Dear Readers:

With this issue, ARCADE completes its second year. We have grown in the past year from an 8-page to a 12-page journal, and our subscription and newsletter sales have increased to twice those of last year. We have sought and found contacts in other Northwest cities to become a more inclusive regional journal. We wish to thank all of you for supporting ARCADE. We are especially grateful for the sustaining help from the following: The Allied Arts Foundation, The Naramore Architects, The Naramore Foundation, and TRA.

Gratefully,
The Editors

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Typesetting: Western Typographers, Inc.

Printing: Consolidated Press.

ARCADE is published six times a year in Seattle, Washington. Subscription rates are $10.00 per year for individuals, $20.00 per year for foreign subscriptions. Individual copies are $2.00. Letters and articles are welcomed, but we cannot guarantee publication. The opinions expressed in this paper are those of the authors. Address all correspondence to ARCADE, 2318 Second Avenue, Box 304, Seattle, Washington 98121. * ARCADE 1983.

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Galen Minah

Galen Minah is Associate Professor of Architecture at the University of Washington.

Bob Small believes that the proliferation of new courses with limited expertise to teach them.

The four-year undergraduate degree was called the Bachelor of Environmental Design, a name chosen to emphasize its broad base, but this was later changed to a B.A. in Architecture, a name which has caused considerable confusion on the part of some students and professionals who assume this degree to prepare them for a professional career in architecture. In fact, the degree was designed to be preparatory for further study: a two-year professional Master’s Degree or graduate degree.

In 1974 the Department gave a strong boost to a three-year Architecture degree program for students who had a degree in non-architectural fields of study. These students presently comprise one-half of the graduate student body in Architecture. This program is the most popular by dem- number of applications average one acceptance out of six applicants. This growth, along with a trend in several schools around the country toward three-year graduate programs, has created an area of the profession which did not exist in the late 1940s. If the budget cuts cause the B.A. in Architecture to be dropped, the college’s graduate degree is clear, that there will be a significantly reduced graduate level. Many courses presently teaching skill development at an undergraduate level may be dropped from the graduate program. A likely direction will be to offer more with the scope of graduate courses and the involvement of more practitioners in design studios.

There is a definite advantage in professional practice for those students having a breadth of experience in liberal arts and sciences. This has been evident in the professional success of the graduates of the three-year program. If the new College B.A. degree could provide this kind of education, and the three-year program is organized to provide a more academically stan- dardized, and integrated professional education, the current confusion regarding under- graduate preparation would be alleviated. Students should be encouraged to utilize other resources on campus to pursue a combined Master’s Degrees with other de- partments and colleges, if they desire special- ized training in fields. This recommendation would contribute to the skills which are needed in the profession of architecture.

The Department of Architecture has a two-fold responsibility: to produce a high- quality product and to prepare them for a profession. In order to be able to prepare the public’s attitude toward the profession of architecture has changed. The value of the architect has been increased in the public mind, and our profession is now more closely identified with the shaping people’s attitudes and decisions about the environment to a role of significant special interests with less regard for the ultimate consequences of the work. This description is evident from architects’ salaries and fees in comparison with other professions.

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Clearly what every man needed was a purse, not as every woman needed interior jacket pockets. Both were forbidden fashion. The solution to make purse envy come initially not from designers (who were the last to perceive that there is a problem) but from photographers, who discovered that purse case would hold, to film and extra lenses, such items as dental Floss and what airlines call "smoking materials." Soon camera bags began loading their cases with personal property not manifestly used, or even dreamed of. Kukok. Many men took up photography solely in order to have a place to carry small purchases without having to wear dress. Finally someone discovered that he could buy a camera case with an instrument to carry in it. As long as nobody looked inside. . .

The author, former editor of Industrial Design magazine and a widely-published critic and lecturer in industrial design, assembled this book under a National Endowment for the Arts grant. It is compiled from his own books, lectures, and articles. The casual, chatty style, more at home in a shorter work or lecture, sometimes becomes tedious in a book-length narrative, and on occasion makes some of his otherwise valuable and fresh observations sound pompous or self-mocking.

Designers are hardly the chosen people, but they are qualified at least by default: Everyone else is even worse equipped. . . the designer in respect to the world is a paradigm of the human being in respect to civilization.

