

Initiatives

in Art and Culture

Enduring Legacies: The Arts and Crafts Movement in Seattle and the Pacific Northwest

Wednesday – Sunday, September 23 – 27, 2009

WACO tile no. 205, 4 in. x 4 in., c. 1925. Collection of Ron Enlich, Tile Antiques (Seattle). Photo: Barry Wong.



John Marshall, Yale Bowl, 2001. Silver, mokume-gane (925 silver and copper), and acrylic, repoussé and chased. The Yale University Art Gallery. Purchased with gifts from Lisa Koenigsberg, MA 1961, PhD 1984; and David L. Becker, BA 1979, and Archer Huntington, BA 1897, in memory of his mother Arabella D. Huntington, (by exchange); and with the Janet and Simon Bragum Fund, 2003.78.1.



Albert Berry, Repoussé Copper Picture Frame, Collection, Thomas H. Wake; photo: Barry Wong.



Jud Yoho, Craftsman Bungalows 1913 edition. Photo courtesy: Jeffrey K. Ochsner.

Enduring Legacies:

The Arts and Crafts Movement in Seattle and the Pacific Northwest

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"Enduring Legacies," the 11th annual Arts and Crafts conference, will take place in Seattle and will focus on the strong local architectural tradition, the influence of Japan and Native American art, and the continuity in the region between the Arts and Crafts Movement and Modernism (for example, the work of architect Lionel Pries and some of his students, and the continuing tradition of crafts in glass, metals, fine furniture and related arts).

Employing a cross-disciplinary approach that rejects the notion of a single "Arts and Crafts style," and looking instead at the repertoire of diverse styles and sources upon which the Movement drew, this conference asserts that Seattle was a major West Coast center of the Arts and Crafts Movement in the United States, and that the Arts and Crafts movement played a critical role in the emergence of Modernism regionally and as a precursor to the strong studio craft tradition that continues to flourish in the area today. In the past, the prevailing focus on California tended to obscure the importance of Seattle and the region, an oversight that recent scholarship as exemplified by the book and exhibition *The Arts and Crafts Movement in the Pacific Northwest* has begun to address. Additionally, the fragmentary or taxonomic approach to fine and decorative arts, and a predilection to privilege Seattle's contemporary glass above other types of artistic expression in the region have masked the diversity and magnitude of Seattle's accomplishments. Seeking to redress that imbalance, this conference considers contributions by Seattle and the Pacific Northwest to architecture and the visual arts in a variety of media, inspired by sources ranging from Japonisme and Native American Art to the Wiener Werkstätte and the British Arts and Crafts movement; our emphasis will be on architecture, metalwork, painting, and woodwork.

The conference is hosted by the Museum of History & Industry, the Frye Art Museum, the Seattle Art Museum, and the Bellevue Arts Museum, with the participation of Historic Seattle and is complemented by visits to significant architectural venues and important collections.

We also gratefully acknowledge the participation of the Beaux Arts Village community, Facère Jewelry Art Gallery, Traver Gallery, the 5th Avenue Theatre, and the support of Mr. and Mrs. John H. Bryan, Barbara Fuldner, Harvey and Ellen Knell, The Roy Nutt Trust, and David Rago, Kristine A. Steensma, The Sorrento Hotel, *Style 1900*, The Arts & Crafts Press, The Exeter Group, and The Gamble House. Anonymous donors have also contributed to

this effort. We express our thanks to Larry Kreisman for his advice and counsel, as well as to Jeffrey Karl Ochsner and to David Streatfield for their efforts on behalf of this project.

This conference is dedicated to and celebrates the life of Henry Fuldner (1946 – 2009).



Henry Fuldner in June 2003 During the Fifth Annual Arts & Crafts Conference While Visiting the Fleishacker house (1911) in Woodside, CA, Greene and Greene, Architects; photo: Barbara Fuldner.

Wednesday, September 23, 2009

The afternoon's formal sessions take place at the Frye Art Museum, 704 Terry Avenue.

9:30 a.m.– 12:30 p.m.

Preconference walking tour of the National Register District Pioneer Square Led by Dennis A. Andersen. Pioneer Square marks Seattle's original downtown established after Henry Yesler began operating a steam sawmill there. Rebuilt after the "Great Fire" of 1889, the district has one of the nation's best surviving collections of Romanesque Revival urban architecture. After a brief period of prosperity, the district declined as businesses moved northward. With virtually no pressure for redevelopment, the area's remarkable buildings remained. Grassroots efforts, initiated in the 1960s, resulted in the designation of Pioneer Square as a National Historic District and Seattle's first preservation district.

