The common use of the portable camera will render it much easier in the years to come to present to the reader a clear understanding of material history than was possible until the present half-century. The improbable images of the modest home, the church, school or business structure, the ship on the ways, the great public improvement of whatever kind, is secured ready for the use of the artist or author ever after.

Offering his insight into the nature of photography and its development in the Pacific Northwest, historian Clarence B. Bagley wrote these words in his autumn 1900 series of articles on pioneer Seattle buildings and homes. Bagley, a lifelong witness to the major part of Seattle's growth and development in the nineteenth century, was one of the few local writers in his time who was in any way knowledgeable of photographic techniques and the artists who employed them. The visual documentation which Bagley sought for his articles was to him precious not only because the earliest surviving artifacts were so scarce, but also because it provided a potential for interpretation beyond mere illustration.

The invention of photography preceded by more than a decade the founding of the first major settlements in the Puget Sound region. Thus it was that the camera was able to witness this area's growing importance to the West, and to the men and women of the region's recorded history. Photographers and photography were admitted infrequent visitors during the 1850's, and the works of itinerant Daguerrean photographers and a few exceptions, survived in neither original nor copy. The earliest surviving original photographic artifacts are the product of Seattle's first permanent photographer, E. M. Sammis. Sammis had a career as an itinerant photographer as well, traveling in Oregon and Washington Territories for years, advertising repeatedly "Ambrotypes!! Last Chance!!" before acquiring a more permanent space on the second floor of a Seattle chemist's shop. The 10 photographic views attributed to him are unprepossessing in their size and finish and yet remarkable for their content. Images of scarred, steep streets, newly planted ornamental fruit trees, and structures only just emerging from sawdust and tidelands were made on Sammis' glass plates, printed, and mounted on small boards in a popular size little larger than the business card of today.

With great care, Sammis photographed one of the town's newest two-story buildings in the middle of an afternoon sometime in 1865. Two bay windows filled with chemist's jars project from the Greek Revival store front stands just to the right; the foreground, over which Sammis carried his camera, is littered with piles of debris that raised Yesler Way from the mud, but made it more a barrier reef than a thoroughfare.

Sammis depicts his building with an obvious pride and a stern, naive realism which characterizes pioneer experience and aspiration.

In addition to photography, Sammis evidenc(ed) his business with maps and demonstrations, "scenic exhibitions" to promote the Cascade Road through Snoqualmie Pass, and when business slumped in late 1865, announced through newspapers that he would accept from local farmers "all kinds of country produce in exchange for pictures." Sammis had undoubtedly exhausted the local market for views, portraits and curiosities, and, in order to continue his photographic art, was obliged to move on.

More prosperous times brought better circumstances to the men and women who would contribute to the city's photographic record. Seattle and the middle- to late-1880's had greatly expanded from its 1865 boundaries. Industrial development, land speculation, communication and transportation had improved suddenly and rapidly. To produce an influx of money and goods, and a population that would support the luxury of photographic record. In addition to brick portrait trade, the photographer allied himself to the promoter and developer. There was ample market, or seemed to be, for architectural and scenic views which could be sent to potential investors and developers as proof of Puget Sound's prosperity and opportunities.

Propagandist boosters married photographic and graphic image to often hymnic texts extolling the virtues and advantages of the area. Arthur Churchill Warner made this view of the blocks at the foot of Cherry Street on First Avenue in 1888. It was reproduced as a woodcut illustration — minus street litter and the more ramshackle establishments on the upper right — in a short-lived but enthusiastic publication called The Seattle Illustrated Review. Intoned the author: "This city also claims the finest brick business block north of San Francisco. This block fronts one hundred and eleven feet on Columbia Street, two hundred and twenty feet on Mill, and five hundred and forty-six on Front. Eleven three and four story buildings occupy this ground, erected at the expense of $450,000."

Photographer Warner has admirably captured the gaudy magnificence of this block: its jutting bays, rich, protruding cornices, the jumble of signs, a striped awning, waiting carriages and wagons, and streetcar line. Even the telephone pole sits squarely and unashamedly in the center as ample evidence of modern technology and convenience. Despite the absence of people, the image is alive with commerce and industry as it is vibrant with brash architectural eclecticism. Even without the intervention and falsification of woodcut illustration, Warner succeeded in creating just the propaganda his customer wanted and at the same time a record of what was to vanish all too soon in the Great Fire of 1889.

