to have an academic training in a summer art school as well as receive instruction from an avant-garde artist. The instructors have complete freedom in teaching procedure, but it is their function to become and remain assertive and reflective students. The faculty should have complete facilities at the school to pursue their art interests.

The student must be aware of his knowledge and skill, and he must have the courage to go his own way- to speak with his own voice- while benefiting from the soundest possible instruction in the basic principles of art. He is free to attend all classes, or to specialize in one area.

"If we can give a man a canvas that will take him away from his desk and lead him into the field and make him feel the presence of beauty, we have done something good." Inness

The greatest advantage of a summer art school located outside of a college campus is that the students can be exposed to an environment quite unlike the usual art lab or studio. The desire to see, feel, and understand Nature's message is a great potential force because, in close proximity to nature, man can find his true self and allow his means of expression to take its course. It has always been desirable to allow art students to go into the field for purposes of painting and sketching. Very often, art classes are transported from the school or campus to the surrounding countryside. Here, in the presence of nature, the student finds an infinite source of inspiration as well as a great variety of new shapes. While it is possible to introduce some of this freedom of working in nature on the campus, the problems of class hours, intervening students, lack of secluded areas and difficulty of transporting equipment have stifled most field trips. A summer school, isolated from its urban surroundings, existing in close proximity with nature, emphasizing the 'primitive' and freedom of choice is the goal of this Thesis.

need

Montana does not have a permanent summer art school. The summer art programs for art majors and other interested people are held at the University of Montana in Missoula and at Montana State University in Bozeman. These programs do not take full advantage of the summer weather and cannot offer any more than the similiar academic program that is carried on through the regular school year. A summer school away from these two campuses would allow students to change their environment while still working for university credit.

Montana is experiencing a very fast rate of growth in her University system. The Art Schools alone have experienced a growth of nearly fifty per cent over the last five years. The University of Montana reported an enrollment of 45 art majors in 1960 and over 80 majors for the 1965 Fall quarter. Montana State University reported 123 art majors in 1960 and 193 in the Fall quarter of this year, 1965. The summer enrollment at the two schools for 1965 was 72 and 98, respectfully. These figures are for art majors only. The School of Art at Montana State University has a class attendance of over 1,200 students. Facilities at both Universities are not sufficient to handle any further expansion. As the growth continues, more room or additional schools will be needed. At this time, a summer school is not unreasonable.

The Virginia City Summer Art School, Virginia City, and the Archie Bray Foundation, Helena, are both active during the summer but cannot accommodate more than eight to ten students apiece due to the lack of space and equipment.

Mr. Cyril Conrad, Director of the Montana State University School of Art, stated that if a project such as the Wild Horse School of Crafts was realized in Montana, it would be a great success. Montana could easily draw art people from all over the United States because of our scenery and summer climate. Mr. Conrad has found that any special program during the summer that the School at Montana State has held was very widely accepted and well attended. Serious artists find a great deal of pleasure working in nature, and Montana can surely offer the best of nature.

Any educational facility can be justified as long as there are serious people who wish the opportunity to study and learn under its program.

local conditions

Wild Horse Island has been chosen as the site of a permanent summer art school for Montana. The school is to be called the Wild Horse School of Crafts. The lake containing Wild Horse Island is Flathead Lake and it lies in the northwestern corner of Montana, sixty-five air miles south of the Canadian border. (See map, page 6 .)

Canada

Glacier National Park

Havre

Whitefish

Kalispell

Flathead
Lake

Polson

Great Falls

93

Missoula

15

Helena

Idaho

Butte

287

Bozeman

Billings

90

10

Dillon

91

Wyoming

MAP OF MONTANA showing the principle routes between
the major cities and Flathead Lake

93 Route number

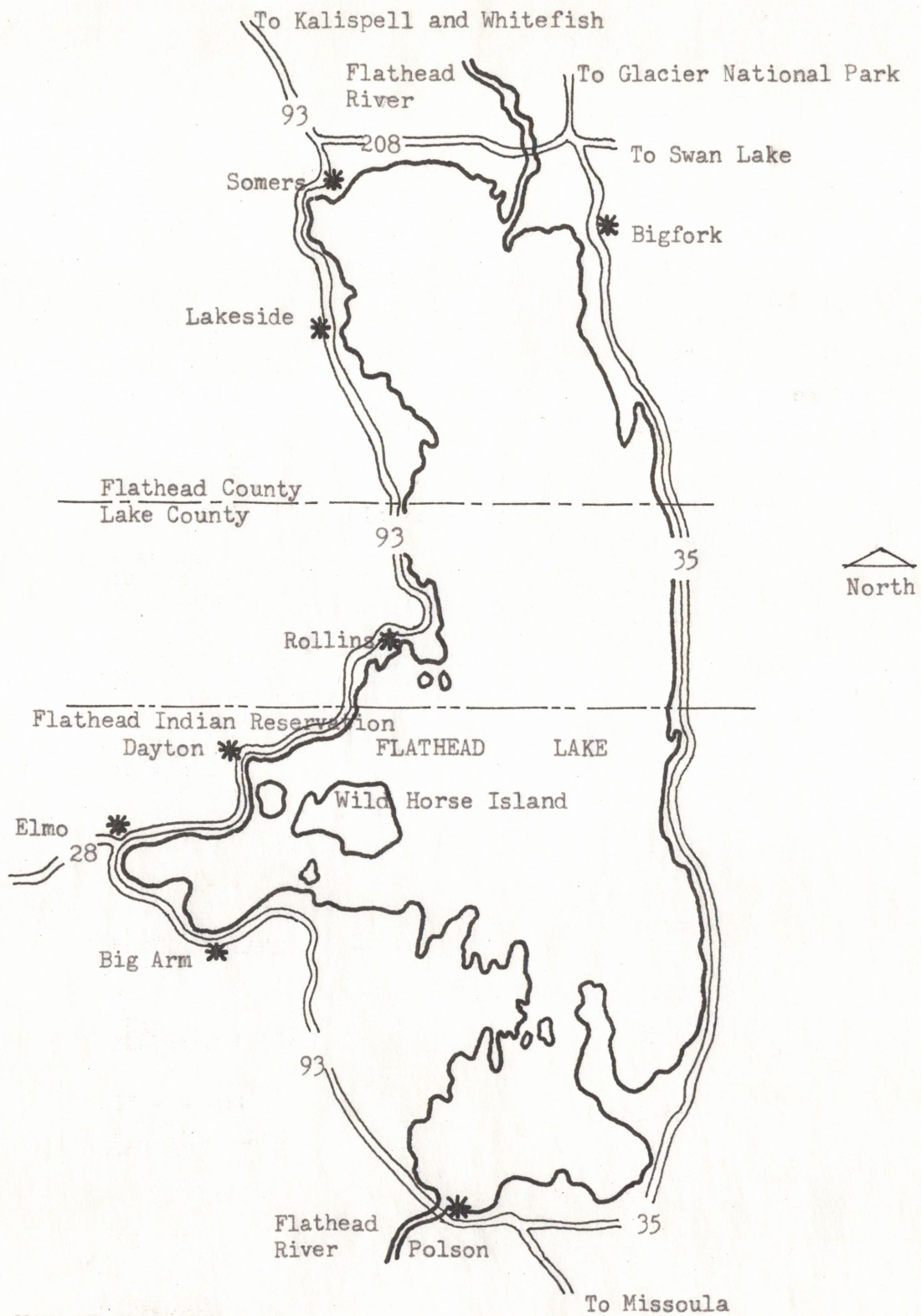
GENERAL LOCATION

Flathead Lake is oriented in a north-south direction and completely fills the lower portion of the Flathead Valley. The northern quarter of the Lake lies in Flathead County, while the southern three-quarters is included in Lake County. (See map, page 8 .) The northern boundary of the Flathead Indian Reservation crosses Flathead Lake a few miles south of Rollins.

There are eight towns on Flathead Lake: Big Arm, Bigfork, Dayton, Elmo, Lakeside, Polson, Rollins, and Somers. Bigfork, Lakeside, and Somers are in Flathead County while the other towns are in Lake County, and are therefore in the Flathead Indian Reservation. The exception is Rollins which lies in Lake County but is north of the Reservation boundary line.

The largest of the eight towns is Polson, the county seat for Lake County. Polson stands at the foot of Flathead Lake immediately adjacent to the outlet of the Flathead River. (See map, page 8 .) Polson is on U.S. Highway 93, the North American Holiday Highway that extends from Central America to Alaska. Highway 93 is also a direct north-south route to Glacier National Park, Montana. The population of Polson in 1964 was 2,315 people. The town is served by the Northern Pacific and Intermountain Bus Lines, a county airport, and the Northern Pacific Rail Freight Service.

Polson is the most logical town to use for geographically locating Wild Horse Island. All mail coming to the Wild Horse School of Crafts would be delivered to the U.S. Post Office in Polson, which is 12.4 miles from the Wild Horse Boat Landing on Flathead Lake. The students on Wild Horse Island would be using Polson as their urban contact during their stay at the School. Polson has a theatre, bowling alley, golf course, public swimming facilities, hotels, motels, 15 church denominations, and well-stocked stores. Pack trips, day rides, and ranch cookouts can be arranged at the several ranches in the immediate area.



MAP OF FLATHEAD LAKE

Scale: 1" = 4 miles

For general location, see map, page 6

93 Route number

Mileage from Polson to points on Flathead Lake:

Wild Horse Boat Landing	12.4 miles
Big Arm	13
Flathead Lake State Park	15
Elmo	19
Dayton	23
West Shore State Park	38
Lakeside	40
Somers	45
Bigfork	50

Mileage from Polson to major Montana cities and points of interest:

Billings	428 miles
Bozeman	288
Butte	187
Dillon	246
Glacier National Park	84
Great Falls	274
Havre	312
Helena	188
Kalispell	52
Missoula	70
Whitefish	67
Yellowstone National Park	377

Big Arm, Dayton, Elmo, and Rollins are very small towns, useful only as orientation points while traveling on Highway 93 along the west shore of Flathead Lake.

Somers and Bigfork are located on the northern end of Flathead Lake. (See map, page 8 .) Bigfork is a tourist town and is quite popular during the summer months due to the summer playhouse that exists there. The summer stock produced at the Bigfork Playhouse will be a popular recreational activity for the artists on Wild Horse Island. Another summer playhouse exists at Big Mountain, nine miles north of Whitefish. (See map, page 6 .) Although the distance from Wild Horse is 72 miles, interest in summer stock could very well encourage the students to visit this playhouse as well. Both the Bigfork and Big Mountain Playhouses have been extremely successful during the last several summers.

TOPOGRAPHY OF THE AREA

Flathead Lake is the largest natural body of fresh water lying within a single state west of the Mississippi River. The Lake is 28 miles long and varies from 5 to 15 miles in width. The 120,320 acres of surface area is bounded by 185 miles of shoreline. The Lake is bordered on the east by the Mission Mountains, a range which rises abruptly from the lakeshore to heights over 9,000 feet. The rounded Bitterroot Mountains contain the Lake on the west. The natural dam on the southern, or lower, end of Flathead Lake is a large terminal moraine left by the Cordilleran Glacier. (See page 11.)