Gimme a break, Ralph! The compilation of the book from existing sources may also account for its structural patchwork, though most any chapter could easily stand to be read on its own. Some of his best writing is found in his analysis of the designer/client relationship—through choosing a designer, through developing and maintaining a successful collaboration and on to the designer's responsibility to the ultimate users of products. Speaking to designers and clients alike, he raises more questions than he answers. Clearly he is writing here from a depth of study and with an evident passion. A hint of Caplan's vision and confidence in a better-working, more responsible world comes through, and his excitement is easily contagious.

Iatrogenic disease—the various ailments and illnesses brought on by the practice of medicine itself, the careless nurse, the ignorant doctor. . . the side effects of drugs. . . iatrogenic design disorders (are) products that have been made worse by the designer's touch. Why are iatrogenic design disorders so widespread? Because some designers, like some doctors, are inept, stupid or greedy, because all designers, like all doctors, make mistakes; because many consumers, like many patients, demand relief they can't get from ailments they don't have.

An exciting idea. It kept me busy for days. Had I ever designed something that made matters worse? Oh God! How many times have I been called on to design something to make up for a deficiency in someone else's earlier design? For a straw poll, I took a look at my job list for the week of January 10th. How many of these projects were unique problems and how many mere general solutions to problems that were already supposedly solved? The score was 26% new work, 34% iatrogenic to a degree. Phenomenal.

I considered taking a field trip to Ernst Hardware to survey products sold to make up for deficiencies in other products. Hair traps to supplement sink drains, non-skid bath-mat mats, and steering wheel covers all came to mind. The whole auto "accessories" department was fair game. I began to wonder about products designed and marketed that solved nonexistent needs. Crocheted toilet paper roll covers, dog clothes, jello... you name it.

His closing chapter, a quick and lively reflection on as broad a field as Caplan reaches, is uncommon. . .

"Life is short and art is long, but the lag is not what it used to be."

"What do you think of Eames?"
"I don't even know what they are."

"The casual, chatty style, more at home in a shorter work or lecture, sometimes becomes tedious in a book-length narrative, and on occasion makes some of his otherwise valuable and fresh observations sound pompous or self-mocking."

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"His closing chapter, a quick and lively portrait of Charles and Ray Eames, identifies their practice as a model of the design process at work."

"Best quote by the author: "Life is short and art is long, but the lag is not what it used to be."

"Best quote by other than the author: "What do you think of Eames?"
"I don't even know what they are."

"Overall content: B+ Style and continuity: C Graphic Design: C--"
Outside of Seattle, Ellsworth Storey is not well-known. His rustic bungalows and sensitive approach to architecture, however, have made an undeniable contribution to the architectural wealth of the Northwest. In fact, many of his houses and public buildings are among the finest examples of the Northwest Regional Style, and in spite of his relative obscurity, Storey’s work continues to be an inspiration to architects and laypeople alike.

Storey was born in Chicago in 1879 and was educated at the University of Illinois. During his teenage years, he and his family took a trip to Seattle which so delighted him that he decided to spend his life in the Northwest.

At the close of the nineteenth century, Frank Lloyd Wright was practicing in his Oak Park Studio not far from the University of Illinois. Wright’s humanistic concept of architecture and his sensitivity to scale and the natural environment made an indelible impression on Storey, who was a student at the time. This sensitivity to humanity and nature is evident in Storey’s Northwest work.

During his sophomore year in college, Storey traveled in Europe. He was not as interested in the grand museums, cathedrals, and monuments as he was in the playfully decorative chalets of the Alps. Storey did many drawings of Swiss chalets.

They warm, informal ambiance was easily transferable to the domestic architecture of the Northwest.

In 1903, Storey settled with his wife and parents in Seattle where he lived and worked for half a century. The majority of his nearly sixty major commissions were residential, although he also designed churches, a country club, several park structures, and a variety of military buildings.

Storey’s first commission and one of his best-known works was actually two houses built side by side, one for his parents, and one for his wife and himself, at 260 and 270 Dorffel Drive in Seattle. These houses illustrate many of the influences which affected Storey in his early years. They are modest structures, but the facades are striking in their powerful linear forms and exuberant wood detailing reminiscent of Wright’s school. The window groupings and rooflines are distinctly geometric, yet are softened by the chalet influence.

Storey’s understanding of the relationship between man-made structure and the natural environment is expressed by using stone, wood, and the earth itself to connect the two. His use of stone foundations in the Dorffel Drive houses reflects this.

