



1.6 Acre

1971: purch. and alterations
funded by Model Cities Fund
\$300,000 = purch.
360,000 = altera.

1972: Interdepartmental Cooperation Agreem.:
1. Recreation supervision + maint.
by Dept. of Parks + Recreation
2. Other personnel, services + capital outlay
by Model Cities Fund...

104 - 17th Ave. So. / 329-0115

YESLER/ATLANTIC RECREATION CENTER

LANGSTON HUGHES CULTURAL ARTS CENTER

The Cultural Arts Center is the former Chevra Bikur Cholim Temple = 1914-1971: designed by B. Marcus Priteca, Seattle architect. It was one of a cluster of synagogues that were built when this area was the major Jewish Community.

In 1859 William Gross came to Seattle to operate "Our House" near Pioneer Square, the second largest hotel in Seattle. He was a Black veteran, having served under Commodore Peary, coming upon the invitation of Territ. Gov. Isaac Stevens. Mr. Gross became a community leader after he was deeded, as payment for a debt, a large part of the hill crossed by Madison St. It was part of the original town and a choice residential area - but the Whites sold out, making it available to the various ethnic groups who banded together for mutual assistance and protection from discrimination. The Gold Rush brought a rush of transients who built wooden, sub-standard houses in this area and to the south, and joining with the "international" settlement adjacent to Pioneer Square. Being able to secure only the most menial of jobs, the rents were excessive, so that many persons crowded together in an effort to survive: problems of deterioration, sanitation, nutrition, health and crime created a ghetto. Education was spurned for there was little hope of ever using it: a college degree to push a broom! Those few who did rise above the ghettos were outstanding - they had to be in order to be recognized by the Whites.

And so the incredible suffering - and profits - of the slave trade that began in 1441 with the seizure of Blacks by Portugal followed by Jamestown in 1619, that the American Civil War promised to end after 1865, finally exploded in the Civil Rights Revolution of 1963: beginning as a quiet "Sit-in" demand for Human Dignity. But they were met with violence to which they responded in kind. Laws were changed but their enforcement/acceptance is not smooth.

In 1973 the community chose to honor a man who made a major contribution to the cultural arts of America:

JAMES LANGSTON HUGHES
1902-1967

Poet

Few would quarrel with Langston Hughes' unofficial designation as the "Negro poet laureate" of our day. An established poet and critic, Hughes belongs in the ranks of the major American writers of the 20th century.

Born in Joplin, Missouri on February 1, 1902, Hughes moved to Cleveland at the age of 14. Having graduated from Central High School, he spent a year in Mexico before studying for a time at Columbia University. After roaming the world as a seaman and writing some poetry as well, Hughes returned to the United States, winning the Witter Bynner Prize for undergraduate poetry while attending Lincoln University, later his alma mater (1928). Two years later, he received the Harmon Award and, in 1935, with the help of a Guggenheim Fellowship, traveled to Russia and Spain.

The long and distinguished list* of Hughes' prose works includes: *Not Without Laughter* (1930), a collection of short stories, and *The Big Sea* (1940), his autobiography. To this must be added such collections of poetry as *The Weary Blues* (1926); *The Dream Keeper* (1932); *Shakespeare in Harlem* (1942); *Fields of Wonder* (1947), and *One Way Ticket* (1947).

* refer; page 2

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Langston Hughes

Hughes was also an accomplished song lyricist, librettist, and newspaper columnist. Through his newspaper columns, he created Jesse B. Simple, a Harlem character who saw life on the musical stage in *Simply Heavenly*.

Throughout the 1960's Hughes edited several anthologies in an attempt to popularize and expose black authors and their works. Some of these are: *An African Treasury* (1960), *Poems From Black Africa* (1963), *New Negro Poets: U.S.A.* (1964), and *The Best Short Stories by Negro Writers* (1967). Published after his death was *The Panther and the Lash*; *Poems Of Our Times* (1969).

In tone and spirit, Hughes remained a poet with a twist of gray humor. Sadness, rather than anger, seemed his primary emotion.

LANGSTON HUGHES CULTURAL ARTS CENTER

lished, 1944; *Fields of Wonder*, 1947; *One-Way Ticket*, 1949; *Troubled Island* (opera libretto), Leeds Music Corp., 1949; *Montage of a Dream Deferred*, Holt, 1951; *Selected Poems*, 1959; *Ask Your Mama*, 1961 (all published by Knopf unless otherwise indicated).