Our tour features Romanesque Revival buildings by Elmer Fisher, leading architect of the post-1889 Fire period: the Pioneer Building (1889 – 1891), Schwabacher Building (1889 – 1890; reconstructed east wing by Emil de Neuf, 1893); Mutual Life Building (1889 – 1890; additions and upper floors by other architects, 1893 – 1900); State Building (1890 –



Elmer Fisher, The Pioneer Building (1889 – 1891), detail.

Main Lounge of the Sorrento Hotel (1907 – 1908 Harlan Thomas; Russell & Rice) with its Rookwood Fireplace featuring a Scenic Frieze. Photo: The Sorrento Hotel, detail.



The Calvert House, designed by Frank Calvert and completed in 1912, was the second house built in Beaux Arts Village; Photo: John Lok / The Seattle Times.

1891); Bank of Commerce Building (1890 – 1891; addition by Albert Wickersham, 1900). Works by other leading architects include: Bailey Building (1889 – 1892, Charles Saunders & Edwin Houghton); Terry–Denny Building (1889 – 1891, Saunders & Houghton); Seattle National Bank Building (1890 – 1891, John Parkinson & Cecil Evers); Collins Building (1893 – 1894, Arthur Bishop Chamberlin); Dexter Horton Bank Building (1892, Albert Wickersham); and the Union Trust Block (1893, Warren Porter Skillings and James N. Corner).

2:00 p.m.

Welcome. Jill Rullkoetter, Deputy Director, Frye Art Museum.

2:05 – 2:10 p.m.

Remarks. Lisa Koenigsberg.

2:10 – 2:55 p.m.

Considering the Context: Seattle and the Region. Jeffrey Karl Ochsner.

3:00 – 3:45 p.m.

Horizons, Frontiers, and Wilderness and the Arts and Crafts. Richard Guy Wilson.

4:00 – 6:00 p.m.

Walking tour of First Hill led by Lawrence Kreisman. Before First Hill became a medical hub, the neighborhood was synonymous with good living. This walk highlights churches, its premier hotel, and architecturally significant residences, and explores the development of apartment living, while showcasing examples of adaptive reuse of older buildings carried out by Historic Seattle Preservation and Development Authority. Highlights are St. James Cathedral (Heins and LaFarge, 1905 – 1907); W. D. Hofius Residence (Venetian Gothic, 1902); Dearborn House (Prairie School leaded glass in a Classic Revival American Foursquare, 1907); Stimson–Green Mansion (1901, Kirtland Cutter), the Piedmont Hotel (1927, featuring a significant installation of Malibu tile), and the Italian Renaissance Sorrento Hotel (1907 – 1908 Harlan Thomas; Russell & Rice).

6:00 – 7:30 p.m.

Reception, Fireside Lounge, The Sorrento Hotel. 900 Madison Street.

Thursday, September 24, 2009

The day's formal sessions take place at Museum of History & Industry (MOHAI), 2700 24th Avenue E.

8:30 – 9:00 a.m.

Coffee and Registration.

9:00 – 9:05 a.m.

Welcome. Leonard J. Garfield, Executive Director, Museum of History & Industry.

9:05 – 9:15 a.m.

Introduction. Lisa Koenigsberg.

9:15 – 10:15 a.m.

The Arts and Crafts Movement in the Pacific Northwest. Lawrence Kreisman.

10:20 – 10:50 a.m.

Ellsworth Storey of Seattle: Practically Perfect Practitioner. Christine Carr.

10:55 – 11:35 a.m.

Jud Yoho's Craftsman Bungalow Company and Bungalow Magazine: Building Seattle's Common House. Erin Doherty.

11:45 a.m. – 1:30 p.m.

Lunch and Tours of the Exhibition "The Arts & Crafts Movement in the Pacific Northwest." *(There will be an opportunity to eat box lunches at MOHAI and on the grounds. Advance purchase required; attendees will be sent information after registration).*

1:30 – 2:10 p.m.

Transcending The Mystics: Early 20th-Century Art in Seattle. David F. Martin.

2:15 – 2:55 p.m.

Albert Berry: Preeminent Coppersmith of the Pacific Northwest. Thomas H. Wake.

3:00 – 3:15 p.m.

Break.

