

Henry Art Gallery (Henry Gallery)
15th Avenue NE at NE Campus Parkway
University of Washington
Seattle
King County
Washington

HABS No. WA-213

HABS
WASH
17-SEAT,
16-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

The Henry Art Gallery (Henry Gallery)

HABS
WASH
17-SEAT,
16-

Location: The University of Washington
15th Avenue NE at NE Campus Parkway
Seattle
King County
Washington 98195

UTM Coordinates: 10-551160-5278780

Legal Description: 4000-15th Avenue NE, Seattle, Washington (Main Campus of the UW)

W 1/2, NW 1/4; those portions of G.L. 2, 3 and 4 lying west of Montlake Blvd. NE and north of NE Pacific Place; and that portion of NW 1/4 SW 1/4 lying north of NE Pacific Street and NE Pacific Place; all in Sec. 16. T25N, R4E, W.M.; and that portion of the north 263 ft. of the south 1/2 of the SE 1/4 of the SW 1/4 of Section 9. Township 25 N, Range 4 E, W.M., described as follows: Beginning at the intersection of the easterly margin of that certain pipe line right of way condemned in King County Superior Court Cause #223326 under Ord. #56125 of the City of Seattle with the north line of the south 1/2 of the southeast 1/4 of the southwest 1/4 of said Section 9; thence along said north line easterly to a point which is 100 ft. westerly, as measured along said north line, from the westerly margin of 25th Ave. NE; thence southerly, parallel with said westerly margin distance of 150 ft.; thence easterly parallel with the north line of said south 1/2 of the southeast 1/4 of the southwest 1/4 of said Section 9 a distance of 100 ft. to the westerly margin of said 25th Avenue NE; thence southerly along said westerly margin to an intersection with the south line of the north 263 ft. of said south line of the southeast 1/4 of the southwest 1/4; thence westerly along said south line to the easterly margin of said pipe line right of way as condemned; thence northerly along said easterly margin to the true point of beginning; together with all that portion of Lot 1 and the south 5.88 ft. of Lot 2, Block 4, Campus Addition to Seattle, according to the Plat recorded in Volume 16 of Plats, Page 61, in King County, Washington, lying west of 22nd Avenue NE as now established, except that portion of said Lot 1 heretofore condemned in King County Superior Court Cause #64009 for East 45th Street, as provided under Ord. #17947 of the City of Seattle

Present Owner: The University of Washington

Historic Use: Art Gallery

Present & Future Use: Art Gallery

Construction Dates: 1926 - 1927

Architect: Carl F. Gould, Bebb and Gould Architects, Seattle

Builder: Rounds Clint Company

Report Date: August 21, 1995

Prepared for: Joan Caine, Assistant Director, The Henry Art Gallery

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Significance: The Horace C. Henry Art Gallery was the first public art museum in the state of Washington. Funds for the building construction and its initial collection were donated to the University of Washington by a prominent civic leader and Seattle businessman, Horace C. Henry. The Henry Gallery, designed by the Seattle architect Carl F. Gould in 1925 - 1926, was constructed in 1926 - 1927. The building is architecturally significant as one of the finest of Gould's twenty-eight buildings on the campus. It embodies his Beaux-Arts training, and his interest in physical planning and historical precedent as organizing techniques for the design of the campus and its buildings.

The Henry Art Gallery opened in February 1927 with four galleries exhibiting the Horace C. Henry collection of paintings and prints, and two galleries showing special exhibits. Until she left the position in 1948 the gallery's first curator, Halley Brewster Savery, was instrumental in introducing contemporary art to Seattle. The gallery has served as a principal exhibit space for contemporary art in the Northwest, and presented over 1,300 temporary exhibits during the last 68 years. It is thus significant to cultural life in Seattle and the region.

Architecturally the Henry Art Gallery retains most of its original character, particularly at the exterior and the main public floor. The building's exterior is characterized by its simple rectangular massing, decorative patterned brick and cast-stone ornament, overall symmetrical emphasis, and a formal south-facing entry.

The interior is also symmetrical with a series of interconnected, naturally-lit galleries of varied proportions. The design of the Henry Gallery is a precursor to Gould's 1931 designs for the Seattle Art Museum. It demonstrates his mastery of spatial proportions, interior and natural lighting, and resolution of programmatic issues of sequence, circulation and exhibit needs.

Stylistically the building suggests Gould's transition from Gothic Revival, the architectural idiom used throughout the University campus, to Moderne and Art Deco styles.

Significance, con't: The exterior setting of the gallery has changed considerably from its original concept and construction. Gould's vision called for the gallery as a part of a formal Beaux-Arts cultural complex which would act as the northern terminating edge of a formal entry axis from the west to the campus. The current site is congested due to a nearby entry to a large, underground parking garage to the north and east, and a pedestrian skybridge to the west which were constructed in the early 1970s.

In the 1980s plans were considered to expand the Henry Art Gallery to accommodate increased collection storage, preparation spaces and offices, an auditorium and greater exhibit space. Designs were developed in 1993-1994, and construction has begun. The current expansion and addition project is funded in part by a federal grant from the National Endowment for the Humanities. As a part of the 106 review process the Henry Art Gallery is the subject of this HABS documentation.

Significant Exterior Features:

- Urban site, originally isolated at the western edge of the University of Washington campus; south of the NE 41st Street vehicular entry to an underground garage, and north of the eastern landing for a pedestrian skybridge. The main or first floor is set 20.5' above the sidewalk of the street at its southwest corner.
- One-story massing with basement. Height of 24' (from grade to roof). Basement finished floor elevation of 119'-6"; first floor elevation of 131'; roof elevation of 155' at highest point).
- Concrete and steel frame with reinforced, cast concrete foundations, footings and columns; steel beams, roof girders and trusses; reinforced cast concrete floor and roof slabs; gypsum concrete walks below skylights; and brick and cast stone exterior walls.
- Flat roof with 8' wide, 8+' tall brick parapet with cast stone coping.
- Exterior brick laid in a diaper or tapestry pattern at upper, central portions of walls, and running bond with dark headers at lower portions of walls; decorative course at pylons; and bands of soldier courses.
- Original entry steps at south with brick paver treads, risers and landing and cast stone cheekblocks.
- Decorative cast stone base, continuous inscription band and cornice/parapet panels, surrounds and walls of arched, inset niches; pilaster bands and caps, and pointed arch surround tympanum over main entry; and decorative cast stone figures at corners.
- Metal-clad, hipped-roofed, steel framed skylights with obscure ribbed glass, louvers and vents.
- Original wrought iron entry doors with glazed interior plate glass panel and transom.

Significant Interior Features:

- Symmetrical plan with an interconnected gallery layout; octagonal lobby with maximum height of 22'-9" at domed ceiling, and four corner couch niches; hall with maximum height of 17'-10" at barrel vault ceiling. Dome and barrel vault finished with silver leaf.
- Rectangular gallery spaces with chamfered corners at main and end galleries; flat ceilings with 20' clearance at main gallery and at 14'-6" clearance at others.
- Cast stone panels above entry to hall and main gallery with incised lettering and decorative cornice pattern.
- Painted plaster over wire lath and channels at walls; painted plaster ceiling bordered with modeled band ornament at ceiling.
- Original 3'-6" tall, panel wood wainscot (no longer extant), and wood cornice band with heating grilles below plaster cove in original galleries. Contemporary painted gypsum wallboard finishes.
- De Caen plaster walls with cast stone inserts at entry and hall; smooth plaster ceilings; honed finish travertine marble floors with marble mosaic inserts in the lobby and hall; polished, heavy-veined, Napoleon gray marble base; and painted vertical grain fir wood trim. Cast bronze insert in lobby flooring. Stained wood casework at current bookstore.
- Oak parquet flooring over concrete slab at first floor gallery bookstore and galleries; painted concrete and carpet over concrete at basement.
- Original painted, two-panel interior wood doors with cased openings and painted, vertical grain wood trim. Glazed, 4' wide door at original east side basement access. Pair of four-panel, arched, wood doors with decorative, wrought iron hardware from lobby to gallery/bookstore.
- Original light fixtures with grid of metal division bars and translucent "sevnite" glass set below skylights in galleries.
- Original, 8'-7" diameter, shallow fountain at main gallery with bronze central dome, mosaic tile and cast stone surrounds (no longer extant).

HISTORIC CONTEXT

History of the University of Washington Campus and its Buildings

The University of Washington campus has evolved through several campus plans, and encompasses an impressive collection of historic and contemporary buildings. The six hundred acre campus, with a total annual enrollment of over 41,000 students, is one of the largest institutions of higher education in the American West.

In 1861 this institution was established by the State Legislature as the first public university in the state. It was located initially on a donated, ten-acre parcel in what is currently downtown Seattle. In 1894 - 1895 the University relocated to its present site in northeast Seattle. At that time the campus plan was a simple oval placed at the north end of the current campus.