Storey was one of the first in the Northwest to adopt the “bungalow style” of the Craftsman movement. The bungalow originated in California in the early twentieth century, but the term “bungalow” came to be applied to almost any type of single-story house with a low-sloping roof which extended to form a porch or veranda. The bungalow was valued for its suitability in a mild climate and for its responsiveness to nature. Divisions between inside and outside are minimized, rooms open freely into one another, generous eaves protect against sun and rain, and natural materials and colors blend into the landscape. This house type was eminently suited to a new, informal, Western city-dweller. Its characteristics were adopted and developed in Storey’s Northwest Regional Style.

In 1911, Storey built two groups of cottages in Madrona at 1706-10 Lake Washington Boulevard and 1800-16 36th Avenue South. These bungalow-like houses were built as low-cost rental units, simply and economically constructed. They still stand as a fine example of thoughtful site planning, skillful use of local building materials, and sensitive attention to scale and detail. To Storey, well-designed homes were not merely a luxury reserved for the wealthy. Though the cottages are small and modest, they possess many of the sought-after qualities of the traditional single-family residence. Gabled roofs shelt-
ter comfortable front porches. Lush bushes and trees huddle protectively around each home: altogether, as well as at‐
tive landscaping. The cottages are still owned by the Storey family; Priscilla Storey Chapman, manages them as low-cost rental housing in the same tradition that her father began over sixty years ago.

It would be difficult and unjust to cate-
gorize Ellsworth Storey's architectural style.
His design was part textbook bungalow, part Oak Park Wright, part没有办法阅读，部分

...ological and formal.

The Hoo Hoo House, Plan, Central, symmetrical and formal.

The Hoo Hoo House, Interior, showing central fireplace and custom-designed furniture and light fixtures.

Northwest's most powerful identity, pri-
meval nature. Perhaps better that any urban building could ever do. These build-
ings express Storey's reverence for nature and his sensitivity in relating architecture with the natural environment.

Storey continued his work in the North-
est until about 1945, when he reached retirement age. He moved to New York to be with his daughter Eunice until his death in 1946. Eunice brought his ashes back to Seattle, and after a memorial service at Epiphany Church (which he designed), she tossed them into the wind, and they settled in Puget Sound.

Though Storey died in relatively obscurity on a national level, his influence has been keenly felt in the Northwest. His inherent modesty forced him to avoid publicity, thereby preventing him from gaining a national reputation. He never sought big, flashy projects, but chose to work on low-
budget commissions for his friends, family, and the government. His contribution to the Northwest lies in the subtle originality of his style, which he adapted intuitively to the region. His understanding of history allowed him to use many traditional ele-
ments, expanding upon them in unique interpretation. Storey's genius was ex-
pressed in the gentle humanity which was the foundation of his work, and which developed into a deep love and under-
standing of the Northwest region.

A tour of Storey's many works in Seattle demonstrates the exceptional versatility of his style. His experiments with Mediterranean, Colonial, bungalow, and Swiss chalet styles can still be seen throughout Seattle's neighborhoods. The following is a list of some works not discussed above: Edward Tindolf residence, 1618 40th Avenue, 1915; James Dyer residence, 2704 34th Avenue South, 1922; Fred Beachwood res-
idence, 2338 34th Avenue South, 1907; Elmer Todd residence, 123 Madrona Place, 1906; George Barclay residence, 138 Ma-
 drona Place, 1908; Epiphany Church, Madrona Place and East Denny Way, 1911; J.J. Jenelle residence, 3852 East Olive Way, 1914; Robert Evans residence, 2306 34th Avenue South, 1913; Oliver Cuts resi-
dence, 3815 East Pike Street. Most of these buildings can be seen from the street. Of course we ask that you respect the pri-
vacy of the residents of Storey houses.

Photographs of the Hoo Hoo House courtesy the Photography Collection, University of Washington Libraries. All other photographs by Mark Ashley, unless otherwise noted.

Roni Richmond has a Master's Degree in Architectural History from the University of Washington. She is currently employed by TBA.
NEW WORKS ON FABRIC BY RICHARD Proctor is featured through February 19 at the Cerulean Blue Gallery, 119 Blanchard.

PUBLIC DESIGN CONFERENCE: The Convention Center (Washington State Convention & Trade Center). Presentation of seven concepts for three sites under consideration. Slides, models, discussion. Begins public input process. Citizens are invited to study below the Convention Center Board and air opinions regarding site selection and site development concepts. 1:30 p.m. - 5:30 p.m., Plymouth Congregational Church.