- 3:15 – 4:00 p.m. **Cultural Crossroads: The Arts and Crafts Movement in Australia.** Harriet Edquist.
- 4:00 – 4:45 p.m. **Cross-Currents of Craft and the Cult of Japan.** Ken Tadashi Oshima.
- 5:00 – 6:00 p.m. Buses depart for the **Seattle Asian Art Museum** ([SAAM], Bebb & Gould, opened in 1933) and Volunteer Park. Attendees can view SAAM's current exhibitions, "A Black-and-White World: The Art and Lessons of Chinese Rubbings", "Transforming Traditions: Japanese and Korean art since 1800," and "Live Long and Prosper: Auspicious Motifs in East Asian Art"
- 6:15 – 8:00 p.m. **Reception and Tours of the Leary House.** with its significant Rookwood installations (Alfred Bodley, 1904 – 1907) and of the **Ferry House** (John Graham and Alfred Bodley, 1904 – 1907).
- 8:00 p.m. *Buses return participants to the conference hotel.*

Friday, September 25, 2009

Formal sessions will take place at the **Seattle Art Museum**, ([SAM] Venturi, Scott Brown & Assoc., opened 1991; addition by Allied Works, opened 2007), 1300 First Avenue.

- 8:00 – 10:30 a.m. **Facèré**, a leading gallery devoted to studio jewelry located in City Centre Building at 1420 Fifth Avenue, hosts a continental breakfast with contemporary jewelers – Jana Brevick, Mary Lee Hu, Trudee Hill – working in the Arts and Crafts spirit. Attendees also tour the site's contemporary glass collection, one of the largest on public view, with curator Margery Aronson.
- 11:00 – 11:45 a.m. **Landscape Design in the Pacific Northwest – From "Regionalized" Picturesque to Modernism.** David C. Streatfield.
- 11:50 a.m. – 12:30 p.m. **Lionel Pries – From Arts and Crafts to Modernism.** Jeffrey Karl Ochsner.
- 12:30 – 2:00 p.m. **Lunch and Gallery Visits.** (*Lunch on your own; Attendees may dine at the Museum's café TASTE [advance reservations encouraged] or at a neighborhood establishment*).
- Optional Tour of 5th Avenue Theatre.** 1308 5th Ave (designed by R. C. Reamer, 1926; interiors by Gustav F. Liljestrom); the ornate interior was inspired by Imperial Chinese architecture.
- 2:00 – 2:45 p.m. **Modernity and Identity in the Native Art of the Pacific Northwest.** Barbara Brotherton.
- 2:50 – 3:30 p.m. **Effects of the Northwest on the American Studio Glass Movement.** William Traver.
- 3:30 – 4:00 p.m. **Coffee Break.**
- 4:00 – 4:45 p.m. **The Studio Furniture Movement in the Northwest.** Stewart Wurtz.
- 4:45 – 5:30 p.m. **The Potential of the Present: Art, Craft, and Architecture – a Metalsmith's View.** John Marshall.
- 5:30 – 6:30 p.m. **Viewing of Collections and Exhibitions at the Seattle Art Museum.**
- 6:30 – 8:00 p.m. **Viewing and Reception at Traver Gallery,** 110 Union Street, Suite 200.



Lionel H. Pries, *Living Room Viewed from Dining Room of Julian and Marjane Barksdale Residence, Seattle, 1948-1949, 1954-1955.* Photo: Frank L Jenkins.



Lillian Seufert Rice, *Vase, 1911, hand painted chinaware, 10" high.* Mason Collection. Photo: Hermon Joyner.

Saturday, September 26, 2009

The morning is spent at the Bungalow Fair held in Town Hall, 1119 8th Avenue.