The renown landscape architects, the Olmsted Brothers, proposed a plan for the campus grounds in 1904. The present campus plan, however, descends from the Olmsteds' Beaux-Arts design for the 1909 Alaska-Yukon-Pacific Exposition (AYP). Many of the expositions which occurred in the US at the turn of the century -- the World's Colombian Exposition of 1893 in Chicago, the Pan-American Exposition of 1901 in Buffalo, or the Louisiana Purchase Exposition of 1904 in St. Louis -- used temporary tourist attractions as a means to encourage development and fund permanent civic improvements, such as an art museum within a public park. Washington State's legislature used the AYP Exposition as a means of providing the University with its original campus along with four so-called permanent buildings. Although several of these original building remain, the true legacy of the AYP Exposition is Rainier Vista, a central axis and circulation spine which focused on distant Mount Rainier. This vista still organizes the central campus.

Remaining buildings from the 1890s include Denny the Observatory, and the two earliest dormitories, Lewis and Clark Halls. These structures are located on the northern portion of campus. Parrington Hall was constructed in 1909 - 1910, along with two other buildings which remain from the AYP, Cunningham and Architecture Halls. Also remaining from the Olmsted's Exposition plan is the landscape tradition of the campus which emphasizes formal vistas and rich landscaping. Meany Hall, constructed for the AYP, remained as the central organizing structure on the campus until its demolition in the mid 1960s.

The Regents Plan of 1915, designed by the unofficial campus architect, Carl F. Gould of the Seattle architecture firm, Bebb and Gould, became the guiding planning document. It has served as the basis for all subsequent construction, and set the Collegiate Gothic character for architectural design. The plan proposed grouping Liberal Arts programs on the upper campus, administrative and library facilities at its core on the Central Quadrangle, and the Science programs along Rainier Vista and the southern portion of Stevens Way. Major athletic facilities were later to be located along the eastern edge of the campus near Lake Washington.

This plan was consistent with other Beaux-Arts designs for American civic centers, towns and campuses during the period between the 1880s and 1930s, such as those for Chicago, St. Louis, Columbia University, and the University of California at Berkeley. Borrowing principals from grand European city and villa plans of the sixteenth and seventeenth centuries, Beaux-Arts plans included "the importance of the plan, an axial system, balance and symmetry, ornamentation, hierarchical order, human scale, unity and variety, landscape architecture, character, and a dominant idea."¹

¹ Clausen, p. 8.

History of the University of Washington Campus and its Buildings, con't

Unlike many other campuses, which have compromised their original Beaux-Arts and City Beautiful campus concepts, the plan of the University of Washington has remained essentially intact. Principals of the plan have been used in recent master plans which are guiding contemporary extensions of the campus to the south and west.

Collegiate Gothic Revival was selected by Carl Gould as the suitable architectural style for the campus buildings due to its symbolic content, and expanse of glazing. Gothic Revival also offered potential adaptability to the sometimes irregular plans that individual buildings and their academic functions required. Colored brick in warm shades of brown, warm pinkish-gray cast stone, and cream-colored terra cotta were adopted as primary exterior material. Decorative brick patterns and allegorical sculpture embellished many of the campus's Gothic Revival buildings.

The pre-World War II buildings of the Liberal Arts Quadrangle, for example, designed by Bebb and Gould, are of a similar style and materials to those of the Henry Art Gallery. Cast stone gargoyles, designed by Gould, illustrated views of women's nurturing roles on Raitt Hall, the earliest Home Economics building (1916 - 1919). Figures referring to themes of philosophy were placed on Savery/Commerce Hall (1916 - 1921), and those referring to education and culture on Miller Hall (1926). Profiles of famous jurists are found on Gowen Hall (1939). All of these sculptural pieces were by artist Alonzo Victor Lewis. Perhaps the most emphatic images on the Quad are those on Smith Hall, an eclectic collection of 28 gargoyles by sculptor Dudley Pratt which represent various continents and contemporary labor activities in the northwest. Pratt's figures for the four corners of the Henry Gallery, by comparison are relatively flat in relief and gesture.

Henry Suzzallo was the University of Washington's fifteenth president with a tenure lasting eleven years (1915 - 1926). Suzzallo worked closely with architect Carl Gould in the physical planning of the campus and its buildings. He envisioned the institution as "the university of a thousand years," with its library as its heart. Bebb and Gould's Regents Plan, adopted during Suzzallo's first year as president, placed the library clearly beside the intersecting axes from the Liberal Arts Quadrangle and Rainier Vista, and the main axis of the Science Quadrangle.

The original library design by Bebb and Gould envisioned a north wing, identical to the constructed south wing, and a tall center tower. Suzzallo Library, constructed in two phases in 1922-26 and 1933-34, was never completed as originally designed. Nevertheless it remains the visual and symbolic center of the University. The library is the University's finest Gothic Revival building, and its exterior contains the most extensive sculpture program of any campus buildings. Architect Carl Gould worked again with artist Dudley Pratt to set 18 terra-cotta sculptures within Gothic niches on the west facade. These represent significant figures in religion, science, literature, technology, and the arts. Buttresses are embellished with coat of arms representing other distinguished universities, and large, cast-stone allegorical figures over the west entrance, by sculptor Allan Clark of Tacoma, represent Thought, Inspiration and Mastery.

The Administration Building, constructed on the southern edge of the Central Quadrangle in 1949, was the last of the Gothic Revival buildings on the campus. The building is constructed of cast stone rather than the less expensive brick or terra-cotta. Similar to Suzzallo Library, it is embellished with allegorical sculptural figures.

History of the University of Washington Campus and its Buildings, con't

The original Meany Hall was constructed as a permanent building from the AYP. It was located north of the current, same-named performance art complex, on the western edge of the Central Quadrangle. Until its demolition, the original building was critical in the organization of the early campus. It was constructed at the heart of the Exposition and served as the Expo's Federal Building. Meany Hall's mass balanced that of the Suzzallo Library. The hall was intended to become part of an even larger arts complex, and as the campus developed, its location would be the pivotal intersection of two axis -- Memorial Way to the north, and Campus Parkway to the west.

Old Meany Hall was damaged during an earthquake in 1965, and was subsequently condemned and demolished. Its demolition provided the impetus for re-planning the as yet incomplete Central Quadrangle. Currently known as "Red Square," this space covers a four-level underground parking garage housing over 1,000 vehicles.

In addition to Suzzallo Library, Administration Building, and Meany Hall, the central quad is framed by the Odegaard Undergraduate Library (UGL, 1972) and Kane Hall (1971). These two concrete and brick buildings were designed in a Brutalist style which recalls buildings on other campuses of the early 1970s. UGL's scale and orientation on the central quadrangle lessened the physical relationship of the Square to the Henry Gallery to the west. Without the intended additions to the original Meany Hall, the Henry Gallery structure stood in isolation from the neighboring quadrangle. Construction of the new Meany Hall, however, with its main entry facing north toward the gallery provided the smaller building with a visual connection to the Central Quad.

Meany Hall, which includes the University's performance theater, currently located south of the UGL and southwest of the Henry Art Gallery, was constructed in 1974. Conceived and constructed as a concrete structure with masonry veneer walls similar to those of the UGL and Kane Hall, the building developed severe water penetration problems in the last decade and underwent radical reconstruction of its elevations in 1994. Its exterior has been transformed by new facades characterized by decorative brick veneer, laid in a diaper pattern inspired in part from the Henry Gallery cladding. In a further effort toward contextualism Meany Hall was refurbished with Gothic-inspired dormers and pyramidal skylights, and a cast stone main entry portal.

The History of the Henry Art Gallery

The Horace C. Henry Art Gallery was the first public art institute in the state, and the first building on the west coast constructed specifically for exhibiting art. Funds for the building construction and its initial collection were donated to the University of Washington by a prominent Seattle businessman, Horace C. Henry. The Gallery opened on February 10, 1927 with four galleries exhibiting the collections of H. C. Henry and two galleries showing special exhibits.

Architecturally the Henry Art Gallery retains most of its original character, particularly at the exterior and the upper, public floor. The exterior is characterized by its simple rectangular massing, decorative patterned brick and cast-stone, and overall symmetrical emphasis on the formal south entry. The interior is also formal and symmetrical with a series of naturally-lit galleries. The gallery's design served as a precursor to architect Carl Gould's 1931 design for the Seattle Art Museum. Both buildings include a variety of galleries with different spatial proportions, interior and natural lighting, and skillful resolution of circulation and exhibit needs.