Novels: *Not Without Laughter*, Knopf, 1930; *Simple Speaks His Mind*, Simon and Schuster, 1950; *Simple Stakes a Claim*, Rinehart, 1957.

Juvenile: *The First Book of Negroes*, Watts, 1952; *The First Book of Rhythms*, Watts, 1954; *Famous American Negroes*, Dodd, 1954; *The First Book of Jazz*, Watts, 1955; *Famous Negro Music Makers*, Dodd, 1955; *The First Book of the West Indies*, Watts, 1956, republished as *The First Book of the Caribbean*, E. Ward, 1965; *Famous Negro Heroes of America*, Dodd, 1958; *The First Book of Africa*, Watts, 1950, revised edition, 1964.

Editor: *Four Lincoln University Poets*, Lincoln University Herald, 1930; (with Arna Bontemps) *The Poetry of the Negro, 1746-1949*, Doubleday, 1949; (with Waring Cuney and Bruce M. Wright) *Lincoln University Poets*, Fine Editions, 1954; (with Arna Bontemps) *The Book of Negro Folklore*, Dodd, 1958; *An African Treasury*, Crown, 1960; *Poems From Black Africa*, Indiana University Press, 1963; *New Negro Poets U.S.A.*, Indiana University Press, 1964; *The Book of Negro Humor*, Dodd, 1965; *The Best Short Stories by Negro Writers*, Little, 1967.

Collaborator: *Popo and Fifina*, Macmillan, 1941; *The Sweet Flypaper of Life*, Simon and Schuster, 1955; *A Pictorial History of the Negro in America*, Crown, 1956, revised edition, 1963.

Translator: (With Mercer Cook) Jacques Roumain, *Masters of Dew*, Reynal and Hitchcock, 1947, second edition, Liberty Book Club, 1957; (with Frederic Caruthers) Nicolas Guillen, *Cuba Libre*, Ward Ritchie Press, 1948; *Selected Poems of Gabriel Mistral*, Indiana University Press, 1957.

Other books: *The Big Sea* (autobiography), Knopf, 1940; *The Ways of White Folks* (short stories), Knopf, 1940; *Laughing to Keep From Crying* (short stories), Holt, 1951; *I Wonder as I Wander* (autobiography), Rinehart, 1956; *Langston Hughes Reader* (anthology) Braziller, 1958; *The Best of Simple* (anthology), Hill and Wang, 1961; *Fight for Freedom: Story of the NAACP* (history), Norton, 1962; *Something in Common, and Other Stories*, Hill and Wang, 1963; *Five Plays*, edited by Webster Smalley, Indiana University Press, 1963; *Simple's Uncle Sam*, Hill & Wang, 1965.

SIDELIGHTS: As early as 1926, Hughes was recognized by critics as an important literary figure. Du Bose Heyward wrote: "Langston Hughes, although only twenty-four years old, is already conspicuous in the group of Negro intellectuals who are dignifying Harlem with a genuine art life. . . . It is, however, as an individual poet, not as a member of a new and interesting literary group, or as a spokesman for a race that Langston Hughes must stand or fall. . . . Always intensely subjective, passionate, keenly sensitive to beauty and possessed of an unflinching musical sense, Langston Hughes has given us a 'first book' that marks the opening of a career well worth watching."

Hughes has written novels, short stories, juvenile fiction, plays, autobiographies, poems, songs, blues, pageant articles and speeches. In all, he has explored the controversial topic of interracial relations with considerable insight and a sophisticated style. More important than his talent as a writer, notes Richard Gellman, is "his belief in the miracle of human behavior." One *San Francisco Chronicle* reviewer, writing of *Selected Poems*, noted: ". . . We have some of the saddest, most humorous and beautiful insights ever given into the heart of a race. . . . This volume alone would be enough to earn

In 1965, Hughes' 1940 autobiography inspired Harry Belafonte to do his television show, *The Big Sea*. Hughes, in consultation with Belafonte, wrote the script which recalled the nightlife of Harlem in the 1920's. Kenneth Gouldthorpe reported: "Where they thought the pacing demanded it, the dialogue was in verse drawn from many of Hughes' poems of the day. For once, slang and dialect were essential features."