Flathead Lake is the remnant of a much larger lake that occupied the valley at the end of the Glacier Age. Because this is an architectural thesis, it is not important to know when the Great Ice Sheet of North America was formed. It is important to know that a portion of this Ice Sheet, called the Cordilleran Glacier, flowed into northwestern Montana and was responsible for the topography of the area. (8:25-50) This great mass of moving ice was estimated to be over 3,000 feet thick where the city of Kalispell, Montana now stands. The glacier was deep enough to override all but the highest mountains in its tremendous move southward. The Cordilleran Glacier formed the sharply pointed, matterhorn peaks that give the Mission Mountains their beauty and grandeur. All of the area surrounding Flathead Lake is a museum of glacial features: Hanging valleys with rapid creeks and waterfalls lie above the Lake; the mountains are marked with jagged and precipitous cliffs; small lakes are everywhere; rock outcrops and huge boulders abound. This glacial topography makes the area ideal for the location of a building site that wishes to take full advantage and impact of natural beauty.

Wild Horse Island, in Flathead Lake, is an excellent example of a glacial formation called the roches moutonnees. A very large hill has been smoothed on the north side and rounded at the top by the force of the advancing ice.

As the glacier dropped over the hill, the plucking action of the ice pulled the south slope away so that only steep and rugged cliffs remain. This action has made Wild Horse Island a very striking topographical feature.

The Cordilleran Glacier moved no farther south than where the city of Polson now stands. (8:28) The edge of the ice stood in this area for a long time, causing a great mass of earth to be accumulated beneath it. This deposit is called a terminal moraine and acted as a natural dam to hold back the water from the melting ice that formed Flathead Lake.

HISTORY OF THE AREA

For the purpose of this Thesis, it is desired to show only the Indian background of the area and to suggest some of the color and charm that remains with Wild Horse Island.

There is very little agreement among experts as to the origin and culture of the prehistoric inhabitants of the lower Flathead area. The written history of the Indians begins with the coming of the white man after 1808. Before this date, only the handed down legends and traditions are readily available evidence of the Indian tribes. Dr. Turney-High, an anthropologist at the University of Montana, published an article for the American Anthropological Association- Memoir No. 48, (194?) - which theorized the early history of the area. The following account is based on his theories.

The original inhabitants of the Flathead area were a group of Indians known as the 'Foolish Folk'. They were a Salishian people who wore no clothes, lived in holes in the earth, and were legendarily stupid. The other tribes waged war upon them, resulting in their extermination. It is impossible to determine a date for this culture, but it was possibly before 1600.

During this same period, many different tribes inhabited the area from time to time but did not establish a permanent culture. Settlement came finally as the Salish and Kalispel Indians moved into the area from the West, and the Kutenai from the East. These tribes were all peaceful Indians and blended together to form a historic culture in the centuries that followed. Although the dates of origin are indeterminable, it is felt by Dr. Turney-High that the Kalispel Indians inhabited the area in the 1600's and that the other tribes were driven west by the Blackfeet in the early 1700's.

Warfare was not common among the Flathead Indians as the tribes were peaceful. The greatest amount of fighting was done with the Blackfeet during buffalo hunts in the Plains area. The fact that the Flathead Indians

did not like war was a major reason for the successful intrusion of the white man early in the 19th century.

The first appearance of the white man in northwestern Montana came in 1808 when David Thompson, an explorer and fur trader, descended the Kootenai River from Canada and established several trading posts in the upper Flathead area. In 1812, he and his men, guided by the Flathead Indians, were the first white people to view the majestic beauty of Flathead Lake. (1:82) After this initial exploration, Canadian fur trappers and traders were operating extensively throughout the valley.

In 1854, the Saint Ignatius Mission was established by Fathers Hoecken and Menetrey. (5:63 .) The Catholic missionaries worked closely with the Indians and taught them to read, write, and farm.

The economic developement of the region was influenced greatly by the inclusion of most of the area within the bounds of the Flathead Indian Reservation in 1860. From 1908 to 1910, land was allotted to the Indians and after 1921, the remaining land was opened for homesteading. This quickly attracted the white settlers.

The area has not been heavily populated. Much of the homesteading tradition and charm is still evident. The Flathead Indians add color to the surroundings and their annual pow-wows keep the past alive. The area around Polson remains as a reminder of early western American history that still lives a little in the land.

HISTORY OF THE ISLAND

Wild Horse Island shares all the history of the lower Flathead area and can add some of its own. There are no written accounts of the many happenings on the Island, but many of the people still living around Flathead Lake remember the highlights. Mr. Thain White, owner of the Lookout and Flathead

Lake Museum, recalls the legend of how Wild Horse Island was named. Discrepancies may exist in this account as it was written from conversation, and while it is accurate in essence, it may be inaccurate in detail.

Before 1750, the first horse was introduced to the Indians on the West Coast. It was a gift to an important chief. The following year, a second horse was received by the same tribe and later, this horse was brought to the Flathead area and given to a Flathead chief. Shortly after its arrival, the horse suffered a broken leg. The chief did not wish to kill the animal so he built a log raft and floated the horse to the large island in the big bay of Flathead Lake. The following spring, the chief returned to the island and found that the horse had foaled. The two horses were left upon the island and more were added as they were brought from the coast. The island became known as Wild Horse Island.

The Indians, especially the Kalispel and the Kutenai, used bark or dug-out canoes extensively and frequented the Island often. Several camps were made along the shores but there are no indications on the Island of an extensive settlement as are found on the lakeshore near Elmo and Dayton. (1:41)

After the Reservation was opened to homesteading in 1908, several people moved to the Island but did not remain for any length of time. One of the reasons for this was the hardship of crossing the bay to reach the mainland. Boats were not easily available in the area.

One of the most colorful phases of the Island's history was the relatively short life of the Hiawatha Lodge, a resort which catered to the wealthy. Although the resort began with distinction, it soon became the place for gentlemen to bring someone else's wife or girl friend. The Hiawatha Lodge is one of the two buildings that are still standing on the Island. It is on the eastern shore. (See map, page 19.)

The Island has been owned by many people since 1915. The Lake County

Records show that the major owners between 1915 and 1943 were L.E. Thurber, J.A. McDonald, A.A. White, and L. Penwell. In September of 1943, Doctor John C. Burnett purchased most of the Island and by 1958, he had succeeded in gaining possession of Wild Horse entirely. The Island was purchased by R.B. MacDonald of Butte, Montana in 1961.

CLIMATE OF THE AREA

The climate is mild and equable considering the latitude, 50'00" north, and the elevation, 3,000 feet above sea level. The natural barrier of the Mission Mountains wards off and deflects the cold waves that sweep down from Canada during the winter. The periods of severe cold are quite infrequent and do not last long. The day temperature during the summer rarely goes above 90 degrees, and the nights are always cool. The average normal temperature is 45.5 degrees.

Temperature Extremes (°F)

1964	High: 92	Low: -25
1963	High: 98	Low: -19
1962	High: 92	Low: -16
1961	High: 101	Low: -13

Normal Temperature Range (°F)

Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sept	Oct	Nov	Dec	Average
25.1	27.7	35.1	45.1	53.1	59.1	67.4	65.7	56.9	46.3	34.6	29.7	45.5

Precipitation in the area consists of snow and rain. The snow reaches an average depth of 2.6 feet during the winter but storm accumulation can build up to over three feet. The normal precipitation is 15.03 inches.

A very important feature of the area is the absence of prolonged high winds. Flathead Lake is nearly always rippled by winds but the velocities are usually moderate. Exact wind speeds were not available.

site conditions

WILD HORSE ISLAND is the largest of the many islands in Flathead Lake. It is located in the southern part of the Lake on the eastern end of Big Arm Bay. (See map, page 8 .) The Island's greatest width is one and three quarters miles and it is two and three quarters miles long. The total area is 2100 acres. The nearest mainland is a mile and a half away on the northern, western, and southern sides. The closest land is Cromwell Island on the west which is only one half mile away.



WILD HORSE ISLAND

This is the view of Wild Horse Island from the south as seen from Highway 93. The little tip of land on the far left is the eastern point of Cromwell Island. The large, heavily forested island in the foreground is Melita Island. The small island on the right is Dream Island. This side of Wild Horse Island is heavily forested near the shoreline. The grasslands carry uphill to the steep cliffs. The top is fringed with heavy timber.



WILD HORSE ISLAND

This is the view of Wild Horse Island from the north as seen from just above Highway 93. The highway appears in the foreground. This side of the Island is very heavily forested, broken by rugged ravines and steep ledges.

DESCRIPTION OF THE ISLAND

The topography of Wild Horse Island varies greatly. (See map, page 19 and photographs, page 17.) There are flat meadows on the western side, rolling meadows along the southern shore, and steep grassland along the southeastern tip. The central area is extremely rugged with many high, impassable cliffs on the southern face. Several of these cliffs are over 250 feet high. The majority are in excess of 150 feet. The northern side of the Island is very heavily timbered with Ponderosa Pine and Douglas Fir trees. There is very little undergrowth except for the ravines, which are choked with juniper, aspen, and alder. A heavy band of large pines borders the shoreline on the southern side.

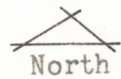
The shoreline varies considerably. The southern shore gradually slopes to the water and has large pine trees growing a few feet from the water's edge. There is considerable gravel here with many large projections of rock. The northern and eastern shores fall abruptly into the lake which results in great depths very close to the shoreline. Huge ledges of rock angle steeply from the treeline, which is 20 to 30 feet from the water. The areas between the ledges of rock are filled with white driftwood and smooth gravel.

The elevation above sea level at the water's edge is 2,900 feet. The highest point of land, existing on the southern end, is 3,745 feet. This is a change of 845 feet in height along a horizontal distance of nearly 4,000 feet. There are six outstanding summits at elevations 3,721, 3,715, 3,693, 3,449, 3,282, and 3,277 feet. (See map, page 19.)

Wild Horse Island was a game preserve before 1961. Bighorn Sheep and Mule Deer herds were transplanted to the Island and propagated very well. At this time, there are approximately 150 Bighorn Sheep and 100 Mule Deer still on the Island. These animals can be seen everywhere. Canadian Geese and all species of ducks inhabit the bays around Wild Horse.

