

William Adolphe Bouguereau.
The Shepherdess
(Gardeuse de moutons), 1881.
Oil on canvas, 46 x 28½ in.
Charles and Emma Frye
Collection.



William Adolphe Bouguereau.
Child at Bath
(Petite fille assise au bord de l'eau), 1886. Oil on canvas,
33 x 24 5/16 in.
Courtesy of Henry Art Gallery,
University of Washington,
Seattle, Horace C. Henry
Collection. Photo: Richard Nicol



Franz von Lenbach.
Countess Leoni Wadd, 1902.
Oil on cardboard,
44 3/8 x 33 5/8 in.
Charles and Emma Frye
Collection.



Franz von Stuck.
Sin, after 1906.
Mixed media on fabric,
34 7/8 x 21 5/8 in.
Charles and Emma Frye
Collection.



George Inness.
Goochland, West Virginia, 1884.
Oil on wood panel,
20 5/8 x 30 1/8 in.
Courtesy of Henry Art Gallery,
University of Washington, Seattle,
Horace C. Henry Collection.
Photo: Chris Eden



Frederick Childe Hassam.
Old House and Garden,
East Hampton, Long Island, 1898.
Oil on canvas, 24 5/8 x 20 in.
Courtesy of Henry Art Gallery,
University of Washington, Seattle,
Horace C. Henry Collection.
Photo: Richard Nicol



These are heady times for art collectors. With auction houses regularly announcing record-breaking sales, commercial art fairs growing in popularity, and a proliferation of new galleries, today's hot art market shows no signs of cooling. Fortunately for American museums, many of today's art collectors have continued the philanthropic tradition of sharing their acquisitions with the public, either through museum gifts, exhibition loans, or the establishment of private museums. Here in the Northwest, it is important to note how our modern museum culture continues to reflect the passions and commitment of early arts benefactors and collectors.



Interior of the Charles and Emma Frye home, 1920s–30s.
Photo: Unknown



Interior of the Henry home, circa 1913. University of Washington Libraries, Special Collections, UW27074.

Charles and Emma Frye and Horace C. Henry settled in Seattle during a period of rapid growth and invested in a civic vision that included dynamic programs in art, music, and theater. In the early twentieth century, the main arts organizations in Seattle were the Washington State Arts Association and the Seattle Fine Arts

Society, which later founded the Seattle Art Museum. As members (and eventually trustees) of these seminal organizations, Charles Frye and Horace C. Henry donated funds to support exhibitions, lectures, and art instruction. Their most significant and lasting contributions to the region, however, were their private collections. Over several decades, both the Fries and Henry amassed hundreds of artworks, and each made structural additions to their homes, in 1915 and 1917 respectively, to better display their collections. The Fries sponsored charitable events in their gallery and invited friends and special groups to view their collection. Henry, meanwhile, opened his gallery to the public two days a week. Both gestures demonstrated the collectors' shared desire to contribute to Seattle's cultural fabric. Today, their collections serve as the foundations for two of the region's most important public art museums: the Frye Art Museum and the Henry Art Gallery.

Dreaming the Emerald City: The Collections of Charles and Emma Frye and Horace C. Henry unites these foundational collections for the first time. A select group of paintings and archival materials documents the evolution of the collections from private to public display and compares and contrasts the collecting interests of the Fries and Henry. In addition to an interest in common genres or themes, including Romantic and Orientalist subjects, both the Fries and Henry recognized the importance of European art, particularly that of France. As a result, a number of French artists are represented in both collections: Romanticist Eugène Isabey, landscape artists of the Barbizon School such as Narcisse-Virgile Diaz de la Peña, and Academy favorite William Adolphe Bouguereau. Yet these collectors' true passions lay elsewhere—the Fries focused on collecting German portraiture and genre scenes, and Henry, on American landscape painting. *Dreaming the Emerald City* reveals the acuity of these collectors' tastes, furthering appreciation for the Fries' and Henry's largesse and their commitment to the region's artistic culture.

CHARLES AND EMMA FRYE

Charles Frye and Emma Lamp were both first-generation Americans of German descent. Born in Iowa, they ultimately settled in Seattle

in 1888, where they built their fortune in agriculture, livestock, meat-packing, and real estate. Both Fries were civic-minded, in addition to his service on arts boards, Charles Frye was a trustee of the Seattle Pulmonary Hospital, and both he and Emma hosted concerts for the Seattle Music and Art Foundation. When their interests turned to building a private art collection, Charles and Emma were true partners. They traveled together to the 1893 World's Columbian Exposition in Chicago, where they acquired their first painting. In subsequent decades, the Fries made several trips to Europe, often buying directly from artists in their studios. During these trips, the Fries worked closely with a select group of artist-advisers: Henry Raschen and Eustace Paul Ziegler, who were, like the Fries, of German descent, as well as Dutch artist Pieter van Veen. The Fries' collecting slowed in the early 1920s, but later in that decade, they purchased significant works from New York Philharmonic conductor Josef Stránský's renowned collection of German and Austrian art, including Fritz von Uhde's *The Picture Book* (1889).