The Henry Art Gallery was not simply a University institution. Rather it played a critical role in the development of culture in the city in the first half of the twentieth century. This was due in part to the gallery's original collection, and in part to its mission to exhibit contemporary art.² Seattle's role in the art life of the Pacific Northwest began in the early 1900s when a number of regional art organizations and activities were established, due in part to the wealth of the city and the ease of transportation connections to other cities. Portland, Oregon had a longer history of institutional support for the arts, but Seattle was defined as the cultural center of the region for artists in the Northwest.³

The Washington State Art Association was active in Seattle by 1906, and the Seattle Fine Arts Society was established in 1908. By 1915 the Society began its Northwest Annual Exhibit, a juried show which drew artists from throughout the Northwest including British Columbia and Alaska. Organized exhibits in the city had begun with the private collections of a few wealthy patrons such as Fred E. Sander, and Charles and Emma Frye. They amassed large private collections. Like Horace C. Henry they were aware of their social responsibility and openly displayed their collections, frequently in private museums in their homes. These same patrons were often the founders of the city's public cultural institutions – its symphony, opera, music and art associations and schools, and art museums.

² The Seattle Art Museum which opened in 1932 was established without a permanent collection. In exhibits and collection the Museum had an undefined aesthetic mission. Other early twentieth century art institutions in Seattle, the Cornish Art Institute (1921) or Frye Art Museum (which opened in 1933), emphasized art education or historic rather than contemporary exhibits.

³ "The Portland Art Association was founded in 1892, and in 1905 it built a public museum." (A new building was constructed in 1933). Henry Art Gallery. Henry Gallery/Five Decades: The Henry Art Gallery, University of Washington, 1927-1977, p. 46 - 47. Exhibits in Portland tended to show work of Oregon artists. The museum was established following Eastern American models, and its exhibits focused on national and European art.

The History of the Henry Art Gallery, con't

The activities of Seattle's early art patrons represent a uniquely American museum movement which emerged in the nineteenth and early twentieth centuries. Exemplified by the Peale family's museum in Baltimore (established 1814), or John Cotton Dana's early twentieth century Newark Museum (established 1909), this movement focused on ideals of community, education and democracy. Scientific and artistic exhibits were viewed as means of teaching and elevating the common person, not simply as serving individual patrons, scholars, or professional aesthetes.

As had occurred with the public library movement, the goals of democratic rule and universal education were embraced by many early American museum patrons. This trend contrasted with the history of European museums, which had evolved from the privately owned and exhibited sixteenth century "cabinets of curiosities," the *Wunderkammer* or *Kunstammer* which represented rich collectors' interest in examples of scientific and artistic rarities and technical virtuosity. By the late eighteenth and early nineteenth centuries these private collections had evolved into great European royal collections or institutions which represented national glory. By comparison, the American museum model, which emerged during what has been called an Age of Enlightenment and Age of Egalitarianism, stressed service to community.⁴

The Henry Art Gallery was conceived in the context of another emerging American cultural institution, that of the campus art museum. This tradition began as early as 1831 with the founding of Yale's Trumbull Art Gallery. The University of Michigan and Harvard University began purchasing collections in the 1850s. Campus museum buildings in the late nineteenth century were constructed by Smith (1880) Bowdoin (1894), Wellesley and Princeton (both in 1889). Harvard started its Fogg Museum collection in 1895; the university's museum building was not constructed, however, until 1927. In these early academic settings the campus museum served as a laboratory for teaching art history and museum studies. Less emphasis was placed on display or exhibition.⁵

Temporary exhibitions, particularly of contemporary work, gained greater emphasis on university campuses in the twentieth century for use in studio instruction, and thus greater exhibit space was provided in their building designs. Typically the campus art museum was organized within the domain of the art department, and the museum may have shared facilities with libraries, classrooms and lecture halls. In the case of the Henry Art Gallery, however, the emphasis from the beginning was on the exhibit space and the collection.

⁴ Impey, p. 2 - 4, and Alexander, p. 5 - 17. Orosz argues that the American museum is represents a unique compromise which stressed equally popular education, scholarly research and professionalism. p. 1 - 10.

⁵ Coleman, p. 14 - 16 and 22 - 32. Facilities constructed between 1915 and 1941 included museums at Stanford (1917), Washburn (1925), Louisville and the University of Washington's Henry Gallery (1927), Beloit College (1929), Oregon (1932), Virginia (1935), Vassar (1937), and USC (1939). Construction costs for campus museums during this period totaled over \$4,400,000. By 1942 there were more than 100 college and university art museums; 25 had separate building facilities, 22 of which were designed, as was the Henry Gallery, for museum purposes. Coleman notes that "university architects should give close study" to seven of the campus museum building designs including that of the Henry.

The History of the Henry Art Gallery, con't

The Henry Art Gallery's permanent collection began with the gift of over 130 paintings and prints from Horace C. Henry.⁶ Notable pieces in the original collection were listed in a contemporary University document: "The United States is represented by such names as Beckwith, Blakelock, Chase, Cox, Gurin, Hassam, Homer, Innes, Martin, Melchers, Murphy, Ranger, Weir and Wyant. French painters by Bonheur, Cazin, Corot, Daubigny, Delacroiz, Diaz, Dupre, Jacque, Rousseau, Troyon and others, and. . . typical works of the Schools of England, Spain, Holland, Germany and Sweden, are also included."⁷

When the gallery first opened in 1927 it exhibited Horace C. Henry's collection in four of the main floor galleries. That same year two other important exhibits were mounted -- "German Expressionists Paintings in Oil and Watercolor" and "Blue Four Exhibition," from the collection of Galka Scheyer. In 1928 portions of the permanent gallery collection were placed in storage so that larger temporary exhibits could be hung.

The gallery's unique mission and tradition was thus established. As a campus art museum, it mounted special loan exhibitions rather than acquiring and expanding its own collection for exhibit or instruction. Temporary exhibits in the 1930s included works by Daumier, Charles Joseph Rider, works from the Kress and Museum of Modern Art collections, surrealist works by de Chirico, Dali and Miro, and the Northwest Printmaker's Annual. In the 1940s works by George Grosz were shown.

Until World War II Seattle remained the center of the visual arts in the northwest. Artistic groups and organizations located in the city, in addition to the Henry Gallery and the Seattle Art Museum, included the Arts Council of Washington, Grapha Techna, the Group of Twelve, Lambda Rho, the Music and Art Foundation, NW Academy of Arts, NW Printmakers, Puget Sound Group of NW Men Painters, Washington Art Project, WPA; Washington Artists' Union, West Seattle Art Club, and Women Painters of Washington.⁸ The northwest's other city, Portland, looked historically to the east coast and to Europe for its artistic and institutional inspiration. In contrast, Seattle became the source for nurturing a northwest vision in crafts and fine arts, and as the primary location for exhibits of contemporary art from outside the region.

The Henry Gallery's permanent collection grew with several significant acquisitions which represent this latter trend. In June 1948 a collection known as the War Assets Collection, which included six paintings by Ben-Zion, Stuart Davis, Marsden Hartley, Werner Drewes, Robert Motherwell and Max Weber, was acquired by director Walter Isaacs through a purchase from the State Department.

⁶ The collection consisted of "115 oil paintings, 30 watercolors, 6 etchings, one lithograph, one drawing, two bronzes and five marble sculptures, four embroideries and seven copies in oil." Newland, p. 78, footnote No. 16.

⁷ From a typed summary, undated but estimated to be from 1926, and located in the University of Washington, Manuscripts and University Archives Division, Accession No. 75 - 34, W.U. President, Box 125, Folder 125 - 1.

⁸ Appleton, p. 78 - 81.

The History of the Henry Art Gallery, con't

Although Seattle experienced considerable growth in private galleries and other art institutions after World War II, the Henry Gallery continued to play a significant role in the cultural life of the city. Under the direction of curator Melvin O. Kohler, the gallery became the source for wide ranging artistic outreach programs: in 1948-1949 it offered 53 musical programs, 82 film screenings and 14 lectures in addition to mounting 38 exhibits and preparing traveling shows. A film series ran from 1948 until the early 1970s when it was relocated to the University's larger Kane Hall auditorium. The films brought over 15,000 people into the gallery during 1968-1969.

Due in part to budget restraints placed on gallery staff in the 1950s and 1960s the exhibitions schedule during this period focused on faculty, students and visiting artists on the School of Art faculty. Exhibits continued to include regional artists, and the Northwest Printmakers and Craftsmen's Annuals. One exhibit from the gallery's permanent collections, including the H. C. Henry Collection, was assembled each year from 1953 to 1966.

In the early 1960s the gallery received gifts of works by Seattle and Northwest artists including five paintings by Mark Tobey and Morris Graves. An acquisitions fund was established, partly in response to the University's founding of a major in art history in 1964. Acquisitions policies were established which called for additions in nineteenth century European and American art, historical and contemporary prints, and contemporary ceramics and Japanese pottery.

Subsequent acquisitions include a framed set of a print portfolio, *Miserere*, by Georges Rouault, donated in 1965-66, which became the centerpiece of the museum's print collection. A large study collection of Morris Graves' works was donated in the early 1970s, and a collection of old master and nineteenth century prints in 1977. The Monsen Study Collection of the History of Photography was established in 1979 with donations from Joseph and Elaine Monsen.