Hughes' poems have been translated into German, French, Spanish, Russian, Yiddish, and Czech. Many of them have been set to music.

Hughes the recognition that many believe is his, as America's greatest Negro lyric poet." Rudi Blesh commented: "Like Satchel's golden trumpet and Yardbird's blues-haunted alto, the poetry of Langston Hughes sings for—and to—all of us."

* * *

HUGHES, (James) Langston 1902- 1967

PERSONAL: Born February 1, 1902, in Joplin, Mo.; son of James Nathaniel and Carrie (Langston) Hughes. Education: Columbia University, student, 1921-22; Lincoln University, Pa., A.B., 1929. Agent: Harold Ober Associates, 40 East 4th St., New York 17, N.Y.

CAREER: Author, playwright, song lyricist, and lecturer since 1926. Atlanta University, Atlanta, Ga., visiting professor in creative writing, 1947; University of Chicago, Literary School, poet-in-residence, 1949. Member: Authors Guild, Dramatists Guild, American Society of Authors, Authors and Publishers, P.E.N. Club, Omega Psi Phi, National Institute of Arts and Letters. Awards, *Opportunity* literary contest, first prize in poetry, 1927; *Palm* Intercollegiate Poetry Award, 1927, Harvard Gold Medal for Literature, 1931, Guggenheim Fellowship for creative work, 1935, Rosenwald Fellowship, 1941, Litt. D., Lincoln University, 1943, American Academy of Arts and Letters Grant, 1947, Anisfield-Wolf Award, 1953, Spingarn Medal, 1960.

WRITINGS—Poetry: *The Weary Blues*, 1926; *Fine Clothes to the Jew*, 1927; *Dear Lovely Death*, limited edition, privately published, 1931; *The Negro Mother* and other poems, Golden Stair Press, 1931 (single poem); *Negro Mother*, Hugh Gordon Book Shop, 1958; *Dream Keeper*, 1932; *Scottsboro Limited*, Golden Stair Press, 1932; *A New Song*, International Workers Order, 1938; *Shakespeare in Harlem*, 1942; *Freedom's Rhythms*, 1943; *Jim Crow's Last Stand*, Negro Education Society of America, 1943; *Lament For Dark People and Other Poems*, limited edition, privately pub-

Edwin T. Pratt

Killed: Sunday, January 26, 1969
Birthplace: Miami, Fla.
Birthdate: 12-6-30

EDUCATION: BA, Clark College, Atlanta, Georgia -
Psychology and Education, 1953

MSW (Master of Social Work) Atlanta University,
Atlanta, Georgia - Community Organization, 1955

HONORS: Alpha Kappa Delta National Sociological Honor Society

Social Worker of the Year, Puget Sound Chapter,
National Association of Social Workers, 1964

Bishop's Cross, Diocese of Olympia, 1966

Distinguished Service Award, Seattle Junior Chamber
of Commerce, 1966

Distinguished Service Award, Post Office Department, 1968

Listed in Outstanding Civic Leaders of America, 1967

Listed in Who's Who in America, 1968

MEMBERSHIP: National Association of Social Workers

National Association of Intergroup Relations Officials

Alpha Phi Alpha Fraternity

PROFESSIONAL
EXPERIENCE:

November, 1961 to January 26, 1969-
Executive Director, Seattle Urban League

Several program highlights included:

Cooperation with the Seattle Chamber of Commerce in
development of several in-service conferences on
industry and intergroup relations; business executives
and personnel managers.

Development of a proposal for reorganization of
elementary schools to up-grade total education and meet the
growing problem of de-facto segregation.

Development and administration of \$423,812 for an OEO
proposal for study centers and neighborhood organization
designated as the Central Area Motivation Program (CAMP).
Initial staff - 75

Initiation of "Operation Equality" a \$205,000 housing
project to erase housing discrimination and improve
non-white housing opportunities. Present staff - 7.

Preparation and administration of a \$104,000 on-the-job-training project with the U.S. Department of Labor. Present staff - 10

OTHER WORK
EXPERIENCE:

September 1954 to March 1955
Cleveland (Ohio) Urban League. Public Education and Industrial Relations. Six month training related to graduate study.

September 1953
Atlanta (Georgia) School District. Teacher, Adult Education - Science and Mathematics.

1957-1959
Seattle Atlantic Street Center, Group Worker (part-time) Experimental Program for (hard to reach) groups.