In a manner quite different from the pioneer Sammis and the propagandist Warner, the early twentieth century photographer C. F. Todd sought quite different goals in making his photographs. A commercial artist with a strong interest in salon pictorial photography, Calvin F. Todd worked for the architectural photographic firm of Earl Depue and Rose Marhan. Todd was engaged by the major architectural firms of the city in the 1920's and 1930's to photograph plans and renderings, models, building progress and finished structures for portfolios and professional publications. For Todd, architects embraced photography not only as a record, but also as evocative architectural rendering, created not by eye and draft but by thoughtful placement of camera lens.

For the firm of John Graham Sr., Todd made this image of the Joshua Green Building. The diffused light of early morning illuminates the facade, while leaving the adjoining and opposite brick buildings to form contrastingly dark diagonals. The rain-slick street hazily reflects the piers, but remains a murky base for the building. Instead of intensifying the crisp terra cotta whiteness of the ornament, Todd chooses rather to emphasize the classical three part structure with judicious soft focus. In the midst of one of the city's busiest intersections, the Joshua Green Building becomes a cool, white and stylish mercantile palazzo, luminous and elegant in comparison to its banal neighbors.

Dennis Andersen is Curator of photographs and architectural drawings at the University of Washington Libraries. All photographs in this article are from the Photography Collection at the University of Washington.
ARCHITECTURAL LICENSING SEMINAR: Jim Dowey will conduct three informal group participation ses­
tions to help applicants prepare for the June Professional Exam. The three ses­
tions will be held April 29, May 7, 12­
at the A.I.A. Chapter Offices, 6-8 PM. Cost is $20; advance registration is
required, 622-4938.

PHOTOGRAPHY WORKSHOP: Final Presen­
tation of recommendations and pro­
posals with reception followings at Moors Theatre, 3rd Avenue, 9-11 PM.

GRANTS INFORMATION WORK­
SHOP: Marshall Moore, Collection Librarian, conducts workshops for in­
dividuals and non-profit groups seek­
grants, Seattle Public Library, 163 South Jackson, 2nd floor, 3:00-7:00 PM.

SEMINAR: "Accounting & Compen­
sation", a seminar by Diane Antak, of James Erickson & Company, Account­
ants, and sponsored by the Architec­tural Secretaries Association. 7:00-9:00 PM, Call Mary Vrulwink for registration information, 654-4723.

LENTURE: Edmund Bacon, Philadelphia Director of Planning, will speak in Portland on 'The City Plannable: Water and Music in an Urban World," at 8:00 PM at the First Presbyterian Church. 1200 SW Alder. Bacon, world-renowned planner, and author of the U of C Press, lecture, the fourth in a series of five is sponsored by the Portland AIA.

PUBLIC MEETING: Landmarks Preservation Board. Agenda, time place to be announced. LECTURE: Walter Olinsey, Pres­
dent of the Baltimore City Council, speaks on the Baltimore Inner Harbor Redevelopment in "Urban Urban Land Use and Transporta­
tion Project. 2/2 pages of facts, figures and some opinion about our down­

PUBLIC MEETING: Landmarks Preservation Board. Agenda, time place to be announced. LECTURE: Walter Olinsey, Pres­
dent of the Baltimore City Council, speaks on the Baltimore Inner Harbor Redevelopment in "Urban Urban Land Use and Transporta­
tion Project. 2/2 pages of facts, figures and some opinion about our down­
ABCD is published ten times a year in Seattle. Subscription rates are $7.50 per year for individuals, $10 per year for organizations, and $10 per year for foreign subscriptions. Individual copies are one dollar. Letters and articles are welcome, though we cannot guarantee publication. The subscription department is located at 2318 Second Avenue, Seattle, Washington.

Address all correspondence to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington, 98121. This text is set in Paladino and printed by Consolidated Press of Seattle.

Editors: Catherine Barnett, Susan Boyle, Katrina Deines, Ann Hinch
Contributors: Fred Albert, Dennis Anderson, Rob Anglin, Greg Bader, Pat Bjorclund, Steve Cecil, Bill Gaylord, Grant Constablis, Larry Kreisman, Greg Minaker, Alan Razak, Dave Rutherford, David Schraer, Kenne Shepherd

Layout: Catherine Barnett, Bill Gaylord, Maryanne Perkowski

ARCADE thanks its financial supporters for their generosity: The Naramore Foundation, and The Burghardt Architects.