The gallery's focus shifted in late 1970s from collections to educational programming and self-organized exhibits. However, the permanent collection remained as the gallery's foundation. H. C. Henry's original gift, with the \$100,000 building fund, was estimated to be valued at \$600,000 in 1926. Currently the Henry Art Gallery's permanent collection consists of over 19,000 objects, valued in excess of \$25,000,000⁹. Annually over 1,500 scholars use the collection. Although annual attendance records are unavailable for the post-war decades, in the last ten years it has doubled and is estimated to average 50,000 visitors per year.¹⁰

⁹ The estimate of the original collection is noted in Hoggson, p. 147. The current collection figure come from Curator of Collections, Judy Sourakli, and the value from the "Draft Supplemental Environmental Impact Statement for the Henry Gallery Expansion," p. II - 1.

¹⁰ Gallery attendance had always been relatively heavy, although it has varied with the popularity of exhibits. After its opening in February, 1927, over 35,000 visitors toured the Gallery in the subsequent ten months according to records at the University Archives. Attendance in the 1930s ranged from 23,000+ to 33,000. In 1970 attendance reached 89,000, and in 1982 over 60,000 people saw the Leonardo De Vinci exhibit according to Newland. In the 1990 attendance peaked at 71,000. Typically about 50,000 people visit the gallery each year according to Assistant Director Joan Caine. The increase in the last five years is noted in "Breaking New Ground."

The History of the Henry Art Gallery, con't

In the late 1950s the gallery's textile collection grew. Later the 12,000 pieces of the Custom and Textile Study Center and the School of Drama's 2,500 historical costumes were combined with the previous collection which already included examples of hand-weaving, and ethnic costumes. In 1982 a textile curator, Judy Sourakli, was hired. The textile collection was moved off-site to another campus building, new methods of record keeping were devised, and new storage facilities constructed. These changes brought the gallery international recognition for the textile collection itself, and for innovative storage and conservation techniques.

For nearly sixty years the Henry Gallery has been staffed by a relatively few but dedicated people. Halley Brewster Savery served as curator for almost two decades, until 1946, assisted by only single part-time student assistants. She was followed by Elizabeth Baley Willis in 1946 - 1948, Melvin O. Kohler, 1948 - 1954, Gervis Reed, 1954 - 1968, and Jan van der Mark, 1968. In 1984 Chris Bruce became the curator of exhibitions. Under his curatorship the Henry has continued to focus on contemporary art and photographs, and surveys of regional and interactive contemporary artists.

The gallery has been led by a number of directors. Until the 1960s they typically came from the University's School of Art. The first gallery director, Walter F. Isaacs, the chair of the School of Art, served from 1928 to 1954. He was followed by Boyer Gonzales, director from 1954 to 1968. LaMar Harrington was the assistant director and director 1968 to 1978, Harvey West, 1978 until 1986, Joan Caine, acting director in 1986 - 1987, Michael Komanecky in 1987, and Richard Andrews since late that year. Harrington, West, and Andrews are each credited with advancing contemporary art through a variety of shows and program events, and with gallery-organized, traveling exhibits.

In 1967 a constituency group, "Friends of the Henry Art Gallery," was established. Renamed the Henry Gallery Association in 1968, it received its non-profit status in 1970. An administrative reorganization within the University in 1975 removed the Gallery from the School of Art, and placed it as a separate unit of the College of Arts and Sciences; this step may have provided greater autonomy to the gallery. The Henry Gallery Association, an external support organization, initially funded special exhibits or catalogues, but subsequently became more active. As the growth in the collections or attendance had suggested, the growth of the Henry Gallery Association demonstrated the increasing significance of the gallery in the cultural life of the Northwest.¹¹

¹¹ By the mid-1980s the Association's support comprised one-third of the Henry's total annual budget, and almost half of its direct programming cost. The Association has grown to 50 trustees and 1,000 members. Its members continue to contribute heavily to the gallery's operational budget, and also to the growing visibility and permanent collections of the gallery. Newland, p. 16 - 18.

Horace C. Henry, Patron

The Henry Art Gallery is named for patron, Horace C. Henry. A native of Vermont, born in 1844, Henry was educated at the Norwich Military Academy. He was only 18 in 1862 when he served in the Civil War as a member of Company A., 14th Vermont Volunteers. After the war he entered Williams College, and later Hobart College in Geneva, New York. When his family discovered he had tuberculosis he was sent west to Minnesota to recover. Henry recovered and then began working for his cousin, a successful local contractor.

By his mid-twenties Henry had worked as clerk, paymaster, foreman and then superintendent of construction. In the 1870s his projects took him to Ohio, Chicago, and Texas. In 1876 he returned to Minnesota and established a partnership with contractor Henry Balch in Minneapolis. For the next twelve years the business constructed railroad, tunnel and bridge projects throughout the mid-west.

In 1890 Henry, his wife and son, Langdon, visited Seattle after making their first "grand tour" of Europe in 1899. Seattle was then a relatively prosperous but small city of 43,000 people, positioned for the boom which accompanied the Alaska Gold Rush in 1896. Upon his arrival, Henry immediately invested in mines logging and real estate, and began building for John D. Rockefeller's and James J. Hill's Great Northern Railroad.

In 1891 the Henry family moved permanently to Seattle, and in 1893 constructed a house, designed by architect Carl Siebrand. (This house burned in 1895, but was replaced by a new home, constructed in 1904, in what is currently Seattle's Harvard Belmont district of the Capitol Hill neighborhood).

Henry's established business acumen lead to the vice presidency of Seattle's National Bank of Commerce, which he assumed in 1893. He served as the bank's president and board chairman, and was one of its directors for 23 years. He also helped establish and served as the president of the Northern Life Insurance Company, and was a charter member of the Highlands, Inc., developer of an exclusive north-Seattle residential suburb. (Later, in 1911 he constructed a non-sectarian chapel in the Highlands, dedicated to his daughter, Florence, and designed in an English Gothic style.)

Seattle's economy boomed in the first decade of the twentieth century and its population tripled. Horace Henry's company was well positioned to take advantage of this growth. In 1906 it was awarded a \$15 million contract for construction of 450-miles of the Chicago Milwaukee and St. Paul Railroad, from Montana to Seattle. At the same time Henry was involved in the Metropolitan Building Company, an investment group which constructed the "Metropolitan blocks," a series of dense commercial buildings in downtown Seattle. During this period he also served as a member of the AYP's Executive Committee.

Horace Henry's successful business activities were paralleled by his interest in charity and social reform, and his interest in art. In 1910 he established the Provident Loan Society which offered low-interest loans to the poor. He purchased 34 acres and constructed a public tuberculosis sanitarium, Firlands, in 1911, and then donated it to the City. He also funded organizations to support French orphans of World War I. Henry's philanthropic activities later included donations to the Cornish School and the Fine Arts Society (later the Seattle Art Museum), and assistance in funding a new wing to the old Children's Orthopedic Hospital, and construction of St. Mark's Cathedral. ¹²

¹² After his death the Henry family donated his home site on Harvard Avenue in Seattle's Capitol Hill neighborhood, to the city for construction of a new branch public library in memory of Horace's wife, Susan. Hoggson, p. 148.

Horace C. Henry, Patron, con't

In the 1870s Horace Henry began his collection while visiting private galleries in the East. European paintings, particularly the Impressionists and Barbizon school, had been exhibited in private collections and public exhibits in Minneapolis in the 1880s and 1890s. (The Henry family resided in that city during this time, and it has been suggested that he may have been influenced by these collections.)¹³

Henry's active collection period is dated from 1893, when he purchased paintings at the Chicago World's Fair. The pattern of collecting continued during his many business and civic trips to the east and travels to Europe. Gradually his personal identity as a collector emerged. During the decade of 1909-1919 he set about to form a specific collection. He preferred figurative and landscape subjects, and works by French painters of the Barbizon school such as Corot, Rosseau, and Diaz. By 1917 Henry had over 100 prints and paintings, and he added a separate gallery to his home to exhibit the work. This gallery, with a separate exterior entry, was intended for public as well as personal use, and open each Wednesday and Saturday for seven years. As his collection grew, the gallery was enlarged. In 1920 he had a catalogue printed to promote and manage his art .

Henry's acknowledged interest in art, and the public's appreciation of his private gallery may have lead to the request in 1923 by University of Washington President, Henry Suzzallo, that he underwrite the cost of the terra cotta figures to embellish the University's main library. Henry funded these and subsequently the life size figures over the library's entrance. In 1924 Suzzallo wrote to Henry suggesting that the University serve as the site of a new, public gallery for his collection.¹⁴ Henry accepted. He donated not only his collection but a construction grant of \$100,000 to the University. As he explained in a March 10, 1926 letter to the University Regents:

Thirty three years ago I began a collection of the Paintings of the Artists of different countries . . . I first built a Gallery of one room, whenthat was filled I increased the size to three times the original space . . . Lately I have felt strongly the desire to have the Collection remain unbroken and also to have it so located as to be well cared for and appreciated by large numbers. Having these purpose in view it occurred to me that if I could induce the Regents of the State University to accept the Collection as a gift, coupled with the offer to erect a Gallery to house them, it was the wisest course to pursue. . . my only interest in the projected Gallery is cost and early completion, architecture and location rests entirely with you.