Flathead Lake

Big Arm Bay



MAP OF WILD HORSE ISLAND

Scale: 1" = 2,000 feet

Contour Interval: 100 feet

For general location, see map, page 8

For site plan, see map, page 21

See photographs, page 22,23

DESCRIPTION OF THE SITE

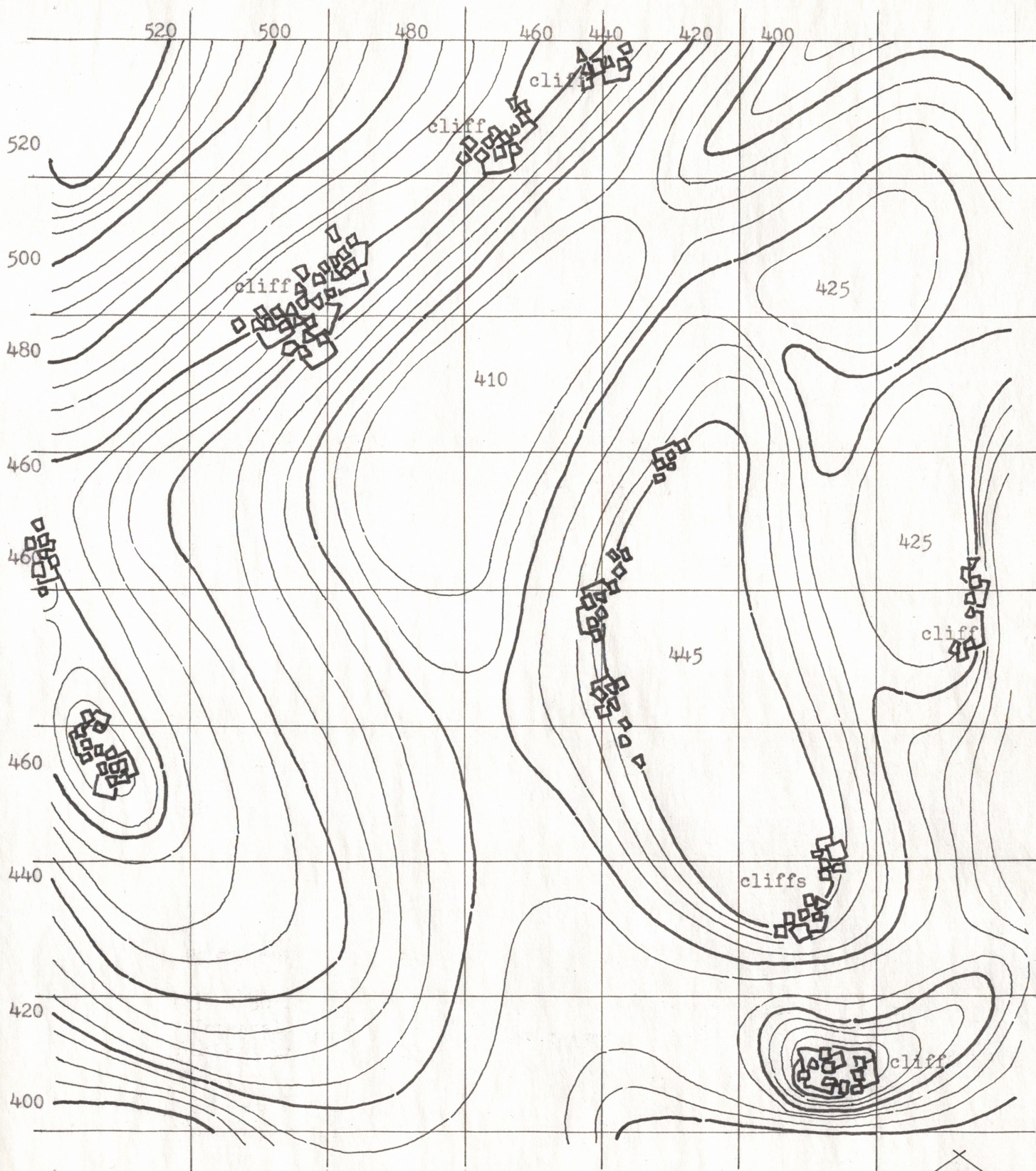
Orientation

The site for the Wild Horse School of Crafts is on the southeastern end of Wild Horse Island. (See map, page 19.) The area cannot be seen from the mainland but is fairly visible from the water on the eastern side. The only site boundaries are the natural features of the land. On the western and eastern sides of the site, steep hills and cliffs fall away toward the lake. The southern side narrows into a long finger of land that terminates steeply and also falls toward the water. The northern boundary is a series of cliffs and rocks along a steep sidehill that runs northwest until it becomes impassable. (See map, page 21.)

Topography

The topography of the site is quite rugged and varied. In general, the area consists of a level pocket of land, 250 feet long and 80 feet wide, running northwest between the rising cliffs along the northern boundary and the central ridge of rock and trees. (See photographs A and B, page 22.) The central ridge is 35 feet higher than the floor of the pocket and runs north and south for 275 feet. Parallel to the ridge on the east is a narrow bench of land, 20 feet lower than the ridge, which is quite level. This bench is terminated by a steep hillside and cliff that falls toward the lake. The western portion of the site is a gently sloping hill that winds from the northeast, around to the south, and continues along a narrow point of land that ends in a steep drop toward the water. The western side of this hill is very steep. The southeastern side of the site slopes gently to the east and terminates with a steep drop of land. (See photograph C, page 23.)

The site is covered with small pine and fir trees. (See photographs, pages 22 and 23.) These trees are loosely spaced and heavily foliated. Scattered throughout the smaller trees are many large Ponderosa Pines that



SITE PLAN FOR THE WILD HORSE SCHOOL OF CRAFTS

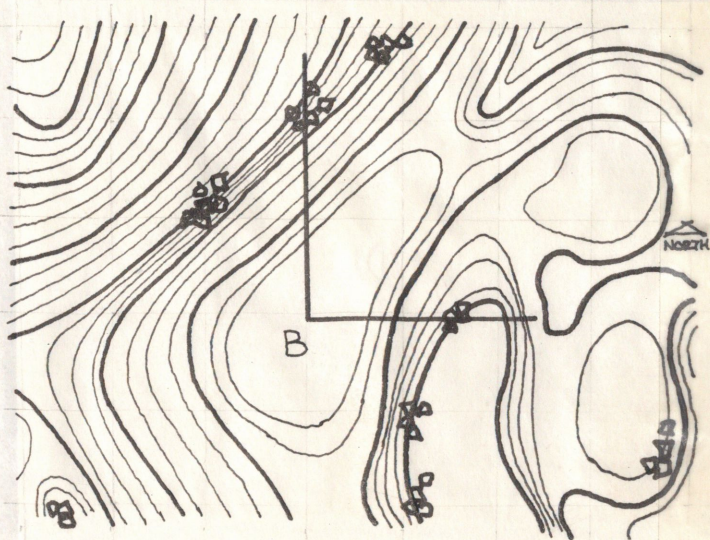
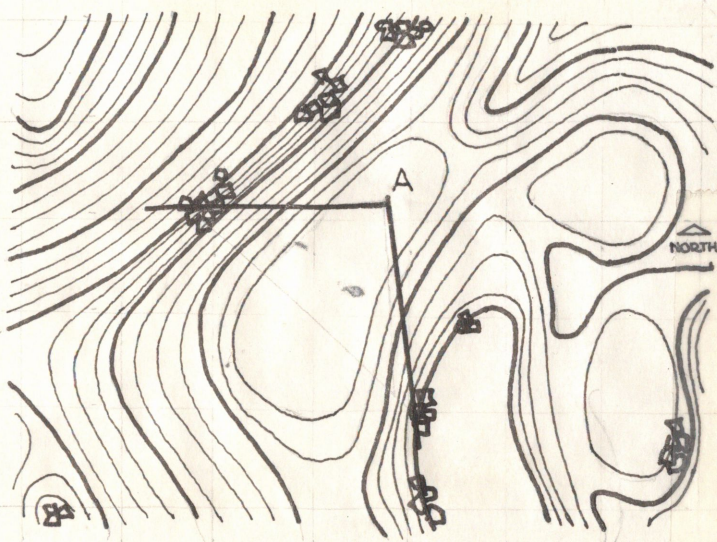
Module: 1" = 80'-0"

Contour Interval: 5'-0"

All elevations are plus 3,000 feet

See photographs, pages 22,23

See map, page 19





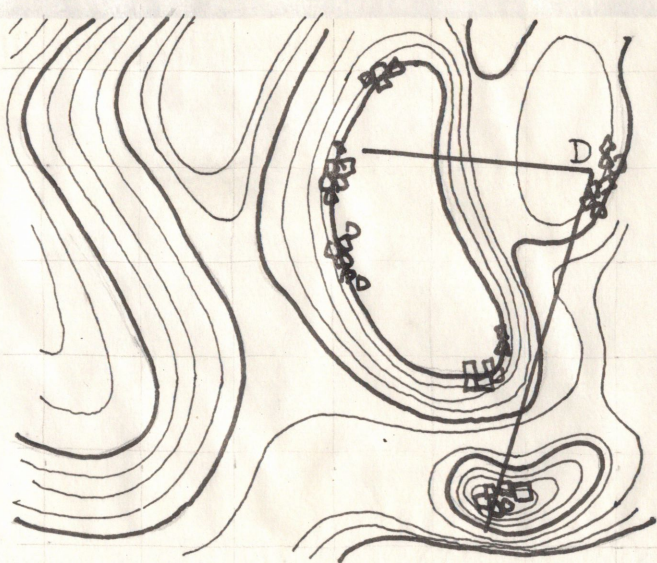
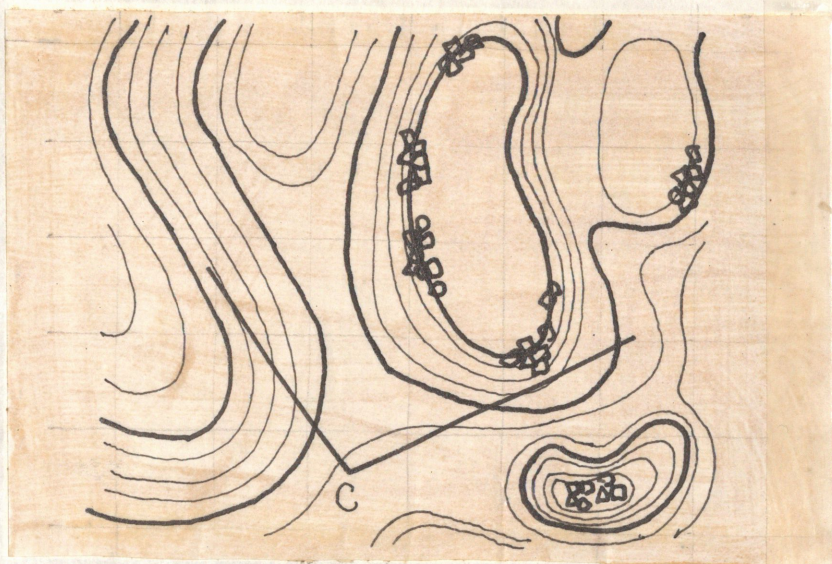
PHOTOGRAPH A

This is the view from point A, (see fold-out)
looking southwest into the level pocket of
land. The cliffs are on the right, the central
ridge on the left.