- 10:00 a.m. – 12:30 p.m. **Visit the Bungalow Fair**, the largest Arts and Crafts event in the Pacific Northwest and Historic Seattle's most popular yearly offering. Town Hall Seattle (formerly a Church of Christ, Scientist) provides the setting for a show and sale of antiques and new work by 50 of the nation's leading designers and craftspeople, antique dealers, architects, and interior designers.
- 11:30 a.m.– 12:30 p.m. **Thirty Years as an Arts and Crafts Collector: My Most Frequently Asked Questions.** Bruce Johnson.
- 12:45 p.m. *Buses depart promptly for lunch and the afternoon tours.*
- 1:15 – 2:30 p.m. **Lunch at the Seattle Golf and Country Club** (designed by Cutter & Malmgren, 1908 – 1909). *It is strongly recommended that you reserve for this lunch as there are no other options in the vicinity. (Advance purchase required; attendees will be sent information after registration).*
- 2:30 – 5:30 p.m. **Tour The Highlands**, the oldest gated community on the West Coast. In 1908, members of the Seattle Golf and Country Club, alarmed by new developments in the Laurelhurst neighborhood on Lake Washington, purchased a tract of land beyond the northern city limits to provide a larger course and rural summer homes. John Charles Olmsted, of The Olmsted Brothers firm of Boston, laid out the development and designed the gardens to maximize privacy and views of Puget Sound and the Olympic Mountains. The winding roads, without sidewalks and overhead utility lines, fostered a sense of living in a Northwest forest.
- We tour houses and gardens from the Arts and Crafts period to the late 20th century, including the gardens of the A. S. Kerry House (Willatsen & Byrne, 1911, partially remodeled by Willatsen the 1930s); the J. D. Douglas garden (James F. Dawson of The Olmsted Brothers, 1929) with inventive water features; an Edwin Ivey house and garden of the 1920s (garden remodeled by Lynne Sonneman, 1990s); the Lucius Andrew III house (Roland Terry, garden by Rosemary Verey, 1990s); and the Bagley Wright house (Arthur Erickson, 1981, with a guest house by James Cutler).
- 6:00 – 8:00 p.m. **Saturday evening reception** to take place at a house in the Highlands; to be announced.



Paul Morgan Gustin, *Untitled*, c. 1909, Oil on Board, 9 x 12 1/2 in. Martin-Zambito Fine Art (Seattle). Photo: Ken Wagner.



Povey Brothers, *Stained Glass Light Shade With Stylized Roses*, c.1908. Rejuvenation Collection (Portland), courtesy of Bret Hodgert. Photo: Steve Hohenboken.

Sunday, September 27, 2009

The private morning session is held at the Bellevue Arts Museum, 510 Bellevue Way, NE.

- 9:00 – 9:30 a.m. **Continental Breakfast at the Bellevue Arts Museum.**
- 9:30 a.m. **Remarks and Welcome.** Michael Monroe, Director of Curatorial Affairs and Renate Raymond, Deputy Director, Bellevue Arts Museum.
- 9:35 – 10:15 a.m. **Revisioning Craft: Art to Arts –The Bellevue Arts Museum, A Case Study.** Michael Monroe.
- 10:15 – 11:15 a.m. **Tour of the Exhibitions.** Michael Monroe and Stefano Catalani, Curator, Bellevue Arts Museum. "UberPortrait" (portraits, mixed mediums), "The Miniature Worlds of Bruce Metcalf" (small sculpture/jewelry), "Robert Sperry Bright Abyss" (ceramic), "Judy Hill: Self Transparent" (glass). *Box lunches will be available for consumption during the afternoon portion of the program. (Advance purchase required; attendees will be sent information after registration).*
- 11:30 a.m.– 2:00 p.m. **Tour Beaux Arts Village** conceived by Frank Calvert, Alfred Renfro, Finn Frolich, members of the Western Academy of Beaux Arts, as a community where artists and craftspeople could "live together, work together and play together." The members of the Beaux Arts Society purchased 50 acres of forest on the east shore of Lake Washington and had it plotted with sites and 1,100 feet of waterfront. Ten acres set aside for "Atelier Square" later became home sites as the dream of an arts colony remained unrealized. The homes along the tour route are some of the earliest built – all by 1914. Purposely set in a forest near the lake, Beaux Arts village and its architecture were meant to reflect the Arts and Crafts ideology.

Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art and Culture, who originated the series of annual Arts and Crafts conferences in 1999 and who has been responsible for them since then. She was previously Director, Program in the Arts and Adjunct Professor of Arts, NYU/SCPS. Her writings have appeared in books and journals, among them *The Gilded Edge: The Art of the Frame* (2000), *The Architectural Historian in America* (1991), *Architecture: A Place for Women* (1990), *The Archives of American Art Journal*, *The Journal of the Society of Architectural Historians*, and *the Proceedings of the American Antiquarian Society*. She collaborated with Suzanne Smeaton on an essay on frames in the Edward Root Bequest at the Munson-Williams-Proctor Art Institute for an exhibition and publication celebrating the 50th anniversary of the Root Bequest.