In 1926, construction of the gallery began. Horace C. Henry died at the age of eighty three on June 28, 1928. In front page newspaper obituaries he was eulogized as a leader, an "outstanding and loved citizen," and a "great American" due to his contributions to the city.¹⁵

¹³ Newland, p. 9.

¹⁴ Suzzallo effectively argued, in his January 4, 1924 letter, that the University would serve the public's needs better than would the City or a private institution: "It would be better than giving it to the city, less expensive than giving it to a trust, and a little more safe than giving it to an art society which might break it up. . . There would be not expense for a site, or for endowment for operating expenses". He promoted a site for the gallery on the western edge of the campus where it could be easily accessed from the city. University of Washington, Manuscripts and Archives, Accession No. 75 - 34, W.U. President, Box 125, Folder 125 - 1.

¹⁵ "Humanitarian, art patron, inspired citizen, philanthropist. . . No citizen has done more to build the three dimensional city as we see it. . ." Seattle Post Intelligencer, June 30, 1928.

Carl F. Gould, Architect

Born to a wealthy New York family in 1873, Carl Frelinghuysen Gould graduated from Harvard University in 1898 before traveling to France to spend five years at the famed Ecole des Beaux-Arts in Paris. At the Ecole, he followed in the footsteps of other young aspiring American architects in the latter half of the nineteenth century – H. H. Richardson, Charles McKim, Bernard Maybeck, Louis Sullivan and Julia Morgan. Gould studied in the atelier of Victor Laloux, and although he never received his diploma from the Ecole, he succeeded in his architectural studies.

Gould moved to Seattle at the age of 34. In the prior five years, since he had returned to the States, he had worked in what have been described as a "series of minor jobs" the New York offices of McKim, Mead and White and G. B. Post, and in the Chicago firm of D. H. Burnham and Company for whom he traveled to San Francisco in 1905 to assist in the city's plan.¹⁶ In 1906 he joined a brief partnership with Beaux-arts trained Walter Blair and J. E. R. Carpenter.

Gould arrived in Seattle in November of 1908. At that time it was a growing provincial city of nearly 240,000 people with modest residential houses surrounding the small brick commercial areas of Pioneer Square. Seattle had experienced a boom in the proceeding decade, and its citizens were in an expansion moment in their history when the state sponsored the AYP in 1909.

Gould immediately entered the cultural and professional life of the leaders in the city. He began working in the architectural firm of Everett and Baker, and then moved to the office of Daniel Huntington where he worked as a draftsman. Later Gould and Huntington worked as associates.

During the teens Gould's practice revolved around grand residences for local patrons, notably homes for Francis Brownell (1909), the Merrill Residence (1909, designed by Charles Platt), and the Dovey Residence (1910, designed with Huntington). His residential work during this period also included an inexpensive bungalow design, the Glover House (1913), several houses at the Bainbridge Island Country Club, specifically two houses for the McEwan Brothers, the Brownell Residences (1914 - 1917), and his own house, "Topsfield" (1914 - 1915). From 1911 to 1914 he maintained an interdependent practice, initially sharing an office with Daniel Huntington. He associated with Frederick Elwell in 1912 - 1914, and then joined in a partnership with Charles Bebb in the summer of 1914.

Charles Herbert Bebb (1856 - 1942) came to work in Seattle in the early 1890s, as the architect on a project by the Chicago firm, Adler and Sullivan. Bebb's early Seattle practice included a partnership with Louis L Mendel, 1901 - 1914, prior to the more lasting one he established with Carl Gould. Bebb and Gould's first notable works were the cast concrete buildings at the US Government's Chittenden Locks (1914 - 1916), the Highlands residence for William Boeing, and the Seattle Times Building (1913 - 1915). The University's Plan of 1915 was also done during this period.

The firm's work varied considerably. Due to his social connections Gould continued to focus on projects for wealthy northwest families whose fortunes had arisen through mining, logging, real estate or transportation. His extant residential buildings of this time are located on Capitol Hill and Lake Washington in Seattle, Bainbridge Island and the Highlands. Bebb's efforts continued to profit the partnership as well during through his connections to banking and commercial concerns.

¹⁶ Gould's work at McKim Mead and White's office included construction drawings for Pennsylvania Station detailing its concourse skylights. Booth and Wilson, p. 26 - 27.

Carl F. Gould, Architect, con't

Carl Gould taught at the University of Washington, leading a class in residential design for the Home Economics Department in 1913-1914. In 1914 he founded the present College of Architecture and Urban Planning at the University of Washington. The College, first organized as a department within the College of Fine Arts in 1914, has grown to encompass departments in urban planning and design, landscape architecture, and building construction management with undergraduate and graduate programs.

During Gould's tenure as head of the Department of Architecture (1915 - 1926) he also served as the unofficial campus architect. The firm, Bebb and Gould, was responsible for the Regents Plan of 1915 which guided the University development through World War II. Beaux-Arts training gave him skills to resolve a building's program and integrate its plan, and use symbolism and historical references.

In addition to his service as the Architecture Department's chair, Gould was the president of the Seattle Fine Arts Society (1912 - 1916, and 1926 - 1928) and its successor, the Art Institute of Seattle (predecessor of the Seattle Art Museum). He was the president of the state chapter of the Washington State Chapter (WSC) of AIA for two terms in the 1920s. He was active in the Seattle Chamber of Commerce and was the Chamber's representative on the city's first planning commission (serving as its Airport Committee Chair, 1927). As president of the WSC he called for development of a regional style in American architecture, and for efforts in city planning and beautification. He also organized the Pochet Club in 1928, a successor to the Seattle Architectural Club. He was active in many civic and social clubs, and garnered many commissions through his contacts with other club members.

During the decade which followed the Regents Plan, Carl Gould had the full support of the University's dynamic new president, Henry Suzzallo. "Suzzallo was the patron of Gould the architect just as much as he was of Gould the teacher and department head. They shared a vision of development for the university through eleven years, through careers so symbiotic that they ended almost at the same time. Their mutual vision rested on a belief in beauty as a positive force in ordinary lives." Upon arriving at the University Suzzallo noted, "The campus was naturally beautiful but the buildings were ugly."¹⁷ Soon after this Suzzallo commissioned the first new building to be constructed under the Regents Plan, the Gothic Revival Raitt Hall (1915). In the succeeding two and a half decades he would design over two dozen additional buildings on the campus.

Gould's thirteen year tenure as the University's unofficial architect came to an end soon after the election of governor Roland Hartley in 1924. Over claims of budget review Hartley replaced many of the University's regents in 1926. The new regents in turn dismissed Gould's patron, President Suzzallo. Hartley then criticized the arrangement under which Bebb and Gould served as the University's architect while Carl Gould chaired the Department of Architecture, citing a conflict of interest among his teaching and the firm's paid commissions. The regents requested Gould's resignation from the Department of Architecture, which they received in October 1926, but they dismissed his firm from their professional position with the University as well.

¹⁷ *ibid*, p. 87.

Carl F. Gould, Architect, con't:

By early 1926, however, Gould's plans for the Henry C. Art Gallery were completed, and the ground-breaking ceremony occurred later that year. In comparison with his earlier Gothic revival campus buildings, the Henry Gallery building represents a transition for Gould, anticipating his future interest in the Moderne and Art Deco. Upon completion, the Gallery's design was noted by museum professionals as, "the first important example of this modern trend. A simple brick, basically Beaux-Arts building. . . (with) ornament. . . reduced both in quantity and plasticity compared to earlier museums."¹⁸

After Bebb and Gould lost the monopoly on campus work in 1926, all campus projects have been designed primarily by non-faculty members. Physics Hall, the first building on the Science Quad, was the first academic building designed by the newly-appointed campus architect, John Graham, after Gould's forced resignation from the University's faculty. Bebb and Gould were involved, however, in the University's Penthouse Theater (1938), as the supervising architect. (The theater's innovative theater-in-the-round arena design is attributed to theater designer, John Conway, and the chair of the School of Drama, Glenn Hughes.)

Carl F. Gould designed a number of other historically and architecturally significant campuses in addition to those at the UW. These include the Washington State Normal School (1924, WWU, Bellingham), Lakeside School (1930, Seattle), and St. Nicholas School/Cornish Institute (1925, Seattle). Notable and extant commercial work includes the Fisher Studio Building (1913 - 15), Puget Sound News Company (1915), Times Square Building, (1913 - 15) Pacific Telephone and Telegraph Building (1922 - 1926) in Seattle; and the Weyerhaeuser Company Building in Everett (1923).¹⁹

Gould's practice continued until his death in 1939, but it was limited because of the Depression.²⁰ His late work during this period appears increasingly Moderne. Representative projects included the Pacific Telephone and Telegraph Building (1928) and US Post Office (1931), Longview, Washington (1928); and the US Marine Hospital/Pacific Medical Center, (1930) Seattle. His most noteworthy design may have been during this period, the Seattle Art Museum (1931-33). As he had at the Henry, Gould utilized simple overall massing, symmetrical formality to compose the building exterior, and a symmetrical layout of interconnecting galleries of varied proportions on the interior. However elegant and substantial is the design of the Seattle Art Museum, Carl Gould's greatest contribution to northwest architecture remains his work as the founder of the University of Washington's Architecture Department, and the plan and buildings for the campus.²¹

¹⁸ Coleman, Museum Buildings, p. 199.