PHOTOGRAPH B

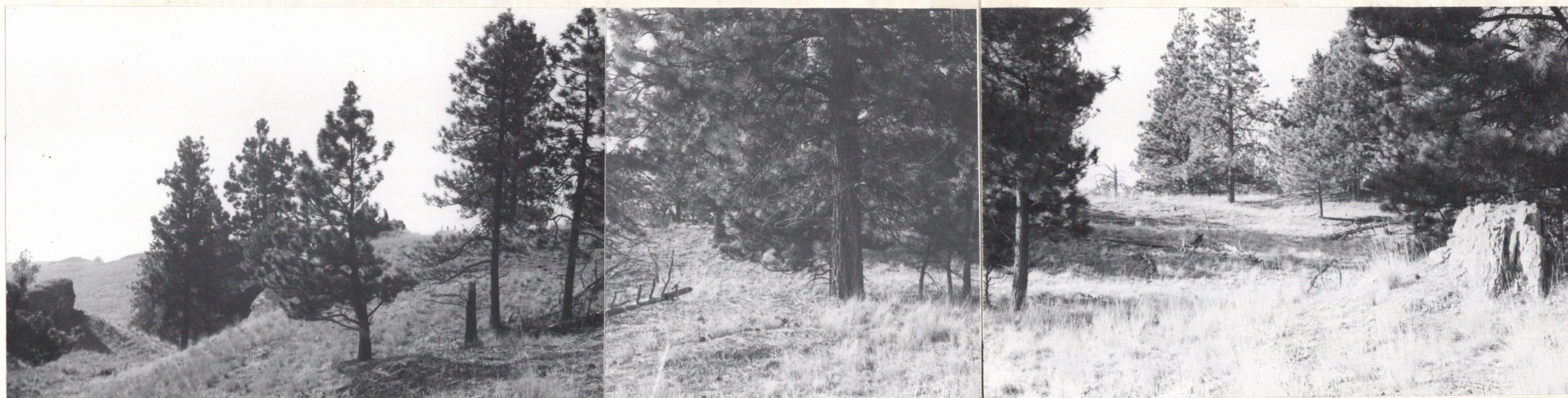
This is the view from point B, (see fold-out)
looking northeast into the end of the level
pocket of land. The cliffs are on the left,
the central ridge on the right.





PHOTOGRAPH C

This is the view from point C, (see fold-out)
looking north into the southern portion of
the site.



PHOTOGRAPH D

This is the view from point D, (see fold-out)
looking southwest toward the end of the central
ridge.

tower above the rest. In general, they are straight and tall but several along the western side of the site are short and extremely gnarled. There is very little undergrowth except for a few alders along the cliffs to the north. Many dead trees are lying on the ground.

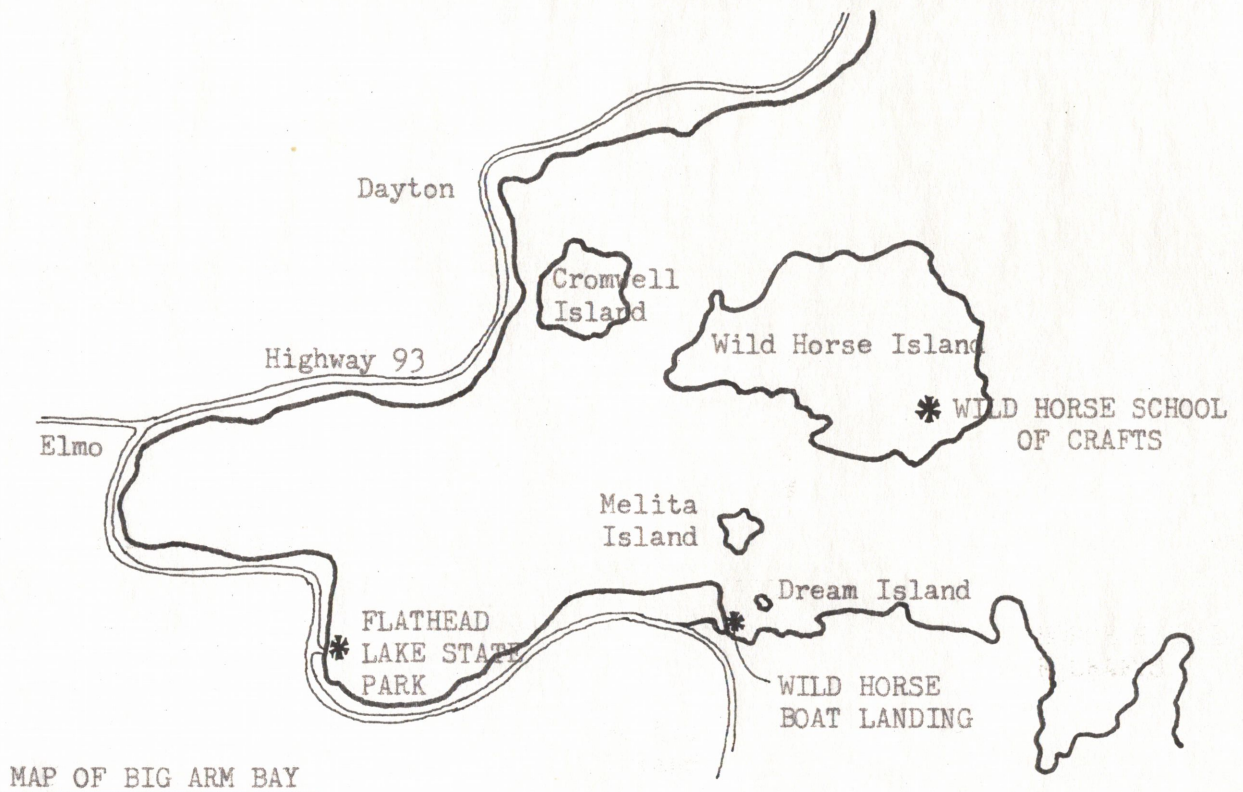
There is plenty of rock on the site. All of the cliffs are solid rock masses with very little slide material at the bottom. The side of the central ridge has many outcroppings with several large projecting masses along the top.

Views

Due to the orientation of the site, the views are to the west, east, and south. To the west is Big Arm Bay and the heavily forested areas beyond. The view east is across Flathead Lake at its widest point. This vista is terminated by the northern portion of the Mission Mountains, rising over 9,000 feet. These mountains are an excellent example of glacial action and are therefore quite magnificent. (See page 10.) To the south is the Narrows area of Flathead Lake with its many islands and projections of land. Beyond this rises the southern end of the Mission Range- the most beautiful range of peaks between Glacier National Park and the Grand Tetons. From the top of the cliffs north of the site, the northern portion of Flathead Lake can be seen. Also, from here the western shore of Wild Horse can be observed.

Circulation

All automobile traffic to the Wild Horse School of Crafts will come to the Wild Horse Boat Landing or to the Flathead Lake State Park. (See map, page 25.) There is sufficient room on the outskirts of the State Park land for a large parking area. This would be used by the students and faculty who will be parked for long periods of time. The Wild Horse Landing has room for 15 or 20 cars and could be used for the School's car and visitor parking.



The boat landing on the Island will be in the small bay immediately south of the easternmost tip of land. (See map, page 19.) This is a sheltered area and can be developed for good boat anchoring facilities.

Access to the School from the boat landing will up the gently sloping hillside on the eastern face of the Island. The access will be by trail.

Utilities

There are no utilities on the Island. The closest source for electricity would be Cromwell Island. This would mean bringing wires completely across the Island which is not ideal. An underground system would be better but expensive. A fuel operated powerplant at the School could be considered. Water will be pumped from the Lake and stored in a tower at the site. Tanks for storing natural gas or propane must be also provided for at the site, or nearby.

building program

The Wild Horse School of Crafts will be a complex of several buildings, (see page 61), that houses all the facilities necessary for 57 students, 7 instructors, and 3 personnel to work, eat, and sleep in nearly complete isolation for three months.

The Wild Horse School of Crafts will have seven fields of study- ceramics, graphics, painting, sculpture, and weaving. Graphics is divided into three separate divisions- intaglio, lithography, and serigraphy.

The number of people at the School depends upon the number of students that each instructor can successfully work with in his field, the number of instructors needed to teach each field, and the number of personnel needed to operate and maintain the School.

The ideal number of students is 57. This is based on the recommendations of the Montana State University Art School faculty. (PI: 1-6 .) The student number breakdown for each field is: Painting 10, ceramics 8, intaglio 8, lithography 8, serigraphy 8, sculpture 10, and weaving 5. To allow for minor future expansion, the School should be designed for 65 students.

The total number of instructors will be seven- one for each field of art study.

Other necessary personnel would be a director and three cooks. Part-time personnel, such as custodians, maintenance people, and visiting artists, need only minor consideration. This consideration may be to the extent of temporally overloading the existing facilities.

The total number of people at the School is estimated as follows:

Students	57
Instructors	7
Director	1
Cooks	3
Visiting artist	1
Families	6
Expansion	8

Total number of people 83

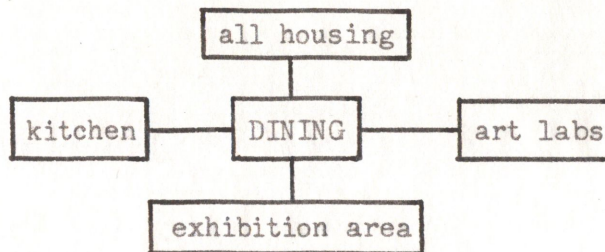
living

The LIVING facilities for the School must accommodate 83 people. These facilities will be for eating and sleeping. All areas must be slightly over designed in the initial scheme to allow for minor expansion. Consideration must be given to married couples, couples with children, and to the personnel who will operate the School but may not participate in its program.

DINING AREA

The dining area must be large enough to comfortably seat 83 people. To encourage conversation during dining, the tables should be small and the seating arrangement informal. Seating allowance for dining of this type is 14 square feet per person.(6:725.) Eighty-three people will require 1,162 square feet of area in the dining space.

Location Schematic



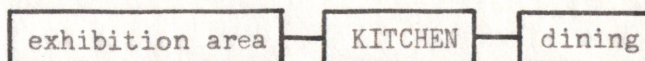
KITCHEN

The kitchen should be as simple as possible and should appear more like a household kitchen than a commercial food preparation area. Students and faculty will drop by the kitchen for a cup of coffee, a sandwich, or a snack at any time. The atmosphere should be casual and friendly rather than strict and sterile.

The layout of the kitchen is not regulated but should be arranged to give maximum service with minimum effort. The preparation area should be at least one third as large as the dining area.(11: 362) The storage area must be one fourth of the total kitchen area.(11: 362) Cleaning equipment will be stored in the kitchen. Garbage will be concealed outside the area. The total estimated square feet area for the kitchen is 388.

Service to the kitchen is not a vital consideration due to the isolation of the site from service facilities.

LOCATION SCHEMATIC



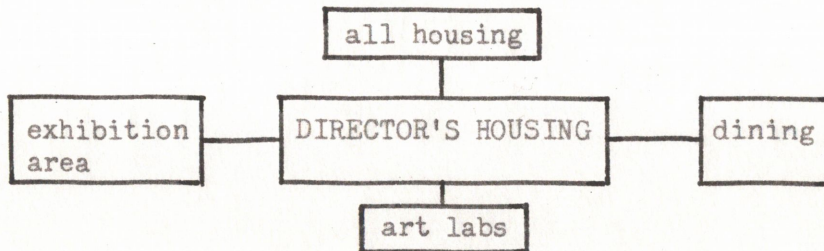
DIRECTOR'S HOUSING

The director's housing will be the first occupied and the last vacated for each summer session. For this reason, facilities must be complete enough to allow for efficient living even though the rest of the complex is not in operation. Consideration must be given to the possibility of a married couple acting as directors.