Dennis A. Andersen, architectural historian, preservationist, and pastor; Andersen serves Bethany Lutheran Church (ELCA) in Seattle, Washington; he was formerly in charge of historical photographs and architectural drawings in the Special Collections Division, University of Washington Libraries. His strong interests in historic preservation and cultural history have been expressed through a six-year term on the Seattle Landmarks Preservation Board and the Governing Council of Historic Seattle. He serves also on the board of directors of Partners for Sacred Places, a Philadelphia-based organization dedicated to the renewal of historic religious properties. A frequent writer and lecturer on regional photographic and architectural history, he has published many articles and co-authored *Shaping Seattle Architecture* (1994) and *Distant Corner: Seattle Architects and the Legacy of H.H. Richardson* (2003).



Mary Lee Hu, *Choker*, 1991, 18 Karat and 22 Karat Gold. Photo courtesy: Facère Jewelry Art Gallery (Seattle).

Barbara Brotherton, curator of Native American Art, Seattle Art Museum (SAM) since 2001; prior to joining SAM, she was associate professor of art history, Western Michigan University. She received her PhD in art history from the University of Washington, under the tutelage of Bill Holm and Robin Wright, and studied the Salish language and culture with Vi tagwseblu Hilbert. For the past 20 years she has been a member of Lushootseed Research, a non-profit organization dedicated to the preservation of Native language and oral traditions. Among the exhibitions she has curated are: "Beauty from the Hand: Popular Arts of Mexico and Guatemala" (2002); "Threshold: The Glass Art of Preston Singletary" (2003); "The View From Here: The Pacific Northwest 1800 – 1930" (2004); and "Feasting With the Gods: Art and Ceremony in Ancient Mesoamerica and the Central Andes"(2003 – 2004); she also authored the video, "The Artist Behind the Art: Four Northwest Coast Native Artists" (2007). She most recently worked on the internationally touring "S'Abadeb (The Gifts): Coast Salish Art," which debuted at SAM in 2008, and was editor and a contributor to the accompanying publication. She also contributed to *A Community of Collectors: 75 Anniversary Gifts to the Seattle Art Museum* (ed. C. Ishikawa, 2008).

Christine Carr, independent architectural historian and architect; she received her M. Arch. from the University of Washington (1994) having written her Masters thesis on "The Seattle Houses of Ellsworth Storey: Frames and Patterns," about which she has spoken for the Society of Architectural Historians annual meeting, at the University of Washington and other venues. She also holds a BA in English from Stanford University. After practicing for a decade as an architect at Hewitt Architects, Seattle, Carr has, since 2004, done residential remodeling design projects, as well as research and marketing for CB Richard Ellis. She is a founding board member of the Magnolia Historical Society, Seattle, Washington.

Presenters

Erin Doherty, architect; for the past 17 years, she has been working in historic preservation and new construction in Central New York, Ohio, and Washington State. She is currently a Senior Associate at Mithun (Seattle) where she manages large urban, multifamily residential and higher education projects. She received her M. Arch (1997) from the University of Washington (Seattle) with a Certificate in Historic Preservation Studies, and received the College of Architecture and Urban Planning's Thesis Award for her work "Jud Yoho and the Craftsman Bungalow Company: Assessing the Value of the Common House." She also received a Bachelor of Environmental Design (1992) from Miami University (Oxford, Ohio). She has lectured for the Society of Architectural Historians, for the Historic Seattle Arts and Crafts Guild, and at the University of Washington. A member of the AIA, she is LEED accredited [USGBC], and currently serves on Seattle's Pioneer Square Preservation Board.

Harriet Edquist, Professor of Architectural History in the School of Architecture & Design at RMIT, University, Melbourne, and Director of the RMIT Design Archives; she has published extensively on Australian architecture, art and design, with a particular focus on the twentieth century, and has pioneered studies on émigré architects in Melbourne and the Australian Arts and Crafts movement. Her books include *The Culture of Landscape Architecture* (1994); *Frederick Romberg: The Architecture of Migration 1938 – 1975* (2000); *Harold Desbrowe – Annear: A Life in Architecture* (2004) and *Pioneers of Modernism: The Arts & Crafts Movement in Australia* (2008). She is currently researching the career of Anglo-Australian textile designer Michael O'Connell (1898 – 1976) for a retrospective exhibition (2011).

