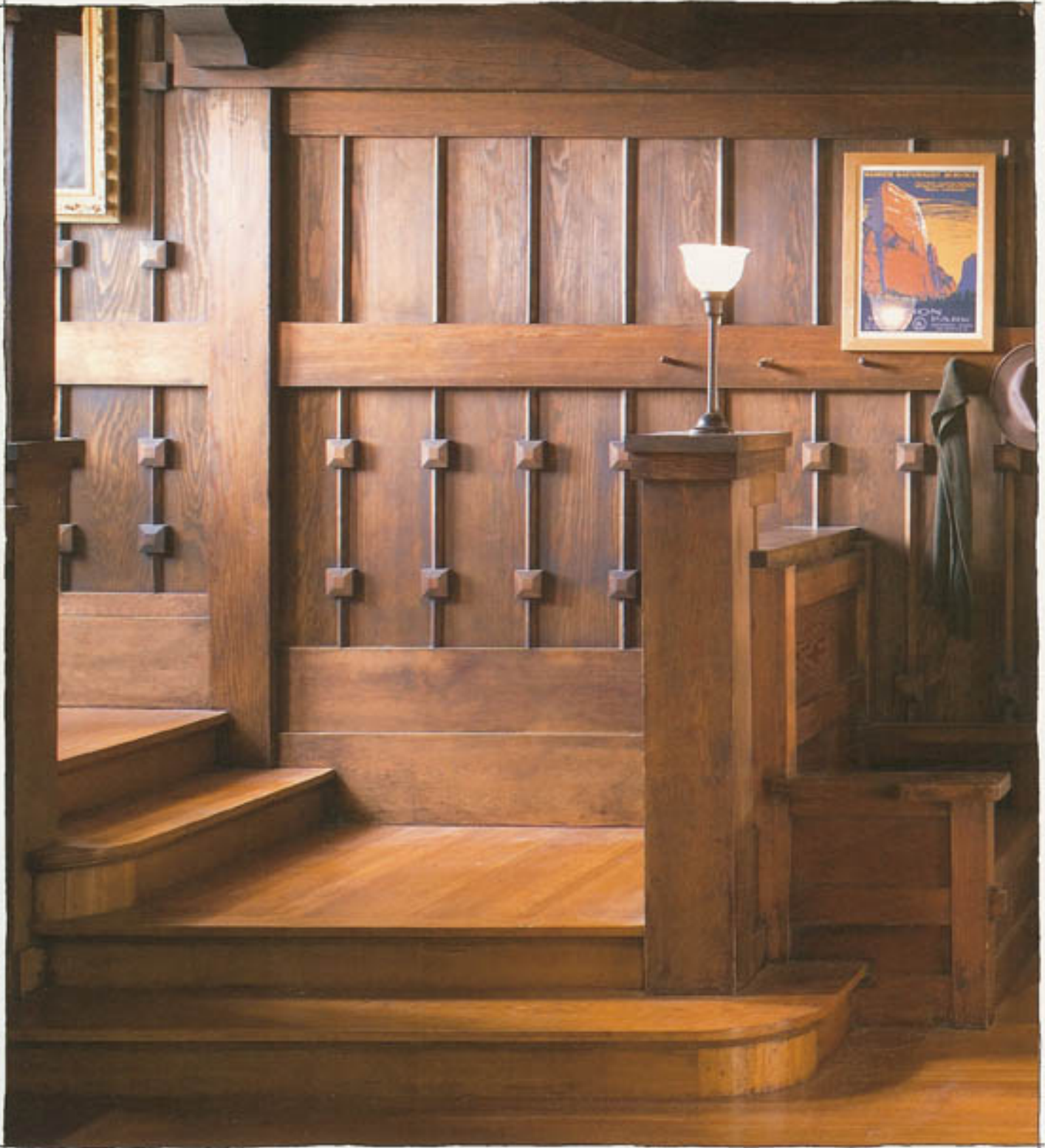


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IN THE INTEREST OF
PRESERVING AND
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20TH CENTURY HOME,
THE BUNGALOW,
AND THE RICH LIFESTYLE
THAT IT AFFORDS

AMERICAN BUNGALOW

RESTORATION
ACCESSORIES
HISTORY
FURNISHINGS
EVENTS
ARTS AND CRAFTS
UPGRADING
PHILOSOPHY
GARDENS
PROJECTS
LANDSCAPING





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(Sorry, Nos. 24, 27, 32 and 33 sold out.) To order, call 800 350-3363,
use the order form on last page or visit ambungalow.com.



"THE FOREST EVERGREEN" FRIEZE WAS DESIGNED FOR A CLIENT IN THE PACIFIC NORTHWEST AS A WELCOME RESPITE AT THE END OF A HECTIC WORK DAY.

DRAWING FROM THE PAST: TWO VIEWS, ONE VISION CJ Hurley Century Arts

BY TERRY TSUJIOKA

"...real appreciation of art is only possible to those who make of it a living influence."