The usual furnishings for simple living must be provided. There must be a bedroom, bathroom, small kitchette, living and dining area. Space should be provided for an office and a small studio for limited art work.

The total estimated square feet area for the director's housing is 350.

Location Schematic



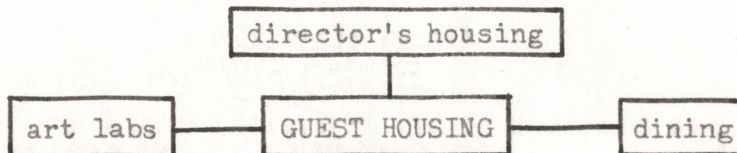
GUEST HOUSING

The guest housing is for visiting artists and critics. These people are not regular faculty and will not be at the school for more than one or two weeks. Consideration should be given to the possibility of married couples occupying guest housing.

There must be a bedroom, bathroom, and small living area.

The total estimated square feet area for the guest housing is 400.

Location Schematic



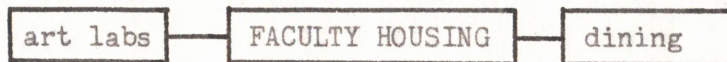
FACULTY HOUSING

The faculty housing must be designed to accommodate unmarried male and female instructors as well as married couples with or without children.

The usual furnishings for simple living will be provided. There must be a bedroom, bathroom, and living area. All faculty members and their families will eat in the main dining area. Consideration may be given to a small studio for limited art work.

The total estimated square feet area for the faculty housing is 2,000.

Location Schematic



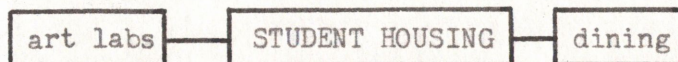
STUDENT HOUSING

The student housing must have separate facilities for men and women. The most economical type of housing would be the dormitory style. All students will eat in the main dining area.

Each student must have a bedroom and living area. Central toilet facilities could be provided. There need not be any work area as the art labs are constantly at the students' disposal.

The total estimated square feet area for all student housing is 6,500.

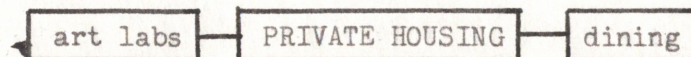
Location Schematic



PRIVATE HOUSING

Some type of private housing should be available to those students who desire it. There should be a bedroom, bathroom, and small living area. The total estimated square feet area for private housing is 300.

Location Schematic



MISCELLANEOUS AREAS

Consideration must be given to other areas that will be necessary for the operation of the School. Such areas could include a washroom, toilet facilities, school storage space, and mechanical areas.

Estimated total square feet area for miscellaneous is 2,000. This is 20% of the total square feet area in the living facilities.

There must be an exhibition area for the display of all types of works of art. This should be a combination of indoor and outdoor areas.

ceramics

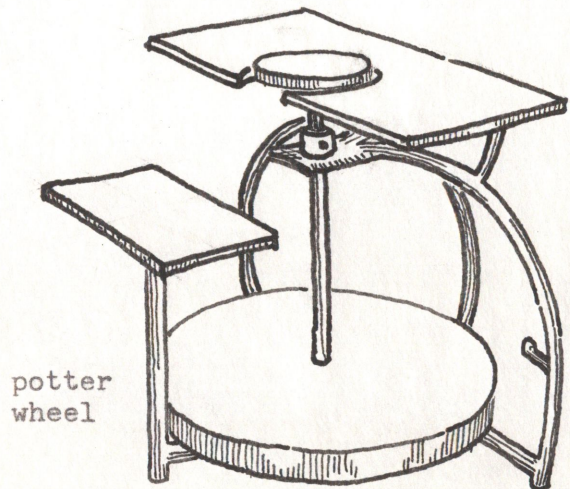
CERAMICS, or pottery, is the art of making useful and ornamental articles from raw clay by throwing them on the wheel or molding them by hand, firing the pieces at high temperature to form bisque, decorating the bisque ware with a colored clay slip, and refiring the piece to mature the glaze and produce the finished pot.

The area housing the facilities for ceramics must be large enough to accommodate eight students, one instructor, and all the equipment necessary for their work. There must be sufficient light, excellent ventilation, and ample plumbing.

EQUIPMENT REQUIREMENTS

Potter Wheel

The potter wheel is used to hold the raw clay while a piece is being thrown, or formed. The wheel consists of a sturdy frame holding a large kick wheel mounted on the lower end of a vertical shaft that supports a round metal working surface. An attached stool allows the potter to sit before his work and kick the wheel to maintain a proper speed for throwing. Some potter wheels have electric motors attached to the base of the frame. The motor is used to maintain the wheel speed so that kicking the wheel is not required. The typical wheel occupies an area three feet square. The potter wheel can be built in and will not be moved about the area.



Damp Boxes

The damp box is used to store the green, or wet, pieces of pottery. It can be made of wood or metal and must be air tight to maintain a constant humidity level so that the pottery will not dry too quickly. The damp box should contain 120 cubic feet of space. It will rest on the floor.

Wedging Board

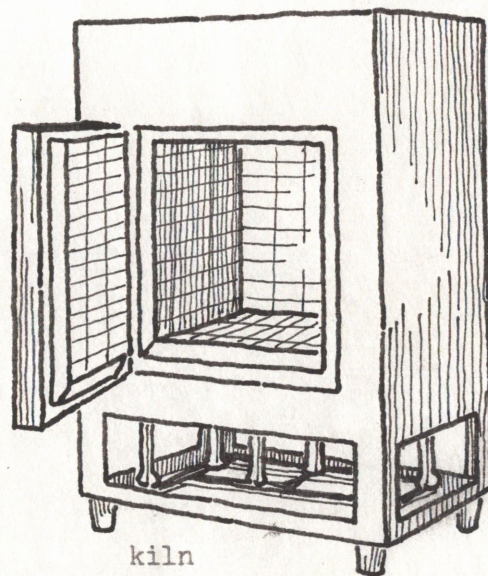
The wedging board is used to knead the raw clay before making a pot. It is a canvas covered table with 15 square feet of working surface. The board should not be over two and a half feet above the floor.

Blunger

The blunger is used to stir clay and water until a proper mixture is reached. It is similar to a mixmaster in that it has a propeller-like attachment on the end of a motor driven shaft. A blunger will occupy four square feet if mounted on the floor or wall.

Kiln

The kiln is used to fire, or bake, the ceramic pieces. It is also used for glazing the bisqued, or pre-fired, pots. The kiln is a firebrick lined oven surrounded by heavy insulation. It is usually front loaded, top vented, and gas fired from below. The kiln must be installed in a room with a high ceiling and controlled air conditions. There are many types of kilns but the style considered here is recommended. A twenty cubic foot kiln is six feet wide, four feet deep, and seven feet high. There will also be two smaller, electric kilns for doing special glazing and firing small pots. These are two by two by three feet.



Additional Equipment

The other pieces of equipment are small and will be provided for in the storage areas and work spaces.

SPACE REQUIREMENTS

The ceramics area will be divided into three distinct areas of consideration- the working area, the glazing area, and the kiln area. This division is necessary to control the cleanliness in the glazing area and the air conditions of the heated kiln area.

FUNCTION	AREA FOR EQUIP- MENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
The working area							
Working at the wheel	36x36	12x36	24x36	24x60*	8	38	304
Blunging	24x24	24x24	-	-	1	8	8
Wedging	36x60	24x60	24x60	-	1	35	35
Storing in damp box	24x120	24x120	-	-	1	40	40
Work tables	36x72	24x72	24x72	-	3	42	126
Sink area	24x48	24x48	-	48x96	2	48	96
Raw clay Storage	24x96	-	-	-	1	16	16
Pot shelves	18x360	-	-	-	1	45	45
Instructor	24x36	24x36	-	-	1	12	12
The total square feet of working area							682
The glazing area							
Spray booth	24x36	24x36	-	-	2	12	24
Work table	36x72	24x72	24x72	-	3	42	126
Sink area	24x48	24x48	-	48x144	1	64	64
Shelving	24x360	-	-	-	1	60	60
Total square feet of glazing area							274

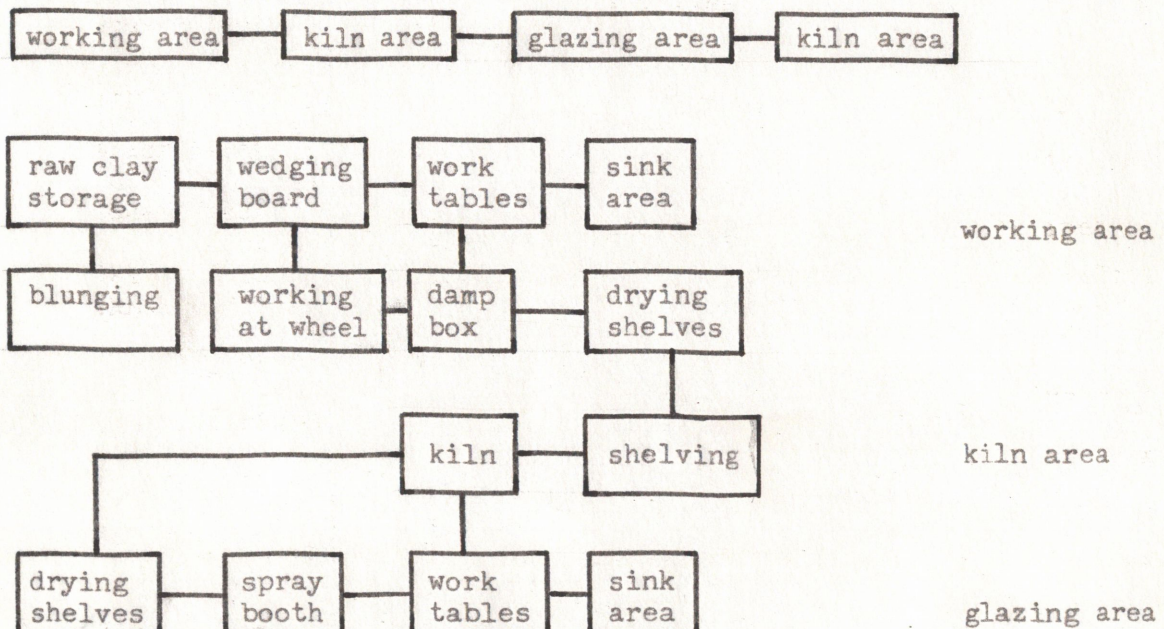
*Area is required on both sides.

(Continued on the next page.)

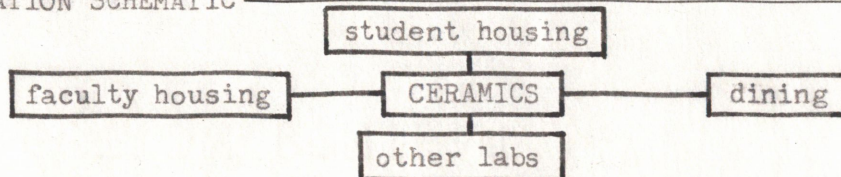
(Continued from page .)