Bruce Johnson, author, columnist and host of the annual Grove Park Inn Arts & Crafts Conference; Johnson has been collecting the furniture, art pottery and metalware of the Arts and Crafts era since 1978, when – in a dark basement – he stumbled over his first Roycroft chair. In the 30 years since, he has continued to study the Arts and Crafts movement and to share with other collectors the information he has learned – and the mistakes he has made. A regular columnist for *Style 1900*, Johnson is author of *The Official Identification and Price Guide to the Arts & Crafts Movement* (3rd ed.); *Built for the Ages: A History of the Grove Park Inn* (2nd ed.); *Hand Wrought: The Artistry of William Waldo Dodge*; *The Weekend Refinisher*; and *The Wood Finisher*. His newest book is *The Arts & Crafts Furniture of the Grove Park Inn* (2009).

Lawrence Kreisman, Program Director, Historic Seattle, since 1997; previously (1989 – 2001), he was co-founder and director of the tour program of the Seattle Architecture Foundation. He is co-author with Glenn Mason of *The Arts and Crafts Movement in the Pacific Northwest* (2007) and with Mason developed the current traveling exhibit based upon their publication. Kreisman's other publications include *Made to Last: Historic Preservation in Seattle and King County* (1999), *The Stimson Legacy: Architecture in the Urban West* (1992), *The Bloedel Reserve: Gardens in the Forest* (1988), *Historic Preservation in Seattle* (1985), *West Queen Anne School: Renaissance of a Landmark* (1984), *Art Deco Seattle* (1979), and *Apartments by Anhalt* (1978). Since 1988, he has written regularly for *Pacific Northwest*, and the *Seattle Times* magazine, and his articles have appeared in *American Bungalow*, *Arts & Crafts Homes and the Revival*, *Style 1900*, and *Preservation*. He served as architectural historian on the Seattle Landmarks Preservation Board (1995 – 2003). An Honorary Member, AIA Seattle, Kreisman received the Washington State Historic Preservation Officer's Award for Outstanding Career Achievement in Historic Preservation (1997). Kreisman holds an M. Arch. from the University of Washington.



Elizabeth Colborne, *Cedar Swamp*, ca. 1920. Color block print on tissue, 12 in. x 8 3/4 in. Dodge / Kreisman Collection.

David F. Martin, independent art historian and curator focusing on the art of Seattle and the Pacific Northwest and of Western New York State during the period 1890 – 1960; he is co-owner of Martin-Zambito Fine Art in Seattle. Among Martin's publications are: *Painted with Light: Pictorialism and the Seattle Camera Club* (forthcoming 2010 to coincide with an exhibition at the University of Washington, Henry Art Gallery, 2011), *An Enduring Legacy: Women Painters Of Washington, 1930 – 2005* (2005); *Pioneer Women Photographers* (2003), "Art in Rochester and Central New York" and "Murals in New York State" (with Michael L. James in *Encyclopedia of New York State*, Syracuse University Press, 2005) and "Intimate Spirits: Remembering the Art & Lives of Annie Crawford and Emma Kaan," (with Michael L. James, in *Western New York Heritage Magazine*, vol. 10 #3, 2007).

John Marshall, master silversmith and professor emeritus, University of Washington, Seattle; trained at the Cleveland Institute of Art with Frederick Miller and John Paul Miller; MFA Syracuse University; founding member, Society of North American Goldsmiths and member, American Craft Council's Fellow in Metal (elected 1994); winner of the Society of American Silversmiths 2006 Hans Christensen Award; exhibited both nationally and internationally with his most recent exhibitions at the Traver Gallery (2007) and the Henry Art Gallery, University of Washington (1998). His work is represented in major private and public collections, including those of the Yale University Art Gallery, the Smithsonian American Art Museum's Renwick Gallery, the Chicago Art Institute, the Museum of Art and Design; the Everson Museum of Art; the Mukhina College of Art and Design, St. Petersburg, Russia, and the National Ornamental Metal Museum. His most recent commission is a silver coffee and tea service with tray for the Seattle Art Museum (to be completed, 2010).

Michael Monroe, Director of Curatorial Affairs, Bellevue Arts Museum; previously, Executive Director of the American Craft Council, for 21 years Monroe was associated with the Smithsonian American Art Museum's Renwick Gallery, which collects and presents exhibitions featuring the work of craft artists and designers in the United States. In 1993, Monroe was invited by President Clinton to curate a collection of American craft for the White House to commemorate *The Year of American Craft*; the collection subsequently toured the United States for 10 years and was documented in *The White House Collection of American Crafts* and by an international Web presence. The recipient of an M.F.A. from Cranbrook Academy of Art and a BS from the University of Wisconsin, Monroe also attended the American Academy of Art and the School of the Art Institute, both in Chicago. An Honorary Fellow of The American Craft Council College of Fellows, Monroe is a juror for competitions, a highly regarded lecturer on contemporary American craft, and has won numerous awards, among them the Smithsonian Institution Outstanding Employee Award and the NICHE Award (for Lifetime Achievement for Craft). In 2009, Monroe received the Award of Distinction for Contributions to the Field of Craft from the American Craft Council.

