380 Seat Theatre
Class/Craft Rooms
Multi-Pur. Rm. w/ kitchen
Day Care Center

1.5 Acre
1971: purchase and alterations
funded by Model Cities Fund
$300,000 = purch.
$60,000 = alter.
1972: Interdepartmental Cooperation Agreement:
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
Langston 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*.


In tone and spirit, Hughes remained a poet with a twist of gray humor. Sadness, rather than anger, seemed his primary emotion.
Hughes, (James) Langston 1902-1967

SIDELIGHTS: As early as 1926, Hughes was recognized by critics as an important literary figure. Du Bois, however, wrote: "Langston Hughes, although only twenty-four years old, is already conspicuous in the group of Negro intellectuals who are doing significant work as 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 stands out or falls... Always intensely subjective, passionate, keenly sensitive to beauty and possessed of an unfaltering musical sense, Langston Hughes has given in 'The Book That Marks the Opening of a Career Well Worth Watching.'"

Hughes' books have been translated into German, French, Spanish, Italian, Japanese, Russian, Chinese, and many other languages. In his early life, Hughes wrote much that was political in theme, but in later years his writings moved toward an exploration of the "many faces of Negro existence," and his works are now classified as poetry, fiction, drama, and a substantial style. His devotion then to the "Negro's place in his country's life as a complete human being" has been translated into the "black eye of the Negro" for one race... This volume alone would be enough to earned by...
1.2 Acre
1971: Purch. and alterations
* funded by Model Cities Fund
$300,000 = purch., 360,000 = all.
1972: Intergovernmental Cooperation Agreement:
1. Recreational supervision & maint.
   by Dept. of Parks & Recreation
2. Other personnel, services & capital outlay
   by Model Cities Fund...
1975: Transfer jurisd. to Park's Rec. Dept.
104-17th Ave. So., 329-0115
1977: Fine Arts Center
$612,775, 55
London Cooper. (arch/plan)

5.5 Acres + 9 acres?
1972: Purch.
1975: Exch. of DCC for "Colby P.S."
20th-18th Ave. S.
1977: Construction $418,845.06
Landscape Arch.: McLeod
Contractor: Sun-up Inc.
1877: Fine Arts Center (reprogram)
$612,775.55
Arch.: Wool & Park
Contractor: Linton Constr. Co.
1978: Automatic irrigation $41,581.04
L. R. Kitz (Contractor) M/A/IND INC.

Named in 1976 to honor memory of slain civil-rights leader.

468
LANGSTON-HUGHES CENTER
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

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

A participant in an 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.)

(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.)
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  

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 tools.  

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 Shimpo 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.