FUNCTION	AREA FOR EQUIP- MENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
The kiln area							
Kiln (gas)	48x72	36x72	-	-	1	42	42
Kiln (electric)	24x24	24x24	-	-	2	8	16
Shelving	24x360	24x360	-	-	1	120	120
Total square feet for the kiln area							178
Total square feet							1134
Add 10% for circulation and miscellaneous							114
Total square feet estimate for the ceramics area							1248

PROCEDURE SCHEMATIC



LOCATION SCHEMATIC



intaglio

INTAGLIO, or etching and engraving, is the art of cutting an image into a metal plate, inking and wiping the plate, placing a piece of dampened paper on the metal, and running the two through a wringer-type press to form an etched print in black and white or color.

The area for the intaglio processes must be large enough to house eight students, one instructor, and all the materials needed in their work. There must be sufficient light, excellent ventilation, and ample plumbing.

EQUIPMENT REQUIREMENTS

Press

The intaglio press is a wringer-type press which applies extreme pressure to force the paper into the grooves of the etched metal plate. The press consists of a heavy frame which supports an iron bed sandwiched between two large rollers, a small wheel for adjusting the pressure, and a large wheel for moving the bed through the rollers. The typical press is three feet wide, six to eight feet long, and weighs 400 pounds. The press rests on the floor and will not be moved within the area.

Grill

The grill is used to heat the metal plates before the inking is applied. The grill should have a flat surface of eight square feet. The grill should be three feet above the floor.

Acid pans

The acid pans are used to hold the acids in which the metal plates are completely submerged. There should be six pans, each measuring two feet by two feet. This area must be immediately adjacent to the sink.

Soaking pans

The soaking pans are used to dampen the paper before printing. There should be two pans, each measuring two feet by three feet.

Sink

The sink should have large, deep tubs that can withstand all types of acids. A 30 by 36 inch sink would be sufficient.

Additional Equipment

The other equipment will be kept in the storage areas.

SPACE REQUIREMENTS

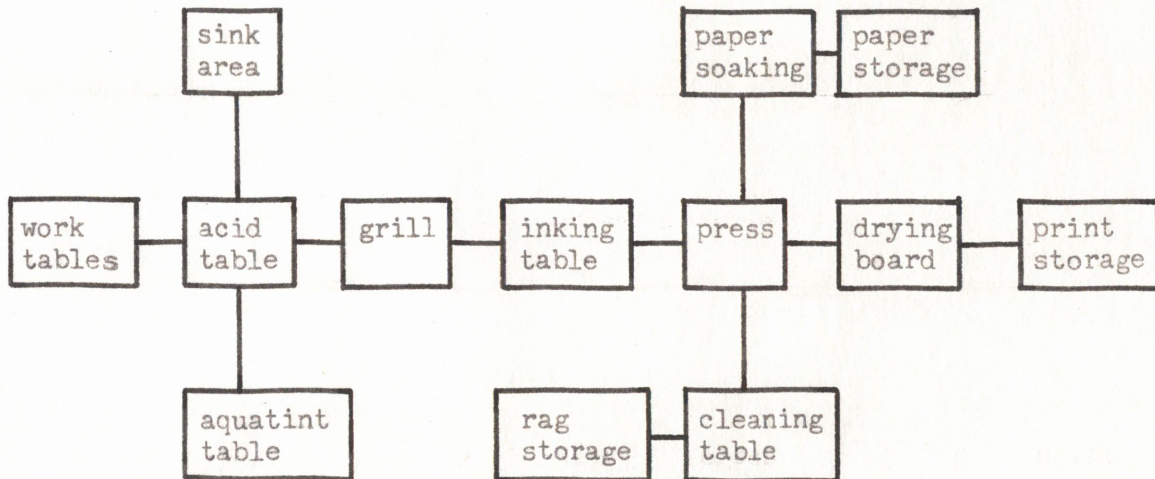
FUNCTION	AREA FOR EQUIP- MENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
Working at the press	36x96	24x36	24x36	24x96*	1	68	68
Work tables	48x96	24x96	24x96	-	3	64	192
Acid table	48x96	24x96	24x96	-	2	64	128
Grill area	24x48	24x48	24x48	24x24*	1	32	32
Inking table	36x72	24x72	-	-	3	30	90
Rag storage	24x24	-	-	-	5	4	20
Aquatint table	24x48	24x48	-	-	1	16	16
Paper storage	30x42	24x42	-	-	1	16	16
Paper soaking	36x96	24x96	-	-	1	40	40
Print drying	-	24x48	-	-	6	8	48
Print display	-	24x48	-	-	2	8	16
Print storage	30x48	24x48	-	-	2	18	36
Cleaning table	36x72	24x72	-	-	1	30	30
Sink area	30x36	24x36	-	-	2	14	28
Instructor area	24x36	24x36	-	-	1	12	12
Total square feet							772
Add 10% for circulation and miscellaneous							77
Total square feet estimate for the intaglio area							849

*Area is required on both sides.

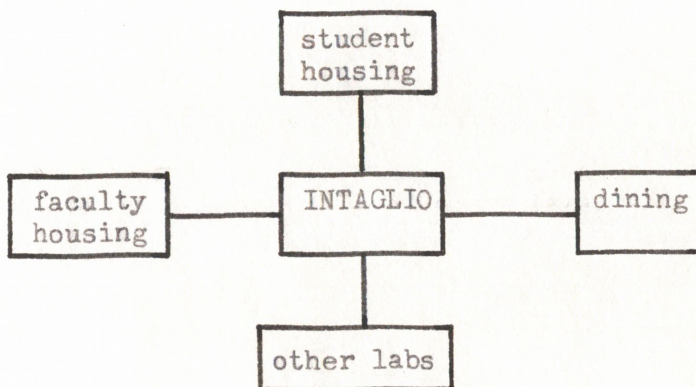
PROCEDURE SCHEMATIC

(See next page.)

PROCEDURE SCHEMATIC



LOCATION SCHEMATIC



lithography

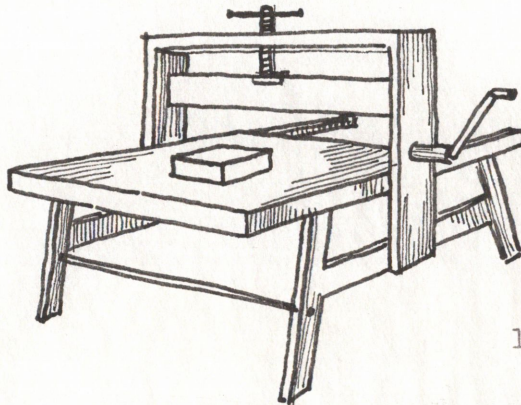
LITHOGRAPHY is the art of imparting a visual idea upon a stone with a grease-containing substance, treating the stone with acid, charging the stone with ink, placing a piece of dampened paper on the stone, and running the paper and stone through a press to obtain a finished lithograph in black and white or color.

The area housing the facilities for lithography must be large enough to accommodate eight students, one instructor, and all the equipment necessary for their work. There must be sufficient light, excellent ventilation, and ample plumbing. Temperature and moisture conditions must be controlled to a reasonable degree.

EQUIPMENT REQUIREMENTS

Press

The lithography press is a machine which applies extreme pressure to force the paper onto the stone in the process of printing a lithograph. The press consists of a heavy, metal frame supporting an iron bed that holds the stone, a yoke with an adjustable scraper for applying pressure, and an arm for cranking the bed across the frame and under the scraper. The typical



lithography press

lithography press is four and one half feet wide and five feet long. To use this press, the lithographer must be able to stand at both ends and at the side with the arm. The press rests on the floor and will not be moved within the area.

Stones

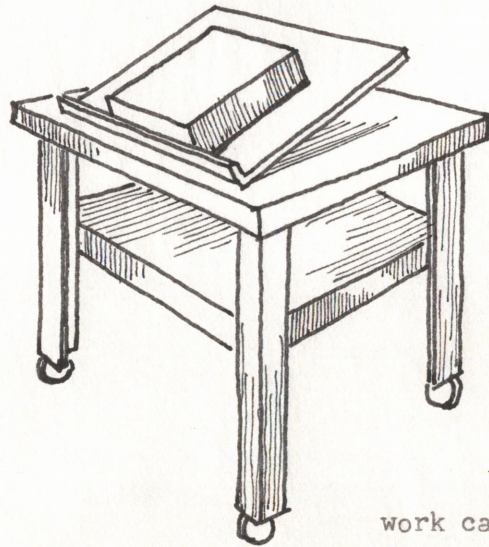
The stones used in lithography are of many sizes and weights. The smaller stones are 10 by 12 inches and weigh 20 pounds. Some of the larger stones measure 19 by 25 inches and weigh 185 to 200 pounds. The stones must be stored so that they will not be broken.

Stone Rack

The stone rack is used to store all the sizes of stones. It can be made of wood or metal members, arranged to allow the stones to stand on edge. The rack should be seven feet long, two feet wide, and five feet high.

Work Carts

There should be wheeled work carts to place the stones on during the drawing stages. This allows the stones to be moved about the area without excessive lifting. The carts will contain storage space for the lithography tools and extra stones. Each cart will require a stool. The working carts should have a surface area of eight square feet.



work cart

Grinding Bench

The grinding bench is used to hold the stones during the operation of removing the image from the surface. The bench must be sturdy and should have a perforated surface with a drain pan to catch the water and carborundum that accumulates during the grinding. The working surface should be ten square feet and be three feet from the floor. Water must be supplied.

Sink

The sink should have large, deep, tubs that can withstand impact, abuse, and acids. A 30 by 36 inch sink would be sufficient. This area must be well vented.

Additional Equipment

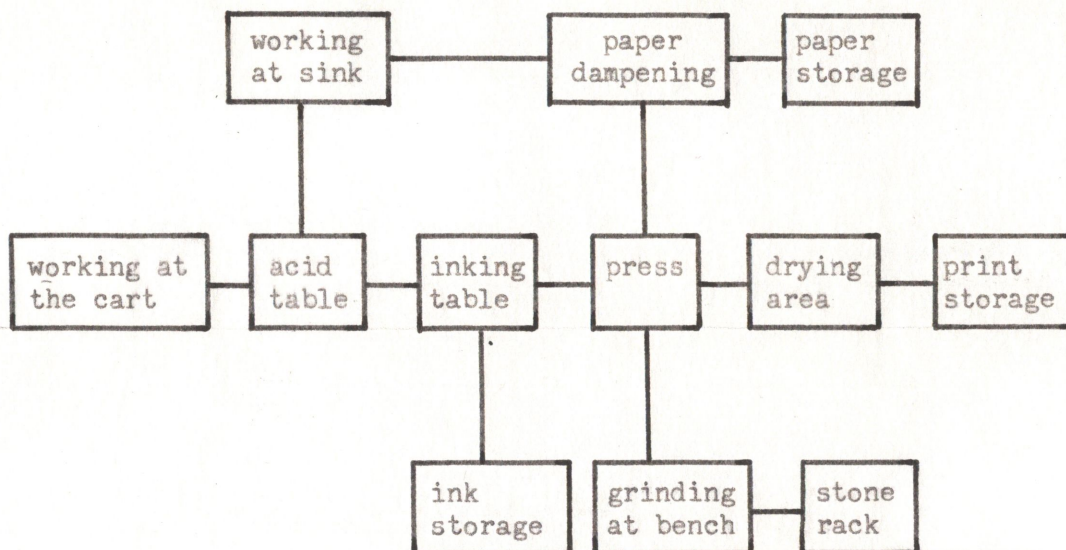
The other pieces of equipment are small and will be provided for in the storage areas.