Jeffrey Karl Ochsner, architect, Professor of Architecture and Associate Dean for Academic Affairs, University of Washington, where he has taught since 1988; in addition to widely recognized work on Henry Hobson Richardson, a substantial portion of Ochsner's research and writing over the past two decades has focused on the history of architecture and urban design in Seattle. Among his publications are *Lionel H. Pries, Architect, Artist, Educator: from Arts and Crafts to Modern Architecture* (2007); *Distant Corner: Seattle Architects and the Legacy of H.H. Richardson*, co-authored with Dennis Alan Andersen (2003); *Shaping Seattle Architecture: A Historical Guide to the Architects*, which he edited and co-authored (1994); *H. H. Richardson: Complete Architectural Works* (1982). Ochsner is a Fellow of the American Institute of Architects (AIA).

Ken Tadashi Oshima, Associate Professor of Architecture, University of Washington; he has been a visiting professor at the Harvard Graduate School of Design and taught at Columbia University and the University of British Columbia. He holds an M. Arch. from U. C. Berkeley and a PhD in architectural history and theory from Columbia University, and was (2003 – 2005) a Robert and Lisa Sainsbury Fellow, Sainsbury Institute for the Study of Japanese Arts and Cultures in London. Oshima's publications include *Arata Isozaki* (2009) and *Constructing Kokusai Kenchiku: International Architecture in Interwar Japan* (2009). He is an author for the publication accompanying the Museum of Modern Art exhibition "Home Delivery" (2008), curator of the exhibition "SANAA: Beyond Borders" (Henry Art Gallery, 2007 – 2008), and co-curator of "Crafting a Modern World: The Architecture and Design of Antonin and Noëmi Raymond" (2006 – 2008). An editor of and contributor to *Architecture + Urbanism* for more than 10 years, he co-authored the issue, *Visions of the Real: Modern Houses in the 20th Century* (2000). His articles on the international context of architecture and urbanism in Japan have been published in *The Journal of the Society of Architectural Historians*, *Architectural Theory Review*, *Kenchiku Bunka*, *Japan Architect*, *L'Architecture d'Aujourd'hui*, and the *AA Files*.

David C. Streatfield, Professor Emeritus of Landscape Architecture, Urban Design and Planning, University of Washington; A garden and landscape historian, he trained as an architect in Great Britain where some of his designs received national civic design awards; he holds graduate degrees in landscape architecture from the University of London and the University of Pennsylvania. His research has focused on 19th- and 20th- century regional landscape design in the American West. He is the author of *California Gardens: Creating A New Eden* (1994), designated one of the "75 Great American Garden Books in 75 Years" by the American Horticultural Society. He has written essays in *Landscape in the Gardens and Literature of Eighteenth-Century England* (1981); *Public Streets for Public Use* (1987); *The Mall in Washington, 1791 – 1991* (1991); *Keeping Eden: A History of American Gardening* (1992); *The Arts & Crafts Movement in California: Living the Good Life* (1993); and *A New and Native Beauty: The Art and Craft of Greene and Greene* (2008). He serves on the Advisory Committee of the Library of American Landscape History which selected 10 seminal works of American landscape history to be re-printed to commemorate the 100th Anniversary of the American Society of Landscape Architects, and as a consultant on landscape preservation projects in California and Washington.

William Traver, founder Traver Gallery, which opened on September 7, 1977 with an exhibition featuring seven local painters, many Traver's professors at Cornish College of the Arts; Traver mounted two to three solo exhibitions each month for artists working in various media. For Traver, it has always been a priority to support artists early in their careers, and many of the artists he worked with early on – among them Martin Blank, Sonja Blomdahl, Gregory Grenon, Doug Jeck, Dante Marioni, Preston Singletary, Therman Statom, Lino Tagliapietra, Bertil Vallien, and Jamie Walker – subsequently achieved international status. In the gallery's early years, the arts patron Anne Gould Hauberg asked Traver to curate a Pilchuck Glass show. Applying the same willingness to take on a young art form as he had to young artists, Traver agreed; he continued to host what became an annual exhibition, putting him at the center of Seattle's developing Studio Glass movement. The popularity of glass has grown immensely – nurtured by Traver and several dedicated collectors – and the gallery has become an international destination for contemporary glass enthusiasts. Always looking for new ways to support emerging artists, Traver opened the retail shop Vetri International Glass (1995). In 2003, adding to the ongoing cultural expansion in

Tacoma, Traver opened a second location of the Traver Gallery and Vetri International Glass in the renovated Albers Mill Building, adjacent to the Museum of Glass and the Tacoma Art Museum.