---

**EVENT OF THE MONTH: VANCOUVER ART GALLERY**

An exhibit of architectural photographs ranging from the mid-nineteenth century to the present will be on view at the Vancouver Art Gallery through May 31. Some 210 photographs have been assembled under the title, "Points of View: Photographs of Architecture" by the Vancouver Art Gallery of Canada. Representative works by world-renowned photographers bring light to a wide variety of buildings from Britain, France, Germany, the United States, and Canada that have been found in holdings of the National Gallery and other institutions throughout the world.

The photography of architecture is as old as photography itself. Indeed, the first structure ever known to have "drowned its own image" was Lacock Abbey, the Wilshire home of William Fox Talbot. Talbot's unique positive/negative process of fixing images on paper, announced in 1839, is still practiced today.

The Bumgardner Architects, who directed this exhibition, have noted for his studies on the diffraction of light, was quick to grasp the social as well as the aesthetic implications of his friend's discovery. The palaces of sovereigns, the edifices of social life, the temples of religion, the watchtowers of war, the obelisks of fame, and the mausoleums of domestic grief, he said would provide a rich vein of pictorial material ideally suited to the demands of Talbot's new process.

While Brewster's words implied a practical approach to the choice of inanimate subject matter predicated on cumbersome methods and the arduous time required to record it, his vision excites a metaphoric interpretation equally valid for today's technically proficient photographer.

EXHIBIT: "Portland Victorians at Home, 1870-1900," continues at the Architectural Preservation Gallery, 269 S. Main St., through May 18.

May 9

**DEDICATION: Seattle Parks and Recreation dedication of the Arboretum Tea House, 2:00 P.M.**

May 16

**LECTURE: Blueprint for Architecture is sponsoring a presentation by California architect Coy Howard late in May. The specific date and place will be provided in a Blueprint mailing.**

May 22

**NORTHWEST OWNER BUILDER CENTER OPENS**

The Northwest Owner Builder Center is a new private, profit organization dedicated to providing instruction for everyone from neophytes to the knowledgeable in: Housebuilding, Remodeling, Design, Passive Solar Design, and other areas related to residential construction.

Tom Phillips, who has been Manager of King County's Housing and Community Development Division for the past four years, has been invited to join the Owner Builder Center in the San Francisco Bay area to create this "school" in Seattle. Classes will be offered three times a year beginning in January, and neighborhood histories. Workshops May 9 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 598-245.

May 23

**EVENT OF THE WEEK, May 10-16**

**CONSERVATION: Keeping America's Neighborhoods Together is the theme of the Ninth Annual Preservation Week. The Washington Trust for Historic Preservation will sponsor workshops throughout the state which will revolve around the exploration of local building and neighborhood histories. Workshops May 16 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 598-245.

---

**EVENT OF THE WEEK, May 10-16**

**Conservation: Keeping America's Neighborhoods Together is the theme of the Ninth Annual Preservation Week. The Washington Trust for Historic Preservation will sponsor workshops throughout the state which will revolve around the exploration of local building and neighborhood histories. Workshops May 16 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 598-245.

---

Tom Phillips, who has been Manager of King County's Housing and Community Development Division for the past four years, has been invited to join the Owner Builder Center in the San Francisco Bay area to create this "school" in Seattle. Classes will be offered three times a year beginning in January, and neighborhood histories. Workshops May 9 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 598-245.

---

**ARCADe SUBSCRIPTION FORM**

Please enter my subscription for one year (ten issues).

Individual Subscription: $7.50
Office/Organization Subscription: $10.00

Arcade is produced and financed through the efforts of private individuals. Your contribution, of time or money, is appreciated.

Name
Address

Send check or money order to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington, 98121.

---

**EXHIBIT: "Eureka," 12 inventions by small business people ranging from the ice cream cone to the open-and-close automatic doorknob.**

EXHIBIT: "Portland Victorians at Home, 1870-1900," continues at the Architectural Preservation Gallery, 269 S. Main St., through May 18.

May 9

**DEDICATION: Seattle Parks and Recreation dedication of the Arboretum Tea House, 2:00 P.M.**

May 16

**LECTURE: Blueprint for Architecture is sponsoring a presentation by California architect Coy Howard late in May. The specific date and place will be provided in a Blueprint mailing.**

May 22

**NORTHWEST OWNER BUILDER CENTER OPENS**

The Northwest Owner Builder Center is a new private, profit organization dedicated to providing instruction for everyone from neophytes to the knowledgeable in: Housebuilding, Remodeling, Design, Passive Solar Design, and other areas related to residential construction.