SPACE REQUIREMENTS

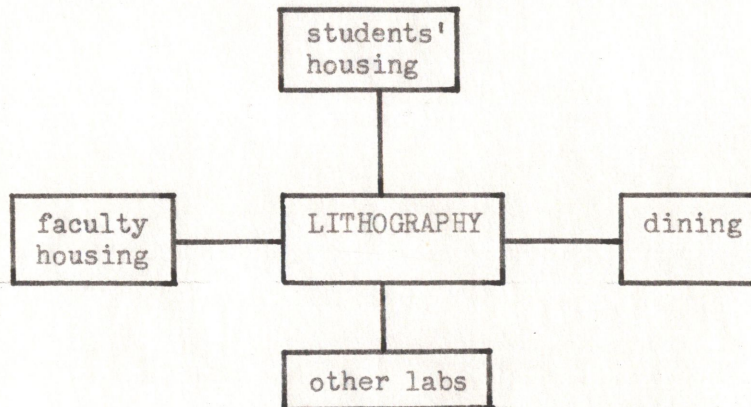
FUNCTION	AREA FOR EQUIP- MENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
Working at the press	54x60	48x60	24x60	24x54	1	72	72
Working at stone rack	24x84	24x84	-	-	1	28	28
Working at the carts	24x48	24x48	-	12x24*	9	20	180
Grinding at the bench	30x48	24x48	24x48	-	1	26	26
Paper storage	30x42	24x42	-	-	1	16	16
Paper dampening	36x72	24x72	-	-	1	30	30
Ink storage	24x24	24x24	-	-	1	8	8
Inking at the table	24x96	24x96	-	-	1	32	32
Drying area	-	24x96	-	-	1	16	16
Print storage	30x48	24x48	-	-	2	18	36
Acid table	36x48	24x48	-	-	1	20	20
Instructor's area	24x36	24x36	-	-	1	12	12
Working at the sink	30x36	24x36	24x36	-	2	20	40
Total square feet							516
Add 20% for circulation and miscellaneous							104
Total square feet estimate for the lithography area							620

* Area is required on both sides

PROCEDURE SCHEMATIC



LOCATION SCHEMATIC



serigraphy

SERIGRAPHY, or silk screen, is the art of making original prints by affixing a paper stencil to a piece of silk stretched tightly across a wooden frame, forcing paint through the areas of the stencil which have not been blocked out, and depositing the paint on paper under the silk to form the final print in one or more colors.

The area designed for the serigraphy facilities must be large enough to accommodate eight students, one instructor, and all the equipment necessary for their work. There must be sufficient light, excellent ventilation, and ample plumbing. Special considerations of fire control must be given to those areas where combustibility is possible.

EQUIPMENT REQUIREMENTS

Printing Screen

The printing screen is used to hold the stencils while the paint is being applied to the silk. It is a simple wooden frame with silk stretched tightly across it. The largest frames are 36 by 48 inches, but 24 by 36 inch frames are also popular. The frame is hinged to a plywood baseboard slightly larger in area than itself. The frame and the baseboard are used upon a work surface three feet above the floor.

Drying Rack

The drying rack holds the finished prints until the paint has dried. This rack can be of any style as long as it holds the prints apart, and is easy to use. It should hold 150 prints. The rack can be attached to the wall, hang from the ceiling, or stand on the floor.

Cleaning Tank

The cleaning tank is used to soak the paints from the printing screens. The tank must be large enough to hold the biggest screens completely submerged. The cleaning fluid will be turpentine or paint thinner so there must be excellent ventilation for the tank. The tank should be three feet from the floor and accessible from both sides.

Screen Rack

The screen rack is used to store printing screens that are not in use.

It should have vertical slots large enough to hold the biggest screens. A rack 36 inches wide, 5 feet long, and 8 feet high would be sufficient. The rack should rest on the floor.

Print Storage

Shelves will be needed to store finished prints. This should be 108 cubic feet and could rest on the floor as a rack.

Sink

The sink should have large, deep, metal tubs for washing the cleaning fluids from the screens. It should be two and a half feet above the floor. A 30 by 36 inch sink would be sufficient.

Additional Equipment

The other pieces of equipment are small and will be provided for in the storage areas.

SPACE REQUIREMENTS

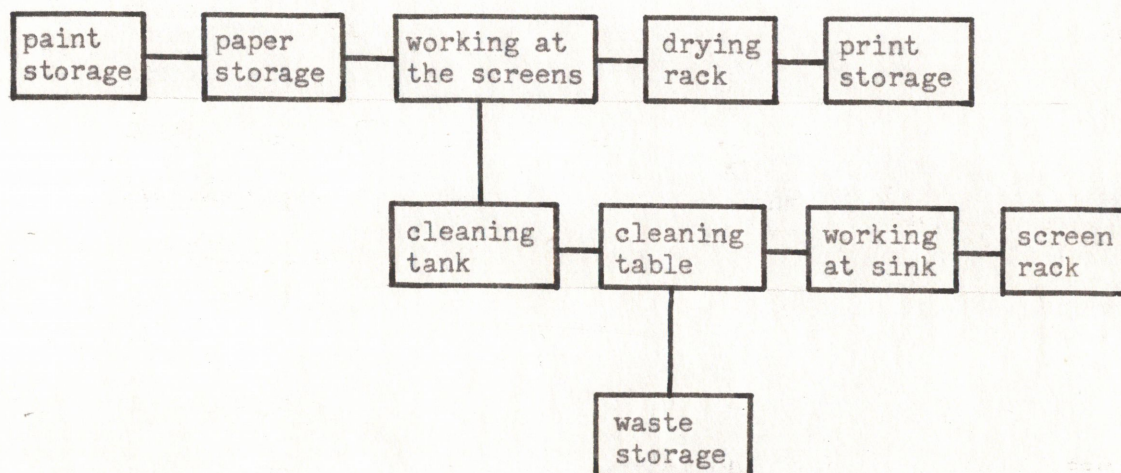
FUNCTION	AREA FOR EQUIP- MENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
Working at the screens	48x120	24x120	-	-	9	60	540
Hanging at drying rack	36x180	-	-	-	1	45	45
Working at cleaning tank	36x48	24x48	-	-	1	20	20
Working at the sink	30x36	24x36	-	-	2	14	28
Working at screen rack	36x60	24x60	-	-	1	25	25
Print storage	36x48	24x48	-	-	1	20	20

(Continued on the next page.)

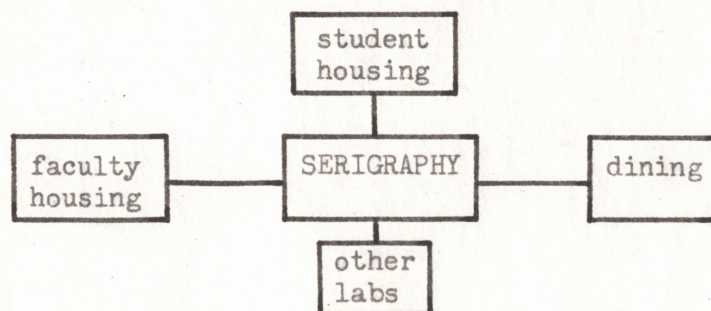
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FUNCTION	AREA FOR EQUIP- MENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
Cleaning table	36x48	24x48	24x48	-	1	28	28
Paint storage	12x120	24x120	-	-	1	30	30
Paper storage	36x48	24x48	-	-	1	20	20
Flammable waste storage	24x24	-	-	-	1	4	4
Total square feet							760
Add 10% for circulation and miscellaneous							76
Total square feet estimate for the serigraphy area							836

PROCEDURE SCHEMATIC



LOCATION SCHEMATIC



painting

PAINTING is the art of presenting an idea or feeling upon a flat surface with a colored media.

The area housing the painting facilities must be large enough to accommodate ten students, one instructor, and all the materials necessary for their work. There must be sufficient light, good ventilation and ample plumbing.

EQUIPMENT REQUIREMENTS

The equipment used in painting is not large or extensive. Each student will have all of his materials immediately at hand. A cleaning and sink area should be provided. There should be vertical hanging space for displaying paintings. Storage for canvases must be provided. Open space is the major requirement in the painting area.

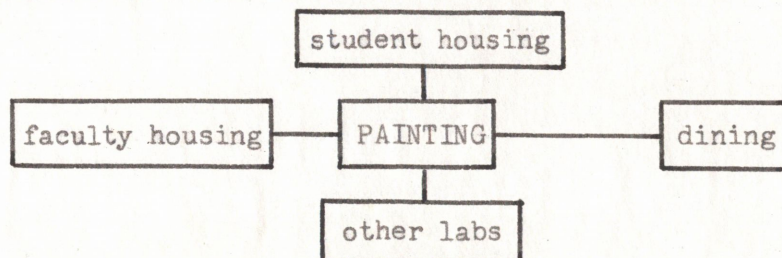
SPACE REQUIREMENTS

The space required for the painting area can be easily estimated. Each student will require 20 square feet of working space. Ten students and one instructor will need 220 square feet. Set-up areas for still life and live models should have 80 square feet. Storage areas will require 40 square feet. Adding 20% for miscellaneous, the total square feet estimate for the painting area is 408 square feet. Most painting will be done outdoors.

PROCEDURE SCHEMATIC

(Not necessary.)

LOCATION SCHEMATIC



sculpture

SCULPTURE is the art of expressing an idea in three dimensional form by subtracting material- as in wood and stone carving, or by adding material as in clay and plaster molding.

The area housing the sculpture facilities must be large enough to accommodate ten students, one instructor, and all the materials necessary for their work. The sculpture lab will be divided into areas for wood, stone, clay, plaster, and welded metal work. There must be sufficient light, good ventilation, and ample plumbing.

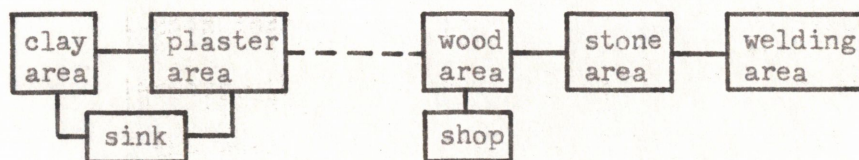
EQUIPMENT REQUIREMENTS

The equipment used in sculpturing is usually small and does not need special considerations. The exception is the area used for welding metal sculpture which must have space for welding apparatus. The clay and plaster areas will need sinks. Other than cutting tools, the wood and stone areas need only large work areas, both tables and floor space. Open area is the major requirement in all sculpture spaces.