Thomas H. Wake, collector and researcher of the Arts and Crafts in the Pacific Northwest, in particular the metalwork of Albert Berry; prior to embarking on his research in the Arts and Crafts movement, Wake, who holds a BA in economics from Pacific Lutheran University, spent 25 years as a product manager at The Robbins Company, manufacturer of Tunnel and Raise boring machines. While researching the architecture of his timber frame craftsman bungalow retirement home in rural Skagit County, Washington, Wake became deeply interested in the Arts and Crafts era and discovered primary source material about and a pair of hammered copper bookends by Albert Berry, these discoveries marked the beginning of Wake's formal commitment to research on this major Pacific Northwest Coast metalsmith.

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia; a frequent lecturer for universities, museums and professional groups, and a television commentator for Americas Castles and other programs he has served as a curator for major museum exhibitions. Among his publications are *The Prairie School in Iowa* (1977), *McKim, Mead & White, Architects* (1983), *The AIA Gold Medal* (1984), *The American Renaissance, 1876 – 1917* (with D. Pilgrim and R. Murray, 1979), *The Machine Age in America, 1918 – 1941* (with D. Pilgrim and D. Tashjian, 1986), *The Colonial Revival House* (2004), *Harbor Hill: Portrait of a House* (2007) and contributions to *The Arts and Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts & Crafts Movement* (1989), and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987). An honorary member of the AIA, he received the University of Virginia's Outstanding Professor (2001) and was the 2007 Thomas Jefferson Fellow at Cambridge University, England.

Stewart Wurtz, studio furniture maker, and since 2002, frequent guest lecturer in the furniture studio of the Department of Architecture, University of Washington; he trained at Boston University Program in Artisanry, MFA (1984) in Furniture Design and Woodworking. Among the one or two-person exhibitions he has had are: "Spotlight" NW Fine Woodworking Seattle, WA (2006) and "New Work by Jere Osgood and Stewart Wurtz," Pritam & Eames Gallery, East Hampton, NY (1995); his work has also been recently featured in: "Legacy of Talent" Center for Furniture Craftsmanship, Rockport, ME (2008); "Meet your Maker" NW (2008), "Live Edge" (2008). "Chair: The fine art of seating" (2008), "Pattern" (2007) "25+1" (2006), and the 25th Anniversary Exhibit" (2005) all at NW Fine Woodworking Seattle, as well as in "Cascadia: Studio Furniture from the Pacific NW" (2007) Maltwood Art Museum and Gallery, University of Victoria, Victoria, B.C. Among the recent publications to feature his work are: *500 Chairs* (2008); *The Penland Book of Woodworking* (2006) and in articles in *Pacific Magazine*, *Seattle Times* in 2007, 2005, and 2002, as well as in *Seattle Homes & Lifestyles*. His work is in the collections of: Ron Abramson, Peter Joseph Collection, Paul Brainerd, Margaret Minnick, Carl and Jan Fisher, Alexander Payne, Rob Morrow, Natasha Richardson, and Chris Peters.



Stewart Wurtz, Rubin Entry Bench, curly maple, wenge, and stainless steel. W 18 in. x L 48 in. x H 17 in. Photo: Stewart Wurtz

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Program subject to change.



Dale Chihuly, *Bronze Leaf Putti Venetian Ikebana on Speckled Saffron Vessel*, Blown glass, 46 in. h x 20 in. w x 16 in. d, 2002. Photo: Dale Chihuly and Traver Gallery.

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K. K. Cutter, *Simson-Green Mansion* (originally *Simson Mansion*), detail, 1901, the house's exterior half-timber work, and its many wooden gables and pointed arches are stylistically English Tudor. Photo courtesy, Jeffery K. Ochsner.

Enduring Legacies:

The Arts and Crafts Movement in Seattle
and the Pacific Northwest

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