WOODCRAFT, FURNITURE, AND SCULPTURE by NW designers/craftsmen is exhibited through February 20 at the NW Gallery of Fine Woodworking, 222 First Avenue South. Call 263-0342.

THE OREGON SCHOOL OF DESIGN WILL LET'S Student exhibit will speak at 734 NW 14th, Portland, 8:00 p.m. Call 235-297-5544. Poensgen will conduct a two-day workshop, "Architectural Stained Glass," February 5 and 6.


ALVAR AALTO EXHIBIT: "MYSTERY OF FORM," an exhibit at the University of Washington's Phillip's Hall through February 3. The exhibit was designed by Finnish architect Pekka Helin.

JAPANESE FOLK ART, FABRIC, CALLIGRAPHY, and furniture grace the Portland Art Museum through February.

ARCHITECTURAL ANTHROPOLOGY: A Showcases the art collection of the Portland Art Museum. Call 623-0340 for a schedule of events.

POTTERY, BRONZE, AND SCULPTURE by NW designers/craftsmen is exhibited at Glover/Hayes through February. Bill Johnson, Chris Reed, and John Scott are featured in an exhibit "Fragments, Content, Scale," February 18 through March 20 at the Seattle Art Museum. Symposium on February 12 will address the issues. Participants will be asked to propose projects integrated with design solutions. Entry forms and programs will be available at Peter Miller Books on February 12. Deadline is March 21.

ARCHITECTURAL NMYMATICA: As shown on this calendar page are examples of ancient Greek and Roman coinage illustrating ancient architecture. The illustrations are from the book, ANCIENT ARCHITECTURE, by T. C. Donaldson. Also shown are three coins recently uncovered by ARCADE archaeologists with depictions of ancient Seattle.


ARTSTORM: FREE CONCERTS, GALLERY tours, and art exhibits are sponsored by the Downtown Seattle Development Association. Call 623-0340 for a schedule of events.


ARCHITECTURE-NATURAL HISTORY: A program by Ted Nelson, University of Washington, library collection of contemporary art, this is a rare opportunity to view current art by artists prominent in the architectural world. Run through March 27.

ARCHITECTURE announce the third in a series of symposiums. AIA, ASHRAE •sponsoring. 30000. Call 447-4710 for information.

ALAN LECTURE: KENNETH FRAMPTON, 6-10 p.m., Reuben Square Media Center, Vancouver, free.

ETHNIC FILM AND VIDEO FROM THE Pacific Northwest, Focus Point Media Center 912 E. Pine, Portland, 8:00 p.m. Call 264-6542 for information.

EXHIBIT: WORKS BY FIVE ARTISTS, SIAH Armajani, Scott Burton, Doug Hollis, Martin Puryear, and George Trakas, who collaborated and the site of the National Oceanic and Atmospheric Administration's new facility at Northwest! The detail, nature, and primitiveness of the view will captivate the viewer.

ARCHITECTURAL NMYMATICA: Showcases the art collection of the Portland Art Museum. Call 623-0340 for a schedule of events.

ALVAR AALTO EXHIBIT: "MYSTERY OF FORM," an exhibit at the University of Washington's Phillip's Hall through February 3. The exhibit was designed by Finnish architect Pekka Helin.


STAINED GLASS AS A MEDIUM TO THE BLACK ARTIST is featured through February 19 at the Cerulean Blue Gallery, 119 Blanchard.

Chuck Greening is a Seattle artist credited with the sundial at Gasworks Park. He is a sculptor of stone, metal, and found pieces composed into walls, vestigial machines, and picnic sheds. He is a child, he was drawn to rocks, wood, and found material — both natural and man-made. He also became interested in expressed movement, human participation, and an organic design process.

Landscape architect Rich Haag, responsible for the conception and design of the park, must have shared these interests, so few were the examples of Greening's work that led to his being hired. Haag felt that the park was a rare opportunity for fostering varied activities; that there was no single design solution, only an organic process for developing human participation. Surprize was a key element in his design method and in its desired result. This was 1974. Gasworks was only a planned site for the Seattle Arts Commission selected Greening through an open competition. The program was at first just a gate and a stair, proposed an iron entry gate for which the landscape architect Thomas Berger proposed an iron entry gate for which the Seattle Arts Commission selected Greening through an open competition. The program was at first just this gate and a stair, and an organic design process.