Reflecting an interest in their German heritage, the Fries' collection centers on two generations of Munich artists. Franz von Lenbach, portraitist of the German elite, was among the "father

generation"—artists who maintained the Munich Academy's traditional teachings. On the other hand, Uhde and Symbolist Franz von Stuck had founded the Munich Secession, a younger, international group of artists committed to the cross-cultural exchange of ideas, technical innovations, and the embrace of a wide variety of modern styles. Significantly, the Fries' interests did not extend to artwork by the subsequent generation of artists working in Munich, which included Wassily Kandinsky, Gabriele Münter, Paul Klee, and other members of the Blue Rider School, suggesting that the Fries preferred formal experimentation connected to figuration and traditional subject matter over avant-garde forays into abstraction.

In 1952, the Charles and Emma Frye Free Public Art Museum opened its doors to the public, due in large part to the tenacity of Walsler Greathouse, executor of the Frye Estate and first director of the Museum until his death in 1966. Greathouse augmented the Founding Collection by acquiring many fine examples of nineteenth- and early-twentieth century American art. With several galleries devoted to its permanent display, the Founding Collection remains an integral part of the Frye Art Museum's identity.

HORACE C. HENRY

Horace C. Henry was born in North Bennington, Vermont, where his family had resided for five generations. Henry worked as a contractor for the booming railroad industry, and his job took him throughout the country, including to Seattle, where he settled with his wife and children in 1890. Here, in addition to working on railroad expansion, he established diverse commercial interests in banking, insurance, and real-estate investment. Henry was a great civic leader and booster of the Northwest. Seattle's *Town Crier* often applauded the entrepreneur's beneficent use of his wealth, noting his work with the King County Anti-Tuberculosis League and his innovative social initiatives, such as money-saving incentives for local newsboys.

Like the Fries, Henry purchased his first painting at the 1893 World's Columbian Exposition in Chicago. For Henry, however, collecting was a private endeavor; while his wife Susan pursued other interests, he roamed museums and galleries during business trips to California and New York and cultural sojourns in Western Europe, Egypt, and East Asia. Henry purchased the vast majority of his artwork from New York dealers such as W. H. Drant and Macbeth Galleries.

Henry's deep interest in nineteenth- and early twentieth-century American landscape painting was essential to his collecting choices. European artists had long been the focus of American collections, but a number of significant sales and exhibitions at the turn of the century (such as The American Fine Arts Society's *Comparative Exhibition of Native and Foreign Art* in 1904) led to an increased market for American art. While many of the artists in Henry's collection were strongly influenced by the Barbizon School and French Impressionism, their paintings have a distinctly American focus, as in George Inness's *Goochland, West Virginia* (1884) and Childe Hassam's *Old House and Garden, East Hampton, Long Island* (1898). These and other landscapes in the collection are stylistically diverse, yet united by their reverence for natural settings untainted by that era's rapid industrialization.

In 1926 Henry donated 172 paintings—the majority of his collection—to the University of Washington, along with \$100,000 to construct a public museum for their display. The Henry Art Gallery opened the following year, becoming Washington State's first public art museum. During his first year as director, Walter Isaacs (himself an artist) brought vital modernist exhibitions to the museum, such as the Blue

Four exhibition mentioned by Richard Andrews in his foreword, as well as *German Expressionist Paintings in Oil and Watercolor*. Isaacs and early curators established the Henry's mission to exhibit contemporary art in a variety of media, including design, architecture, and film. They also recognized the importance of the museum's Founding Collection, but it was Gervais Reed, curator and assistant director throughout most of the 1950s and 1960s, who initiated a lasting exhibition program that combined collection-based and contemporary shows.

Today, both the Henry and the Frye museums continue to honor their Founding Collections, often implementing innovative exhibition strategies. Approaches such as inviting artists to curate from the collections, or commissioning artists to create new artwork in response to the collections, provide visitors with fresh approaches from which to view the familiar artworks they have come to know and love.

Robin Held
Chief Curator and Director of Exhibitions and Collections, Frye Art Museum



Exterior of the Henry Art Gallery, 1997. Photo: J.F. Housel

THE UNIVERSITY OF WASHINGTON ARCHIVES HOLD A RATHER STAGED, 1926 PHOTOGRAPH OF HORACE C. HENRY AND UW PRESIDENT DR. HENRY SUZZALLO TAKEN AS THEY TUCKED A COURSE OF MORTAR ON THE CORNERSTONE OF THE HENRY ART GALLERY.

In that photograph, Henry looks dapper, dressed in an overcoat and suit, while a young girl peers over his right shoulder, witnessing the debut of Washington State's first art museum. Henry's donation of construction funds as well as his art collection reflected a strong desire to increase public interest in the arts.