¹⁹ Bebb and Gould also competed in the 1922 Chicago Tribune Competition and were awarded an Honorable Mention. Gould also served as the supervising architect for the Olympic Hotel with the New York firm, George B. Post and Sons (1924 - 1927). His work in the 1920s included the Hoge Residence (1921 - 1922, the Highlands). Booth and Wilson, "Bebb & Gould," in Oschner, p. 174 - 179.

²⁰ Oschner notes that the Depression brought a virtual halt to all construction. The value of construction permits in Seattle alone declined from \$35 million in 1928 to \$4 million in 1932 and less than \$2 million in 1933. p. xxx.

²¹ According to biographers Booth and Wilson, "Gould's best-known legacy remains the campus of the University of Washington or which he designed the basic plan and twenty-eight buildings, or forty-six if additions and supervision are counted." p. 171.

Halley Brewster Savery, Curator

The gallery staff originally consisted of a the director of the art school, Walter Isaacs, and a single curator, Halley Brewster Savery. Wife of University philosophy professor William Savery (for whom the University's Savery Hall was named), Mrs. Savery was trained in oriental art, and had previously worked with the University Museum at Berkeley and the Los Angeles County Museum.

Upon her appointment to the Henry Gallery she explained her focus on modern art: "We hope to keep some of the galleries filled with modern art during the college year, for we find our student body actively interested and appreciative."²²

This goal for the gallery was confirmed by Horace Henry, when he responded to an inquiry about the exhibit status of permanent collection in February 1928 by stating that, "I gave the Gallery and paintings outright to the University and have not a word to say about the way they are handled. I realize that outside exhibits are of vital importance to the future of the artistic movement in the Northwest."²³

Savery's work included many of the separate professional roles which are found within any contemporary museum – she served as the registrar, curator, exhibit designer, publicity and education director, as well as administrator, and informal gallerist for professional artists on the University's Art School faculty. She worked during only a part of the year, particularly after the gallery's budget was reduced by the state legislature and the University. (The gallery's annual budget was set at \$1,500, but lowered in 1930 to \$1,000 in 1933, and to \$600 in 1935.)

Halley Savery was passionate about the visual arts. She was well educated and typically traveled to New York annually. Through correspondence and personal meetings she made contacts throughout the contemporary art world with individual collectors and artists and prominent institutions with whom she organized traveling exhibits and programs.

Organizations with whom Savery worked included the American Federation of the Arts, California Palace of the Legion of Honor, Societe Anonyme, San Francisco's Gallery of Fine Arts, B. C. Arts League, the Smithsonian, Freer Gallery, Fine Arts Society of the City of San Diego, Museum of Modern Art, Berkeley Art Museum, Chicago Art Institute, Portland Art Association, and the Museum of Fine Arts in Boston. Records of correspondence to and from the Henry Gallery in the late 1920s and early 1930s suggest her range and intensity in organizing exhibits, and the local and national recognition she received for her active support of contemporary art.²⁴

²² Quoted by Moats, non-paginated.

²³ *ibid.*

²⁴ A letter from the Association in Industrial Arts characterized Mrs. Savery as the "key person and leader in the contemporary art movement in Seattle" in 1929. Letter from Helen Palemly (sic), March 11, 1929 from University of Washington, Manuscripts and University Archives Division, Accession No. 75 - 6, W.U. Henry Art Gallery, Box 2, Incoming Letters.

Halley Brewster Savery, Curator, con't

In 1932 Savery was appointed to the University's School of Art where she lectured on aesthetics and art history. She served as an active member of the Seattle Fine Arts Society. In 1929 she was elected to the 300-member Paris Chapter of the American Federation of the Arts, and the 16-member Western Association of Museum Directors. In 1930 she was listed in the American Association of Museum's annual directory, and in the mid-1930s helped to organize what would become the College Art Association.²⁵ During her tenure as curator Savery was instrumental in arranging for traveling exhibits, frequently bringing contemporary work to the Northwest. She established a legacy which has been supported continuously by the subsequent curators and directors of the Henry Art Gallery.

²⁵ As a member of the College Art Association Savery corresponded with directors of Harvard University's Fogg Museum; Dartmouth College, Holyoke College, and Smith College's Museums of Art; Wellesly College's Farnsworth Museum, and William's College's Lawrence Art Museum. In 1934 she sought comparative resource data on the museum's collections, facilities, research and exhibit facilities, academic connections, accession and gift policies, governance, funding and exhibit policies. (No information was sought from west coast colleges or universities.) Correspondence in the University of Washington, Manuscripts and University Archives Division, Accession No. 75 - 6, W.U. Henry Art Gallery, Box 1, folders 1 - 20 and 1 - 21.

ARCHITECTURAL DESCRIPTION

The Site

The Henry Art Gallery is located on the western edge of the University of Washington's Seattle campus. The setting is an urban site. Although the Gallery was planned as a part of a complex of buildings, the original site was relatively isolated, set 60' east and 20' above the sidewalk along a major arterial, 15th Avenue NE. This location at the western edge of campus was selected as the gallery was to serve the public as well as the University community.

Landscaping and ground topography around the building appear to have changed considerably since the building's construction was completed in 1927. Originally the building was accessed from the campus via the main entry steps at south end with brick paver treads and risers, and landing, and cast stone cheekblocks, and via a simple flight of cast concrete steps leading to a basement entry located at the north end of the east exterior wall. Separate stairs in the landscape led to the sidewalk of 15th Avenue which was 20.5' below the main floor of the gallery.

In 1925 campus architects Bebb and Gould proposed a revision to their earlier Regents Plan of 1915 which included a formal boulevard, and a principal entry to the campus from the city. Creation of this axis was delayed until after World War II. This extension of the campus was envisioned originally in the plans for the AYP as it served as the main public access. Carl Gould later selected it as the original context for the Henry Art Gallery.

Campus Parkway, the formal axis envisioned in the Regents Plan to the west was constructed finally in the 1940s. It extended the University campus into its surrounding city neighborhood in a monumental and somewhat strident manner. Along its vista are several buildings which represent a distinct era in the campus development. These include the two-building dormitory complex, Terry-Lander Hall (early 1960s), and Condon Hall, the University's Law School (early 1970s).

Construction of the underground parking garage below the Central Quadrangle included a primary vehicle entry just north of the Henry Gallery. Schmitz Hall (1972), the student services building, was constructed off the campus on University Way, one block west. Schmitz was linked to the campus by a 10' wide pedestrian skybridge over 15th Avenue NE. The skybridge's eastern landing was placed less than 25' from the main entry to the Henry Art Gallery.

The physical context for the Henry Art Gallery was envisioned by Bebb and Gould in the 1920s as a formal set of arts building located at the terminus of a vista on the western edge of campus. A dual relationship was sought for these buildings, inward to the university and outward to the city.²⁶

²⁶ Architect Carl Gould explained his theory for the location of the gallery: "An art gallery to which the public, as well as the students, may have access should be accessible from the city without traversing the campus. One factor in locating the gallery in its present position off Fifteenth Avenue was that it will eventually be on the main axis of approach to the University from the city on the west and likewise be centrally located to the academic group on the campus. The gallery as now built is a part of what later should become a great museum group, the plans of which have been sufficiently developed so that this first unit will tie in with and become a part of the whole when eventually completed. The center, or heart, around which this grouping will develop is and always will be Meany Hall. Unless this is comprehended the building as it now stands seems isolated and unrelated." The Washington Alumnus, March 1927.

The Site, con't

By the late 1970s, however, the series of additions -- the central quad buildings, underground parking garage, and adjacent skybridge -- resulted a complex of spatial and infrastructure elements which inhibited the Henry Gallery and congested its site. The Arts complex envisioned by Carl Gould provided the gallery as a part and Meany Hall as the center.²⁷ This scheme was never realized, and when Meany Hall was demolished, the physical context of the gallery was changed radically. Nevertheless, despite physical changes to the site, the gallery's location provided it with both a campus and city connection which serves as an invitation to students and the public.

The Structure

The Henry Art Gallery building is a concrete and steel frame structure with 8" cast-in-place concrete foundation walls, and footings and columns; steel beams and trusses, and cinder concrete-encased steel roof girders; reinforced cast concrete floor and roof slabs (4" thick at basement, 5" at first floor, 3" at the roof); gypsum concrete walks below skylights at an attic level; and brick and cast stone exterior walls. It is a one-story building with basement, currently categorized according to the Uniform Building Code as Type II-1 Hour construction.