People Take Part

Chuck Greening

Greening began his first major commission, the sundial atop the mound at Gasworks Park, after frustrating undergraduate studies at the University of Washington's Art Department and a stint in the San Juan Islands. Raised in Tacoma, well-traveled as a child, he was drawn to rocks, wood, and found material — both natural and man-made. He also became interested in expressed movement, human participation, and an organic design process.

Surprize was a key element in his design method and in its desired result. This was 1974. Gasworks was only a planned site for the Seattle Arts Commission selected Greening through an open competition. The program was at first just a gate and a stair, and an organic design process.
The Sculpture of Chuck Greening

by Susan Boyle

...
What is E.T. But a Wrinkled Periscope?

South of the Yesler Way knockle the Seattle waterfront abruptly changes character from a bustling, chaotic area of retail and recreational meccas to a workyard whose plain demeanor belies its importance. Marking the boundary between these two worlds is a new physical element that serves as an excellent transition piece.

The "Pier 48 Viewpoint" is the result of a plan undertaken by the Port of Seattle to establish an interpretive center; that is, some public source of information about the working waterfront. Do not let the words "interpretive center" fool you. There is no center, no brick and timber octagon, no simulated-experience theater, no movie. There is, however, an opportunity for a pierside walk that will prove remarkably interesting.

The shipping industry is vital to the Puget Sound region with Seattle ranking as the world's eighth-busiest container port. The Port of Seattle owns all of the land leased by the various shipping lines here and wanted to create a viewpoint to publicize its role in the industry.

In the beginning, the Port was thinking of a building and of an elevated view of the container activity at Terminal 46. Hobbs/Fukui/Davison, the architects awarded the job, presented a range of ideas to the Port, and at one end of the range from crazy to sane was a grouping of 40 feet tall, and their purpose was to allow visitors a heightened view of shipping activity from a ground level viewpoint. Visual and written material would be presented on graphic panels stretching along the length of Pier 48. Perhaps no one took the idea seriously at first, but gradually it became apparent that these sculptural objects did a great job. They were not a building, but they provided the powerful visual image needed to help publicize the display.

Done and done. The project was completed in the fall of 1982 and is now open seven days a week during daylight hours. Rich Wilson of Hobbs/Fukui/Davison was contracted as exhibit designer and writer. Together the team of client, architect, exhibit designer, and writer created an outdoor museum that is an artful dodger of the standard fare.

Graphic panels posted on chain link lead one along the pier and out to its end, where more boards are grouped inside an open framework that is built to the dimensions of a shipping container. Well-written and beautifully illustrated, these graphic panels present a history of shipping technology in the Puget Sound area, a history of the Port, a history of containers and cranes, statistics about imports and exports, employment and economics, future projection figures, types of ships, flags of owners, and even a panorama of the Olympic peninsula! Many of the panels were drawn by Yotaka Sasaki, a freelance technical illustrator, who has made good use of axonometric views and elements of scale. Their clarity and whimsicality lend shipping facts and figures a glamour that only an economist could herefore have seen.

The periscopes are grouped at the end of the pier like a trio of curious spectators. They measure six feet in diameter, range in height from 25 to 30 feet, and focus on the activity at Terminal 46, the home of American President Lines. To combat condensation from moisture that might penetrate their interiors, pure nitrogen is pumped into them at a slightly higher pressure than atmospheric. A pressure sensor monitors the effects of outside temperatures to regulate the flow. The mirror assemblies are four inches thick to provide the absolutely flat mirror surface required.

I am a promoter of this exhibit: it informs the public of an important facet of the regional economy, and it does so on many levels — children and specialists alike will probably enjoy it. It provides an example of collaboration and experimentation among various separate disciplines who together have arrived at a result perhaps far superior to any they could have achieved on their own. And not least of all, it's free of charge and almost always open!

Catherine Barrett
Miniatures, whether of a whole city or a single object, have a way of captivating people and evoking a range of emotions from inquisitive childlike wonder to haunting uneasiness. Scale models are used by architects and designers to communicate and test their ideas for themselves and their clients. Heather Ramsay is a Seattle artist who works in the medium of model-building to communicate her ideas and those of others. She has a way of skillfully manipulating scale and reality, providing multiple meanings and interpretations in dramatic ways. Her background is theatre, and it is reflected in the work she does. Originally from Grand Rapids, Michigan, she co-founded The Experimental Theatre Workshop. Since moving to Seattle in 1974, she has worked with the Seattle Rep, Empty Space, the Bathhouse, and Palace Theatres, building special effects and props. She developed a love for the model form as a vehicle of expression. The result has been an unusual and diverse body of commissioned and personal artwork.