KAKUZO OKAKURA,
THE BOOK OF TEA, 1906.



CJ HURLEY IS ALWAYS STUDYING. An artist with a gift for detail and a reverence for the past, his ever-expanding knowledge of Eastern and Western philosophies, history, art and architecture form the foundation for his hand-painted period interiors. His wife, Barbara Pierce,

is a creative executive who has emerged from a career steeped in the fast-changing, trend-dominated fashion industry. Throughout their 20 years together—first as college students teamed on art-school projects, later as graduates supporting each other's individual careers and now as partners in CJ Hurley Century Arts—they've built a life and business centered on making art an integral part of daily living.

"From the time we met, we kind of grew up together and developed our interests and academic approach to art together," says CJ, a New York native who, as a fine arts major at Guilford College in North Carolina, met his future wife in a design class that was also part of her fashion design coursework. As Barbara recalls, "In college, CJ was known for his great color work and his attention to detail. He would do these really big canvases with really tiny brushes. One painting might be a three-month process. If you look at his gesso panels or his friezes today, his patience and focus on detail are still the same."

Creating Period Environments

After college, Barbara's design and business sense led to a flourishing career in fashion merchandising that was rewarded with a succession of increasingly important job opportunities around the country. "I didn't expect to be a corporate person at all," she says, "but I fell in love with the blend of art and science, of creative and business management." CJ was able to focus on his career as a fine artist and to combine his love for art and architecture in designing the interiors of the historic houses they lived in. Together, they created period environments in a 1921 row house in Virginia, an 1853 frontier cabin in Kentucky and a Queen Anne Victorian in New Hampshire. Their current and most elaborate production, a 1913 Craftsman Foursquare in Portland, Oregon, houses them and their five pets as well as their company's office, workshop and showroom.



FROM A RECENT GESSO PANEL HIGHLIGHTING THE GLOW EMITTED BY PURE WHITE GESSO WHEN FOILED BY A CAREFULLY PAINTED BACKDROP.



A showroom it certainly is, carefully appointed with Arts and Crafts and Victorian-era furnishings and with CJ's tapestry-like Arthurian gesso panels, colorful friezes and framed watercolors adorning the walls, along with hammered-metal pieces and pewter repousse sconces. The dining room, themed "The White Rose," showcases CJ's symbolist aesthetic, his passion for early-20th-century art and décor, and his painstaking detail.

"Certainly, living in all those historic houses has influenced my art," says CJ, "but there's been a constant thread throughout my work, a certain set of values I've developed ever since I was a teenager, when I was heavily influenced by Japanese art. I had a neighbor who had a collection of images, from Ukiyo-e woodblock prints to Buddhist sculpture, that intrigued me. Then martial arts brought a lot of philosophy into my world. I started reading different texts, and Japanese tea ceremony became important to me for its symbolism, architecture, artistic beauty, and harmony of people with nature."

His study of tea ceremony served as a bridge to the American Arts and Crafts movement, particularly through the work of Kakuzo Okakura, author of *The Book of Tea* and one of the main proponents behind the Mingei ("folk crafts") Movement, launched in the 1920s to resurrect the practice of Japanese hand crafts that had fallen into disuse with the rise of industrialization. "As curator of Japanese art at the Boston Museum of Fine Arts in the early 1900s, Okakura used tea ceremony as a way of educating Westerners about Japanese art at the beginning of the American Arts and Crafts movement."

Integrating Life and Work

CJ's commitment to shape his life and work according to the tenets of the Arts and Crafts movement means that all of his work is custom-made by hand. "Arts and Crafts wasn't about cookie-cutter production, so I design and paint by hand. Each work is designed specifically for its site and its client."

"IRIS" FRIEZE, DESIGNED TO COMPLEMENT A HISTORIC WALLPAPER, WRAPS AROUND AWKWARD AREAS OF TOOLED MOLDINGS.



"ROSE AND LANDSCAPE," ONE OF FIVE HAND-DRAWN AND HAND-PAINTED WATERCOLORS IN THE "FIVE STATEMENTS ON THE ROSE" SERIES, IS FROM CJ'S CATALOG COLLECTION.

His freedom to pursue this custom approach was significantly enhanced two years ago when Barbara left the corporate world to work full time with him. It was a natural next step for her and the business, and for CJ it was "a lifesaver. An artist can get bogged down in all of the minutiae of running a business, and it can take a lot of your energy," he says. "Barbara has freed up my time to create."

Along with her management expertise, Barbara's artistic perspective and communication skills have made the two an effective team, as she and CJ work closely with their clients every step of the way. "Commission projects are leaps of faith our clients take," she says, "so our approach is very much about understanding clients and their families, getting to know how they live and how they want their spaces to feel."

It's an approach they've developed for their own lives, as well. Living and working in their art-filled home, where CJ says "design and creating art have become so interrelated with our personal and professional lives that it's hard to separate them," they've created an environment that fits and fulfills them—a place for making art a vibrant influence in the lives of others.

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