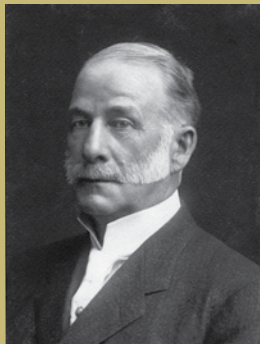
Henry was committed to numerous public concerns, such as health care, education, and employment, that affected citizens' quality of life. He firmly believed in the power of art to serve the public good. In 1917 he built an annex to his Capitol Hill home to display his art collection, establishing Seattle's first public gallery. After giving his collection to the University of Washington, Henry opened his home gallery for use by the Seattle Fine Arts Society, the organization that would found the Seattle Art Museum in 1933.

Henry was both a generous donor and a model arts patron, attaching no strings to his gift. A tentative request by Gallery personnel to replace the Founding Art Collection with a traveling exhibition brought this response in 1928: "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." The Henry Art Gallery's first traveling show, presenting works by the German Expressionist Blue Four group created quite a stir in the community and established a pattern of adventurous exhibitions of contemporary art interwoven with selections from the Permanent Collection.

The Henry Art Gallery has grown considerably since its founding, as has Seattle. In 2007 the Henry celebrated its eightieth anniversary as a leading center for contemporary art. During those eight decades a diverse ecology of art museums has emerged in the city, including the Frye, Seattle Art Museum, and Wing Luke Museum, each the result of the inspiration and generosity of our civic leaders and citizens.

Richard Andrews
Director, Henry Art Gallery



Horace C. Henry, not dated. Courtesy of Museum of History & Industry, Seattle. SHS 10412-A.

For additional information on *Dreaming the Emerald City: The Collections of Charles and Emma Frye and Horace C. Henry*, including the exhibition checklist and a full listing of associated programs, please visit www.fryemuseum.org.

This exhibition benefited from the expertise of key staff at both the Frye Art Museum and Henry Art Gallery. The Frye Art Museum would like to thank Frye staff members Donna Kovalenko, curator of collections; David Andersen, former exhibition designer; Laura Landau, curatorial manager; and Annabelle Larner, exhibitions registrar. From the Henry, special thanks go to Elizabeth Brown, curator of collections and director of exhibitions; Judy Sourakli, curator of collections; and Sallie-Jo Wall, registrar. The Frye is especially grateful to Frye Curatorial Research Associate Nancy Stoaks for her invaluable research on both collections.

FRYE ART MUSEUM

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Cover background graphic: *The Seattle Sunday Times*, Social Section, April 29, 1917.

Dreaming the Emerald City

The Collections of Charles and Emma Frye and Horace C. Henry

FRYE ART MUSEUM
November 3, 2007–April 6, 2008



Exterior of the Frye Art Museum, 1996. Photo: Pete Eckert

DREAMING THE EMERALD CITY: THE COLLECTIONS OF CHARLES AND EMMA FRYE AND HORACE C. HENRY IS A GROUND-BREAKING EXHIBITION FOR THE FRYE ART MUSEUM.

This exhibition is the first manifestation of a recent Board of Trustees resolution to allow loaned artworks to be presented with the Museum's Founding Collection. The decision to exhibit those paintings acquired by Charles and Emma Frye during their lifetime with other art will expand our exhibition program, further new scholarship, and broaden interpretation of this unique Collection. *Dreaming the Emerald City*, which features selections from the Frye and Henry Collections, thus represents an auspicious beginning. Moreover it provides an opportunity to honor two of Seattle's pioneering arts supporters who envisioned the legacies we now enjoy as the Henry Art Gallery and the Frye Art Museum.

In 1915 Charles and Emma Frye established a private art gallery in their home, which they



Charles Frye, 1930s. Photo: Crady



Emma Frye in her First Hill home, 1920s–30s. Photo: Unknown

opened to friends and special groups, and for charitable events. They also surrounded themselves with artists, forging important relationships between artists and their publics—a philosophy that continues at the Museum to this day. In recent years, the Frye Art Museum has reaffirmed its commitment to both living artists and its Founding Collection through exhibitions, education programs, and publications presenting diverse interpretations and perspectives on Collection paintings by visual artists, writers, and dancers. This interdisciplinary approach is reminiscent of Charles and Emma Frye's appreciation of all the arts.

As Seattle celebrates a renaissance in the visual arts with the recent Seattle Art Museum expansion and Olympic Sculpture Park opening, *Dreaming the Emerald City* reminds us on whose shoulders the present generation of benefactors stands. I know I speak for all members of the Frye staff and Board of Trustees in saying it has been a privilege to learn more about these landmark arts patrons and their collections, and to share this unique exhibition with our city.

Midge Bowman
Executive Director, Frye Art Museum