Finished floor elevations are set at 119'-6" at the basement and 131' at the first floor. (The grade at the 15th Avenue sidewalk slopes from 110' to 128'.) The flat roof elevation is 155' at its highest point. Over the original first floor galleries were placed seven, metal-covered, hipped-roofed, steel framed, rectangular skylights with obscure ribbed glass, louvers and vents. 8' wide, 8+' tall brick parapet with cast stone copings project above the roof and obscure views of these skylights.

At the interior hollow clay tile was used originally as infill at demising walls in basement and portions of first floor. Wood framing was used in gallery walls, and in newer construction at basement. Original plaster was applied typically on metal wire lath over 3/4" channel, 16" on center.

The Building Exterior

Microfilm copies of the original construction drawings by Charles H. Bebb and Carl F. Gould for the Henry Gallery are available at the Physical Plant Records office (reference Project No. 096, dated May and June, 1926). Copies of several of these drawings are included as a part of this report.

The Henry Gallery is essentially a 50' wide by 120' long rectangular, flat-roofed, single story building with a full basement. Its basic structure consists of seven, 16'-10" wide, steel and concrete-framed, north-south bays, and three, 16'-1" wide, east-west bays. The massing is articulated further in plan by east and west projections in the exterior walls. The northernmost bays project 1'-6" forward and the southernmost 24' project 2'-3" forward from the main body of the building. These projecting planes also rise approximately 2' above the typical parapet height. Pylons and recessed niches add emphasis to the mass and corners of the building.

²⁷ The Henry Gallery's greatest deficiency, as an exhibit space, is its lack of a loading dock. This deficiency seems curious given Gould's knowledge of the gallery's needs, but it may be explained by his plans for the gallery eventually to be a part of a larger arts complex.

The Building Exterior, con't

The building is a windowless structure, clearly oriented with its primary facade to the south, secondary and similar east and west sides, and a north-facing back end. Exterior materials have been used in a decorative manner which reduces the scale of the typical 24'-tall exterior walls. Exterior brick laid in a decorative diaper pattern at upper, central portions of the side and end walls; bands of soldier courses; running bond with dark headers at low portions of walls and the pylons.

A light-rose colored, sand-finished, cast stone was used throughout the exterior. It provided horizontal elements to the exterior wall composition -- at the base, and continuous inscription band and cornice panels -- and a decorative treatment at the surrounds and walls of arched, inset niches, pilaster bands and caps, and in the pointed arch surround tympanum over entry doors.²⁸

Figures at the corners of the southernmost bay of the building, representing the ancient cultures of Egypt, Classical Greece, medieval Europe and the Orient, are also made of cast stone. A flat relief frieze, also by sculptor Dudley Pratt, is composed of eight different floral and fauna elements organized in a simple, repetitive manner. This frieze serves to decorate the parapet of the main mass of the building, and as a flat cornice at the raised portions of the building ends.

The exterior decoration and use of a Gothic Revival style for the Henry Gallery is consistent with the ideals of its architect, Carl Gould. Similar details are used on his other campus buildings, notably those of the Liberal Arts Quadrangle and Suzzallo Library.²⁹

The Building Interior

Entry to the Henry Art Gallery is provided through a pair of original wrought iron entry doors with transom panel and interior plate glass glazing. These are placed below a pointed arched tympanum centered on the south elevation. The exterior massing, details, materials and entry provide a sense of the formal, symmetrical plan of the museum interior.

²⁸ The 6" tall inscription band with incised letters lists 56 artists whose names were selected by the President Suzzallo and the University's faculty. They include: Apelles, Botticelli, Bramante, Brunelleschi, Cellini, Cimabue, Constable, Corot, Correggio, Courbet, Donatello, Durer, Gainsborough, Ghiberti, Giotto, Goya, Hals, Hobbema, Hogarth, Hokusai, Holbein, Houdon, Ingres, Inness, Lawrence, Le Natre, Lysippus, Michelangelo, Millet, Monet, Morris, Murillo, Myron, Phidias, Praxiteles, Puvis de Chavannes, Raeburn, Raphael, Rembrandt, Reni, Reynolds, Rodin, Rubens, Saint-Gaudens, Sargent, Thorvaldsen, Tintoretto, Titian, Turner, Van Dyck, Velasquez, Veronese, Whistler, William of Sens, and Wren. The original list is in the University of Washington, Manuscripts and University Archives Division, Accession No. 75 - 34, W.U. President, Box 125, Folder 125 -1 .

²⁹ Carl Gould described the style of the Henry Gallery as, "a modified form of Tudor Gothic. . . which although freer in type is intended nevertheless to conform with the character of design of the more recently constructed buildings on the campus." The Washington Alumnus, *op. cit.*

The Building Interior, con't

The interior plan is primarily an *enfilade* scheme with a series of galleries, one leading into the other which provides a circular circulation path through exhibits. The entry sequence begins in the 16' diameter, octagonal lobby with a 22'-9" tall, domed ceiling and four corner conch niches. This space is finished with central hall with 17'-10" tall barrel vault ceiling, de Caen plaster walls (imitating limestone) with cast stone inserts, smooth plaster ceilings, and honed-finish travertine marble floors with marble mosaic inserts. Polished, heavy-veined, Napoleon gray marble is used at the base; and a cast bronze circular insert is located at the center.

To the east was a small original gallery, later redone as an office/current bookstore and museum shop. It is finished with painted plaster walls and ceiling and stained mahogany casework. Directly to the north, a central hall leads directly to three of the six gallery spaces. The hall is a barrel vaulted-space with finishes similar to those of the entry. Cast stone panels with incised lettering a set above the four doorways from the lobby.³⁰

Skylights were not located over the lobby or hall. Thus the effect of lighting in these two spaces, combined with the warm tan color of the plaster finish, was relatively dim and more mysterious. This sense of Gothic illumination has been complemented by the silver leaf finish which was applied over the curving plaster ceilings of the lobby and hall.

Gallery spaces are typically rectangular. Ceiling heights vary with 20' clearance at main gallery and 14' at the others. (Display wall space below the moldings measures 10'-8" in height typically.) Proportions also vary due to the floor size of the galleries. Those directly to the sides of the hall, No. 1 and No. 2 are relatively small, each 23'-5" by 17'-9" wide. The largest or main gallery, is 27'-10" deep by 46'-6.5", the full width of the interior. Two mid-sized galleries, No. 4 and No. 6, are each 24'-6" by 23' wide. The end gallery, No. 5, is a narrow room, 17'-6" deep and 47'-10" wide.³¹ As with the main gallery the corners of this room are angles. The placement of entry openings – at the center or edges of the gallery spaces – provides for additional flexibility and variability in exhibit wall and floor space and acts to organize circulation through the building.³²

³⁰ The inscriptions in the hall read: "Perfection of art is to conceal Artistry" (Quintilian, placed over the north doorway), and "Unity and simplicity are the true sources of beauty" (Winckelmann, placed over the south doorway of the hall). In the lobby they read: "In no circumstances can man be comfortable without art" (Ruskin, over north door); "Beauty is pleasure regarded as the quality of a thing" (Santayana, over the east door); "Art is the Dream of the Life of Knowledge" (Croce, placed over the south door); and "In days of yore nothing was sacred but the beautiful" (Schiller, placed over the west door). The original list of quotations and a reference drawing are located in the University of Washington, Manuscripts and University Archives Division, Accession No. 75 - 34, W.U. President, Box 125, Folder 125 - 1.

³¹ Actual, "as-built" measurements as given, as recorded by the Henry Art Gallery. These are slightly smaller than those noted on Gould's original construction drawings.

³² Booth and Wilson, p. 101. suggests that this innovation may have been adapted from the design of the Freer Gallery (Washington D.C., 1923). The angled corners double the prime mounting areas.

The Building Interior, con't

Ceilings over each gallery space are provided with a 3' wide cove, within which is set a ceiling light panel with skylights above. The "artificial skylight" lighting scheme was one of the gallery's unique features, and was recognized for the innovative, flexible lighting is provided by both contemporary architectural journals and the lighting manufacturer.³³

Original finishes in the galleries included painted monks cloth (a type of burlap-like linen) at the walls, painted plaster ceilings bordered with modeled banding, and 3'-6" tall, open panel wood wainscot, and wood cornice band with heating grilles which is set below plaster cove in galleries and office. Original flooring was oak parquet placed over the concrete slab at first floor office and galleries. Wall treatment was changed when the wainscot was removed, and the gallery walls finished with monolithic surfaces of gypsum wallboard. The change clearly modernized the gallery interiors, and allowed for exhibits of larger scaled work.

Tall entry openings between the galleries were cased with painted, vertical grain fir. Doors off the lobby which lead to the stair vestibule and office consisted of pairs of four-panel, arched, wood doors with decorative, wrought iron stud and cone hardware. Other more typical, original doors consisted of painted, two-panel interior wood doors with cased openings of painted vertical grain wood trim. A single, glazed, 4' wide door at original east side basement provided direct exterior access to the basement to a storage room.