Tom Phillips, who has been Manager of King County's Housing and Community Development Division for the past four years, has been invited to join the Owner Builder Center in the San Francisco Bay area to create this "school" in Seattle. Classes will be offered three times a year beginning in January, and neighborhood histories. Workshops May 9 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 598-245.

May 23

**EVENT OF THE WEEK, May 10-16**

**CONSERVATION: Keeping America's Neighborhoods Together is the theme of the Ninth Annual Preservation Week. The Washington Trust for Historic Preservation will sponsor workshops throughout the state which will revolve around the exploration of local building and neighborhood histories. Workshops May 9 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 598-245.

---

**ARCADe SUBSCRIPTION FORM**

Please enter my subscription for one year (ten issues).

Individual Subscription: $7.50
Office/Organization Subscription: $10.00

Arcade is produced and financed through the efforts of private individuals. Your contribution, of time or money, is appreciated.

Name
Address

Send check or money order to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington, 98121.
FANTASY CONFERENCE

We recently heard of a conference in San Francisco titled, "Making Dreams Come True: Design in Aid of Fantasy," sponsored by the San Francisco Center for Architecture and Urban Studies. This sounded interesting, so we solicited notes from two friends who attended. They wrote:

We arrived at this conference not knowing what to expect. It was populated by: some Big Names, a collection of Bay area notables, designers from round about, theory professors from obscure programs (some very interesting), and numerous last-year students from the Midwest coming out the local job market. The conference was a sort of a crowd of college lectures and presentations many of which were worth remembering, and some of which were worthy of expounding on personal slide collections.

Reynier Banham, in making a distinction between fancy and fantasy in architecture, spoke of fancy as "good carpentry" and fantasy as the "fusio of that which is fancy into the real." He noted that the original solidity and sanctity of the building is replaced by the appearance of solidity. 2-Brick is a hollow symbol of the real brick which is a symbol of permanence. We would perhaps argue better off to return to a "Lithic (stone) Mythology" of permanence embodied in the original structural forces of folklaw symbols of permanence. Neo-neolithic anyone?

Ann Schubert told us that most humor derives from fantasies. She pointed out the "Thief in the Night" as an example of humor by fantasy, and showing us examples of both by her slides: many examples of toy towns from the original solidity and sanctity of the building turning out to be elderly, talkative and captivating. He noted that the original solidity and sanctity of the building is replaced by the appearance of solidity. 2-Brick is a hollow symbol of the real brick which is a symbol of permanence. We would perhaps argue better off to return to a "Lithic (stone) Mythology" of permanence embodied in the original structural forces of folklaw symbols of permanence. Neo-neolithic anyone?

The Downtown Transportation and Land Use Plan

What's Happened So Far...

The first Public Participation phase of the Downtown Plan is done, and participation has mixed reactions to it. The Office of Policy and Evaluation published a 200-page "Background Report," filled with data about downtown Seattle past and present. There were eight workshops in April, where we citizens divided into small groups (10 or so) and voiced our concerns and ideas on index cards for the record, and then tried to summarize our group's findings. We also filled out questionnaires about downtown, which was given by phone to a random citizenry who might not but the attend a workshop. On April 21, Mayor Charles Royer hosted a Public Forum at which all the workshops showed briefly about their groups' concerns and participated in the exercises which later included substantial public comment from the 200+ citizens attending.

Some obvious concerns and some thorny problems emerged. Generally agreed-upon issues were transportation (buses vs. parking), housing, environment, concern for pollution, noise, wind, scale, pedestrian amenities and energy. The problematic issues are trickier: the desirability of downtown growth, especially as it affects downtown neighborhoods, the outlying neighborhoods, and the regional issues of who's to pay for public amenities and for housing and services for the young, elderly and handicapped. The basic question of what CAN the City really do? How will the City effect the goals it identifies, and how will it determine which interests to serve when conflicting interests are at play? The Downtown Plan is now too late to save downtown from its current condition, and brings highrise office tower extravaganzas which many citizens dislike?

Incentives vs. Controls

Will Seattle's New Zoning Code Be Passe Before It Gets a Chance to Strut It Stuff?

The most important question to emerge out of the citizen-led workshops conducted by Seattle's Office of Policy Evaluation (OPE) in April was the one that is least likely to get answered by the Downtown Land Use and Transportation Plan: Should there be interim controls on runaway growth downtown during the period before the plan is translated to a new zoning code?

An answer is unlikely because it is a question that is not being asked at all in City Hall. It was asked, however, by many persons attending the workshops, and the simplest and most straightforward way to answer this question is to say that the Downtown Plan is done, and par...