1964
Agency for International Development
U.S. State Department, Recruiter-Consultant (part-time)

COMMUNITY
ACTIVITIES:

1. Education Division - Seattle Chamber of Commerce.
2. King County Public Assistance Advisory Committee
3. Board, Central Area Motivation Program
4. Board, Seattle Opportunities Industrialization Center (an anti-poverty project)
5. Washington State Advisory Committee, U.S. Commission on Civil Rights
6. Steering Committee, All America City Award, Seattle Chamber of Commerce
7. Washington State Citizen's Advisory Committee on Crime.

Other activities included committees of:
The Municipal League, UGN, Citizens' Advisory groups and the National Association of Social Workers.

A participant in 8 organizer of a 10-country European Tour, 1963.

PUBLICATIONS:

1. U.S. Group Briefed for Leadership
The Christian Science Monitor, November 29, 1960

2. Problems of Negroes are Not Limited to the South
THE SEATTLE TIMES, June 17, 1963.
(Observations of interracial conditions in Southern and Eastern cities in comparison with conditions in Seattle.)
3. Report on CAMP, PUGET SOUNDINGS, June, 1966.
(Review of an anti-poverty program, its progress and utilization of volunteers.)
4. Civil Rights Talks... SEATTLE POST INTELLIGENCER, June 7, 8, 1966.
Observations from the White House Conference on Civil Rights.)

January 30, 1969

March 28, 1979

Lou Anne Kirby
Community Relations Coordinator

Cheryl Anderson 625 2676
Information Specialist

FACT SHEET

FACILITY: Edwin T. Pratt Fine Arts Center

LOCATION: 1902 South Main Street

AGENCY: Seattle Department of Parks and Recreation
Walter R. Hundley, Superintendent
Donald M. Harris, Director of Development
Buddy L. Brown, Project Manager

STRUCTURE: 150' x 100' brick construction
10,268 s.f. of interior space
24' ceiling height

PARKING: Landscaped parking area for 21 cars

PROJECT: Pratt Fine Arts Center was developed along with Edwin T. Pratt Park as part of the Yesler/Atlantic Neighborhood Improvement Project (YANIP). The project included development of a 5.5 acre park with landscaping, trees, shrubs, lawns, covered sports pavilion, picnic area, and renovation of the building to accommodate major arts programs in metal casting, jewelry, metal smithing, glass work, and clay. The center has clay mixing facilities, offices, restrooms, and display space for sales and shows.

COST: (Pratt Fine Arts Center only)
Acquisition: \$81,000 Federal HUD Urban Renewal Funds
Development: \$532,012 Urban Renewal funds, supplemented by funds from Federal HUD Community Development Block Grants and the 1968 Forward Thrust bond issue.

ARCHITECT: Woo and Park Associates

CONTRACTOR: Linton Construction Company

over

PROJECT HISTORY:

In 1975, Collins Recreation Center at 16th and Washington was the only public facility in the central community providing an outlet for expression in the visual arts. The center, one of the oldest "fieldhouses" in Seattle, was demolished in 1975 as part of the Yesler/Atlantic Neighborhood Improvement Project (YANIP). Although the pottery program at Collins had been extremely limited and inadequate, community enthusiasm and participation had consistently been high. The community strongly favored finding an alternative site for a visual arts program. Originally, the program for nearby Langston Hughes Cultural Arts Center had called for a pottery room, but this proved impossible because the building is not suitable for fire arts.

In 1976, a bakery in the YANIP announced plans to build new facilities. Its garage was scheduled for demolition. Advocates of the arts program were quick to see the potential for a fire arts center in this sound brick structure adjacent to Pratt Park.

The project was recommended by the Project Area Committee of YANIP and developed with participation of the Pratt Fine Arts Center Steering Committee (which preceded the Pratt Fine Arts Center Advisory Council). These groups identified two constituencies and similar objectives for the center. The two constituencies are (1) neighborhood residents who have a rich cultural heritage in the arts but for whom low incomes preclude payment of substantial tuition fees, and (2) culturally oriented persons who will be attracted from a broad geographic area by the quality programs and unique facilities available at Pratt Fine Arts Center.