Ben Marks, owner of the Rubin/Mardin Gallery in Belltown, commissioned Ramsay to fill a large glass display case. The outcome was the New Era Cafe (1980, scale 1:12). The cafe', building, like all of Ramsay's work, is impeccably crafted in detail and accuracy: when you look at New Era Cafe, you are immediately captivated by this. However, as you continue to look, what become more important are the clues in a visual narrative: the cafe' is closed, the building has been sold, and the tenants upstairs, perhaps the owners of the cafe', are packing their belongings, ready to move. The building and neighborhood are in transition. The New Era Cafe is a reflection of similar realities in the artist's real neighborhood, Belltown in the Denny Regrade.

Two other pieces executed in this "historical realism" mode are Single Room (1979, scale 1:12), a documentation of the diminishing SRO (single room occupancy) housing type (ARCADE, Vol. 1, No. 2) and the Stewart House Bird House (1979, with Buster Simpson), a bird-sized miniature of the original working hotel before its recent renovation. (The Bird House has been relocated in the new courtyard west of the original Stewart House.)

Even more provocative are Ramsay's recently exhibited Surrealist constructions. Within a single piece are a number of recognizable and meaningful objects, often with individually contrasting scales. The parts, and the way they are juxtaposed, offer significant emotional, philosophical, and political interpretations. There is a composed tension, a drama that usually portrays two or more points of view. Ramsay wants viewers to make their own assessments and conclusions. She comments, "Successful political art doesn't necessarily deal with one specific issue. Issue-specific art denies complexities. As individuals, we are all part of the puzzle. That's my issue."

... continued on page 12.
Much of Heather’s work has been commissioned by architects, artists, and admirers. Artist Michael Fajans commissioned her to build a model of the Edwards on Fifth Building (5th Avenue and Denny Way) as the subject for a mural to be mounted on the same building. The mural will be a realistic painting from a photograph of Ramsay, dressed in red, constructing the model. The mural, painted on sixty four-foot by eight-foot sheets of plywood, will be mounted on the north facade adjacent to the east facade from which the model is taken. The shifts in scale between the real facade and the mural of the model and artist will be most apparent and exciting from a passing monorail heading downtown. Fajans’s mural, formally known as the Tillicum Place Mural Project, has had difficulty reaching the $20,000 needed for funding (It received a $10,000 matching grant from the Seattle Arts Commission). But John Teutsch, one of two owners of the Edwards on Fifth Building, has confirmed that the remaining funds have been raised and work will begin soon.

Recently, in what promises to be a vibrant collaboration, Ramsay was hired with three other artists as consultants to Olson/ Walker Architects for the soon-to-be-built South Arcade Project (formerly called “MCI,” south of the Pike Place Market). Jim Olson explains the concept: to take certain typically mundane parts of a building (in Heather’s case the mailboxes and elevator cabs) and to develop them in the realm of art. Ramsay’s proposals for the mailboxes include transforming the stock mailbox doors into a series of individual envelopes by etching the standard finish and adding a layer of contrasting metal. The cluster of mailbox envelopes is framed in a dashed diagonal “Via Air Mail” motif. On a shelf in front of the mailboxes, a few overlapping postmarked envelopes reveal one intriguing letter, only partially exposed. Of course, the entire letter can’t be read because it is laminated into the shelf surface. Another idea proposes a special slot connected to the building’s dumpster for junk mail. The elevator cabs, in collaboration with Ries Niemi, will have a similar drama. A metaphor of the elevator as a hot air balloon is suggested by a possible “window” in the cab framing a changing image on the shaft beyond. The cab walls would be smoky glass with a basket weave “gondola” at the base. Other artists contributing to South Arcade are Ann Gardner (a fountain), Sheila Klein (building medallions), and Ries Niemi (bathroom accessories and possible marquee).

Albright/Ramsay Scale Models is Heather’s latest endeavor. A partnership has been formed with Jennifer Albright, formerly with the Boeing scale model shop, to apply their combined expertise in model building for applications as diverse as television and film, architecture, interiors, display, and advertising. The new business venture is a natural progression toward continued artistic exploration. Heather views it as a practical way of augmenting her personal artwork, the most important thing to her right now.

Bill Gaylord