Original lighting in the galleries consisted of "ceiling lights," painted metal grid division bars and translucent "sevnite" glass, which were set below the recessed lamps and hipped-roof skylights. This type of artificial lighting augmented the filtered daylight from the skylights.

One unusual original feature of the museum was an 8'-7" diameter, shallow fountain which was located originally at the center of the main gallery. The fountain contained a single bronze central dome with spout, "russ" mosaic tile base and cast stone surrounds. The fountain's location suggests the relatively small size and flat dimension of artwork which was typically displayed in the museum. (The fountain was removed in the 1930s, reputedly after a patron tripped into the basin.)

³³ As described by the lighting fixture manufacturer, the Henry Gallery's "daylighting is so planned that there will be no specular reflection from the paintings and the artificial lighting is so arranged that the light will be delivered . . . from the same direction as the daylight. . . The lighting units, mounted over a false skylight are controlled by remote control switches. . . (ant) the units are so arranged above the skylight that in case a painting is displayed having dark color, larger lamps can be substituted. . . to increase the intensity sufficiently. . . The artificial lighting has been so planned as to provide very much more intense illumination on the side walls than in the central area. . . Daylight lamps are used in order that the paintings displayed may appear approximately with daylight hues. . . This gallery lighting system has been pronounced one of the finest in this country." Pittsburgh Perreflecter catalogue, "Artificial Skylight Illumination," unpaginated.

Changes to the Original Henry Art Gallery

The original basement of the Henry Gallery consisted of a central hall located at the bottom of the turned stairwell, men's and women's coat rooms and toilet rooms, and two storage rooms. The largest of these, a 54' by 75' sq. ft. space was accessed from a service door and exterior stairs at the east side of the building. A smaller storage room and mechanical fan room were located at the northernmost bay of the basement. As the gallery's functions changed the basement was reconfigured and refinished to accommodate increased storage, prep areas, offices, and expanded restrooms. At the first floor, office functions were removed and replaced by a book store/gift shop. A hydraulic elevator was added to access both floors.

In 1930 the Henry Gallery refinished a room in the basement hall to serve as a small 200 sq. ft. gallery. The space served to exhibit student art work. Director Walter Isaacs identified the need to upgrade the remaining basement area in June 1931, and noted that "A glance at the receiving room is enough to convince us that the packer is probably often climbing over one picture to unpack another. . . I think we should attempt to relieve this space situation."³⁴ The former student exhibit space gradually has become an alternative space for shows of contemporary, local artists' work.

Individual galleries in the building were refurbished in 1965, including the addition of track lighting. In 1969 the basement was remodeled for offices and improved prep space. Despite these changes, people associated with the gallery anticipated greater future change. By the early 1960s there were rumors to remove the Henry Gallery, and the Regents authorized its replacement in 1970. This concept may have been a part of the early planning which led to the construction of the Central Quad/Red Square. Although approved by the Regents, the plan for replacing the Henry Gallery was contingent on State legislative funding which was not forthcoming.³⁵ However, the Henry Gallery Association's book celebrating the gallery's fiftieth anniversary noted that, "the gallery building is not likely to remain for long in its present form, because the original concept, with its limitations of scale, its unfavorable division between public space and work and storage spaces, and its lack of a loading dock, will have to change to facilitate new functions."³⁶

A small, discrete exhibit room was created in the basement in 1980, the Elenore Henry Reed Gallery, providing for storage, display, and study of the works on paper from the gallery's collection. As with other basement rooms it was finished with carpet, painted gypsum wallboard walls and ceilings. In the early 1980s new environmental systems and controls were installed. These improvements did little, however, to address the Henry Gallery's basic spatial and delivery needs which remained confined within the original building.

³⁴ Correspondence in the University of Washington, Manuscripts and University Archives Division, Accession No. 75 - 6, W.U. Henry Art Gallery, Box 1, folders 1 - 20 and 1 - 21.

³⁵ "In the 1963-64 annual report for the Gallery, Gervis Reed reported that the Henry Art Gallery had disappeared from the plans of the future campus and that its razing was slated for three to ten years from that time. . . The regents approved construction of a new museum at their June 1970 meeting. . . " Newland p.79 (Chapter 3, footnote 18). In the 1986 publication, Henry Art Gallery, University of Washington, 1927 - 1986, University Provost Solomon Katz is credited with having saved the original building through his advocacy, p. 17.

³⁶ Grove, p. 67.

Changes to the Original Henry Art Gallery, con't

Many more significant changes have been made to the adjacent site than to the interior of the Henry Gallery in the last two decades. Initially the building was set on a simple landscaped plinth above 15th Avenue Northeast. Photo research suggests that the initial landscaping consisted of foundation planting and a surrounding lawn. Columnar trees grew along the south, east and north sides in the 1950s and early 1960s. Due to the 20'+ east-west grade difference between the gallery entry and the adjacent street several access stairs were constructed in front of the Henry Art Gallery, and an additional flight of entry stairs extended south from the entry to meet them..

In the early 1970s more radical changes were made to the site to accommodate the University's general growth, and its expansion west of the traditional campus edge, 15th Avenue NE. Construction of underground parking garage to house over 4,000 vehicles occurred adjacent to the gallery on the east, with its main vehicle entry just north of the building. Schmitz Hall, a new, four storey student services facility, constructed of pre-cast concrete and masonry veneer, was located to the west across 15th Avenue NE.

A more direct and emphatic campus pedestrian access was created with the addition of a pedestrian skybridge, leading from the front of the Henry to a raised plaza at Schmitz Hall. Construction of the skybridge included a raised brick masonry retaining wall and site lighting which tended to obscure the front of the building. At this time, and again in the early 1980s, the paving and landscaping south of the Henry was redesigned. During this period, with the exception of the skybridge and its low masonry walls, the Henry Art Gallery appeared to remain as it had been, a simple object building in a somewhat open setting. In reality, its site had become increasingly restricted due to surrounding below-grade infrastructure changes.

Current Plans for the Henry Art Gallery

The Henry Art Gallery is currently undergoing a radical change in response to its growth as a regional and national institution. Former Director Harvey West initially considered the need for expansion to meet the gallery's increasing program needs in the 1980s. Public discussions began under the auspices of Director Richard Andrews and the Henry Gallery Association Board in 1990 about a major expansion.

The Washington State legislature allocated \$8.6 million towards the project in 1993, and architect Charles Gwathmey and the New York firm of Gwathmey/Siegel and Associates, were chosen to direct the design. Plans were developed with the Seattle design firm, Loschky Marquardt and Nesholm, in 1994 and early 1995. The construction bid was awarded in May 1995. The selected contractor, the Seattle-based office of Ellis Don, began the work on in July. Construction is scheduled to be completed in eighteen months, and the gallery to reopen in March 1997.

In addition to public funds, capital funding has been provided also by private contributions from the Henry Gallery Association and by grants. The approximate \$12.5 million construction project will include renovation of the existing building, an addition of 37,500 gross square feet (of which approximately one-half will be underground, including a loading dock), re-alignment of the existing pedestrian bridge connection from Schmitz Hall, construction of an accessible route for the disabled to the gallery and central campus, and re-landscaping of the site.

Current Plans for the Henry Art Gallery, con't

The expanded building will contain additional exhibit galleries, storage and service spaces, a small 150-seat auditorium, expanded bookstore, and offices. It will allow for the Henry Art Gallery's permanent collections, some of which have been located in the University's Chemistry Library Building, to be housed in one facility for the first time. The expansion will allow also for multiple exhibits through the provision of adequate staging and preparation areas.

The project includes renovation of approximately 11,300 gross square feet of the original building. Changes to the interior of the original building include reconfiguration of the entry sequence and the lobby, and enclosure of the east side by a new addition. The original basement level of the Henry Gallery will be exposed on the south side to a sculpture court and public plaza entry.

The visual effect of the new construction will provide a more formal edge to the central campus and elimination of the steeply sloped landscaping area south of the existing building. Currently this portion of the site functions as a primary pedestrian route from the central quad to Schmitz Hall and other classroom and dormitory buildings west of the main campus. This pedestrian route is enhanced by the current project which "seeks to enhance the open plaza pedestrian circulation by construction of a large portion of the (gallery) expansion underground, thereby also preserving views into and from the Central Plaza."³⁷

According to the University's description of the project "the architectural design for the Henry Gallery expansion would retain the integrity of the original structure by utilizing complementary although contrasting materials. . . pre-cast stone detailing around the base of the proposed gallery expansion would be a visual continuation of the existing structure. . . the proposed building would be architecturally compatible in height and scale with the existing Henry Art Gallery building."³⁸

³⁷ "Draft Supplemental Environmental Impact Statement for the Henry Gallery Expansion," p. II-2.

³⁸ *ibid*, p. I - 7.

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