Pratt Fine Arts Center is expected to attract national attention among arts oriented persons. For the first time a public facility will offer complete, fully equipped, professionally oriented programs in four major fire arts fields. Perhaps more important, the center will seek to achieve a unique combination of goals. They are: (1) to provide an outlet for the creative expression of rich and diverse cultural heritages that may not have had full access to the arts in the past; (2) to attract an influx of culturally oriented persons, and thus establish a "connecting point" in the regional arts network; (3) to encourage a mix of people drawn together by a common interest in the arts, bringing about increased understanding and appreciation among persons of diverse backgrounds; (4) to assist interested persons in becoming self-sufficient in the arts; (5) to provide opportunities for minority artists outside the white arts establishment; and (6) to seek out and encourage new talent.

EDWIN T. PRATT:

Edwin T. Pratt was a non-violent civil rights leader and president of the Urban League of Seattle. He believed in equality, integration and a better quality of life for all people and was responsible for developing the Triad Plan that became the basis for the "Seattle Plan" to desegregate the City's schools. Pratt was shot to death at his Seattle home on January 26, 1969.

PRATT FINE ARTS CENTER PROGRAM:

Administration:

Virginia M. Swanson, Director of Recreation Programs
Jeff Lewis, Southeast District Recreation Manager
John Chambless, Performing and Visual Arts Coordinator

Staff:

Barbara Bryant, Senior Recreation Specialist
Carmelle Hartin, Administrative Assistant
Office Assistant, to be named

Resident Faculty:

Lynn FitzGerald, clay
Walter White, jewelry
Norman Courtney, glass
Greg Skinner, metal

Guest Instructor:

Paul Marioni, advanced stained glass

Advisory Council:

Pratt Fine Arts Advisory Council assists the Senior Recreation Specialist and her staff to provide and promote arts opportunities and services. Council members are representative both of the Central community and the broader arts community. They are: Greg Alex, Arnetta Banks, Lynn Buell, Fred Bennett, Karen Denard, Anne Gerber, Ernestine Givan, Bo Hunter, Frank Irigon, Earl Jennings, Charles V. Johnson, Norman Lundin, Sharon McKenny, Nettie Patrick, Larry Tate, Charles Taylor and Charlotte Turner

PROGRAM AREAS:

Metal Casting: Greg Skinner, Specialist
48' x 48' (2304 sf) interior space
36' x 60' (2160 sf) outdoor sculpture yard

Metal casting and foundry facilities are seldom available to the public outside of large colleges and universities. Foundry equipment will allow students to melt and pour most non-ferrous metals from aluminum to bronze. The program will also teach various welding techniques, permitting construction of welded metal sculpture

Tools: table saw, bandsaw, drill press, threader, grinders, sanders, nibbler, many hand power tools, acetylene welding equipment

Glass: Norm Courtney, Specialist
Currently there are only a handful of glass studios on the West Coast, including those operated by the private sector educational institutions. However, interest in glass is growing rapidly.

Tools: wet-belt sander, horizontal grinding wheel, diamond saw, light table, light easel, sandblaster and slumping oven

Jewelry: Walter White, Specialist
76' x 70' (5320 sf) interior space

Previously there has not been a complete jewelry and metalsmithing program available to the general public in the Puget Sound region. The opportunity at Pratt to make jewelry and do enameling and hollowware in one studio is without parallel in non-academic environment.

Tools: 14 work benches (each equipped with gas and air outlets), centrifugal casting machine, buffing machine, burn-out kiln for use with casting, enameling kiln, and small hand tool.

Clay: Lynn FitzGerald, Specialist
18' x 30' (540 sf) interior space
66' x 26' (1716 sf) outdoor yard

over

The children's program begins at age three and provides an introduction to the visual arts at an early age. Children will learn basic handbuilding techniques and slip application. Adult classes will provide a full range of process techniques and students will explore a variety of glazes using electric and raku kilns.

Tools: 12 Shippo wheels, 5 kick wheels, 2 large and 1 small electric kilns, and grinding machine

CLAY MIXING ROOM:

The clay mixing operation will permit exceptional savings to the Department of Parks and Recreation by supplying its own needs and mixing clay for community centers and other pottery programs in the system. Pratt Center will also be able to generate income from clay sales to independent studios in the City.

Equipment: Pug and wire mills

DISPLAY SPACE:

Renovation of the building included creation of a display area for the exhibition and sale of works created at the center. In time the gallery is expected to become a focal point in the community and provide space for professional artists and students to show their work.