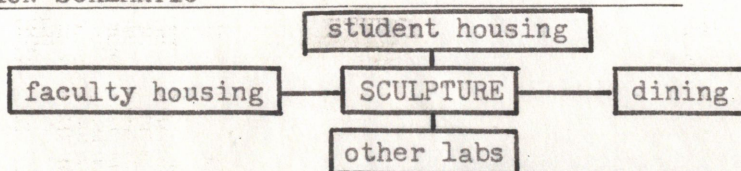
SPACE REQUIREMENTS

Since there is not a large amount of equipment, the space required for the entire sculpture area can be easily estimated. Including storage for tools and materials, each student will need 70 square feet of open area in which to work. Ten students and one instructor will require 770 square feet. A small shop for power equipment will need 75 square feet. Adding 10% for miscellaneous, the total estimated square feet for the sculpture area is 930. Much of the work can be done outside the lab if sufficient outdoor working decks are provided.

PROCEDURE SCHEMATIC



LOCATION SCHEMATIC



weaving

WEAVING is the art of making useful and decorative pieces of cloth by interlacing yarn and thread to form a colored pattern.

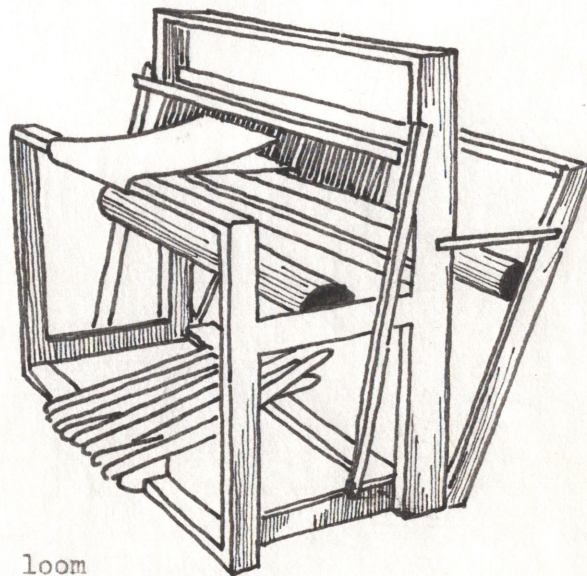
The area housing the facilities for weaving must be large enough to accommodate five students, one instructor, and all the equipment necessary for their work. There must be sufficient light and ventilation.

EQUIPMENT REQUIREMENTS

Loom

The loom is used to weave yarn into fabric. It is a frame which holds parallel threads, called warp, at a tension in such a way that other threads, called weft, can be woven across them to make cloth. The loom consists of a wooden frame, harnesses or heddle frames to separate the threads, and a beater which forces the weft threads into proper position.

The smallest jack looms are 36 by 36 inches and weigh around 100 pounds. The largest loom is 36x72 inches and weighs nearly 200 pounds. A weaving lab should have both large and small looms. To use the loom, the weaver must have



loom

a stool to sit on and a small throw area at his side. The looms should be mounted on wheels to permit easy moving for outdoor use.

Warping Board

The warping board is used to measure yarn. It is a rectangular, wooden frame with pegs to hold yarn. A one yard warping board measures 24 by 36 inches. It is attached to a vertical surface.

Horizontal Warping Reel

The horizontal warping reel is used for measuring large amounts of yarn.

The reel is a large wooden spool that operates like a large fish reel. It is cranked by hand. The reel is 42 inches wide and 60 inches long. It can stand on the floor horizontally, or, in special cases, vertically. Area must be allowed for the horizontal reel to be used at the loom and spool rack.

Spool Rack

The spool rack, or creel, holds spools of yarn while the thread is being transferred to the warping board or reel. It is a rectangular frame holding horizontal wood dowels or metal rods. The rack is 24 inches wide and one foot deep. It stands on the floor.

Bobbin Winder

The bobbin winder is used to wind yarn from spools onto paper bobbins. The winders are usually electric and consist of a small, motor driven shaft. The bobbin winder occupies two square feet but must be mounted on a flat surface at least three feet above the floor.

Additional Equipment

There are many pieces of small equipment that are used with the loom. These pieces do not occupy additional floor space while they are being used but do require area for storage.

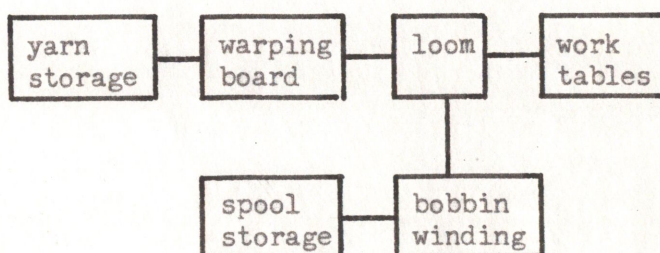
SPACE REQUIREMENTS

(See next page.)

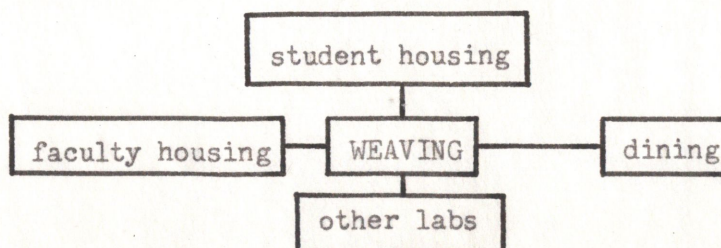
SPACE REQUIREMENTS

FUNCTION	AREA FOR EQUIPMENT (In.)	AREA NEEDED TO USE EQUIPMENT (Inches)			NO. OF AREAS	SQ.FT. AREA	TOTAL SQ.FT. AREA
		FRONT	REAR	SIDE			
Working at the loom	36x36	24x36	48x60	12x36	2	38	76
Working at the loom	36x72	24x36	48x60	12x36	4	47	188
Warping	12x24	48x48	-	-	2	18	36
Bobbin winding area	36x96	24x96	-	-	1	40	40
Work area	24x240	24x240	-	-	1	80	80
Equipment storage	48x96	-	-	-	1	32	32
Spool storage	24x120	24x120	-	-	1	40	40
Storage	24x96	24x96	-	-	1	32	32
Total square feet							524
Add 20% for circulation and miscellaneous							105
Total square feet estimate for the weaving area							629

PROCEDURE SCHEMATIC



LOCATION SCHEMATIC



aesthetics

"Men should learn from a pond of muddy water-
No amount of stirring can clear it.
But when it is left alone,
It becomes clear by itself." Anonymous

Architecture can be in contrast with its site, or it can be in harmony. It can be divorced from the earth, or grow out of it. The colors can blend with the surroundings, or oppose them. These decisions are the designer's choice. I feel that any building is more successful when it exists in complete regard for all of the elements in its surroundings.

CONSIDERATION OF THE SURROUNDINGS

The Wild Horse School of Crafts is on an island which, essentially, is wilderness. The conditions are the same as those which existed when the Flathead Indians camped along the shore. The site is covered with virgin timber and grazed by herds of Bighorn Sheep and Mule Deer. There are no existing buildings that suggest an architectural style for the area. The complex which is designed for this location must fit into these rustic surroundings and further suggest the feeling of native character.

The beauty of the site is the Island. The natural features are not marred with summer homes, electric wires, asphalt paving, or aluminum boat-houses. Man has not changed Wild Horse. It is an ideal place to find nature in the original form. It would be a paradox to bring artists into this natural setting and surround them with a monument to modern architecture. The buildings must not be overpowering. They must be nearly primitive. They must express the feeling that Man is only a visitor on Wild Horse.

MATERIALS

The building materials should maintain the feeling and character of the Island. The early homesteaders built with the materials that were indigenous to the site- stone and wood. These products are still the only building materials on the Island. The man made products, such as steel and plastic, would be out of place, and out of character. Glass, if used correctly, is not an objectionable man made product. To maintain the rustic quality of indigenous architecture, wood and stone must be considered as the prime building materials.

Care must be taken to use the wood and stone in a manner that is appropriate to their shapes and properties. There are many wood and stone building products that would not fit into the setting. Many methods of construction

would be to suggestive of modern solutions, so care must be taken to have the structure suggestive of primitive materials put together by hand.

COLORS

Nature has a way of using color to an advantage. An observation of the site suggests the recommended pattern for choosing the colors to be used for the architecture. The basic colors for large surfaces should be subtle and subordinate. If brilliant hues are used, they should be small splashes of accent areas that do not distract from the entire scheme. Perhaps the shirts and pallets of the artists will be enough color splashes.

FORMS

The forms used for the architecture must be simple, such as the square and rectangle, the triangle and circle. These elementary geometrical shapes will fit into the surroundings without causing great distraction. There should be variety. Exact divisions, like the half, third, and fourth, are easily measured by the mind but lack interest unless they stimulate the imagination. Sizes, areas, and shapes should be nearly enough alike to form an overall unity, but sufficiently differing in sizes to be interesting because of their difference.

The site and its location does not lend itself to one large form that would contain all the functions of the entire school. The school should be a complex of several forms, each fitting its location perfectly but still staying within the unity and feeling of the whole.

economics

The initial cost of building the School will be financed by private funds and donations from interested persons and organizations. The equipment for the art labs will be purchased second-hand from various sources in the Northwest. Funds for equipment purchasing will also be private contributions. The maintenance and operation of the School will be financed by the money paid for tuition, room, and board by the students.

The cost of building all of the structures for the Wild Horse School of Crafts has been estimated by using a cost per square foot figure. (10:Section 53)
The cost breakdown is listed below.

AREA	SQUARE FEET	COST PER SQUARE FOOT	TOTAL COST
Dining	1,162	\$ 6.77	\$ 7867
Kitchen	388	8.77	3403
Student Housing	6,500	6.77	44000
Other Housing	3,050	6.77	20648
Art Labs	5,520	4.60	25392
Total cost			101310
Add 10% for difficulty of accessibility			10130
Add 10% for miscellaneous			10130
Total estimated cost of the Wild Horse School of Crafts			\$ 121,570.

The estimated cost for the School does not include the equipment for the art labs or any site improvements as they will be minor.

It is difficult to establish the charges per person that will be necessary in order for the School to function. As a basis for estimating, the following table shows the costs at three other summer schools that operate in the same fashion as would the Wild Horse School.

NAME OF SCHOOL	LOCATION	FEES (Tuition, board, room.)
Haystack Mountain School of Crafts	Deer Isle, Maine	\$ 65.00 per week
Penland School of Crafts	Penland, North Carol.	63.00 per week
Skowhegan School of Painting and Sculpture	Skowhegan, Maine	88.00 per week

summary

(To be submitted in March, 1966.)

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PERSONAL INTERVIEWS

1. Conrad, C.H., Director of School of Art, Montana State University, Bozeman
2. DeWeese, R.K., Associate Professor of Art, Montana State University, Bozeman
3. Gieser, J.L., Assistant Professor of Art, Montana State University, Bozeman
4. Senska, F.M., Professor of Art, Montana State University, Bozeman
5. White, T., Director of Flathead Lake Museum, Lakeside, Montana.
6. Wilber, J.W., Professor of Art, Montana State University, Bozeman

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