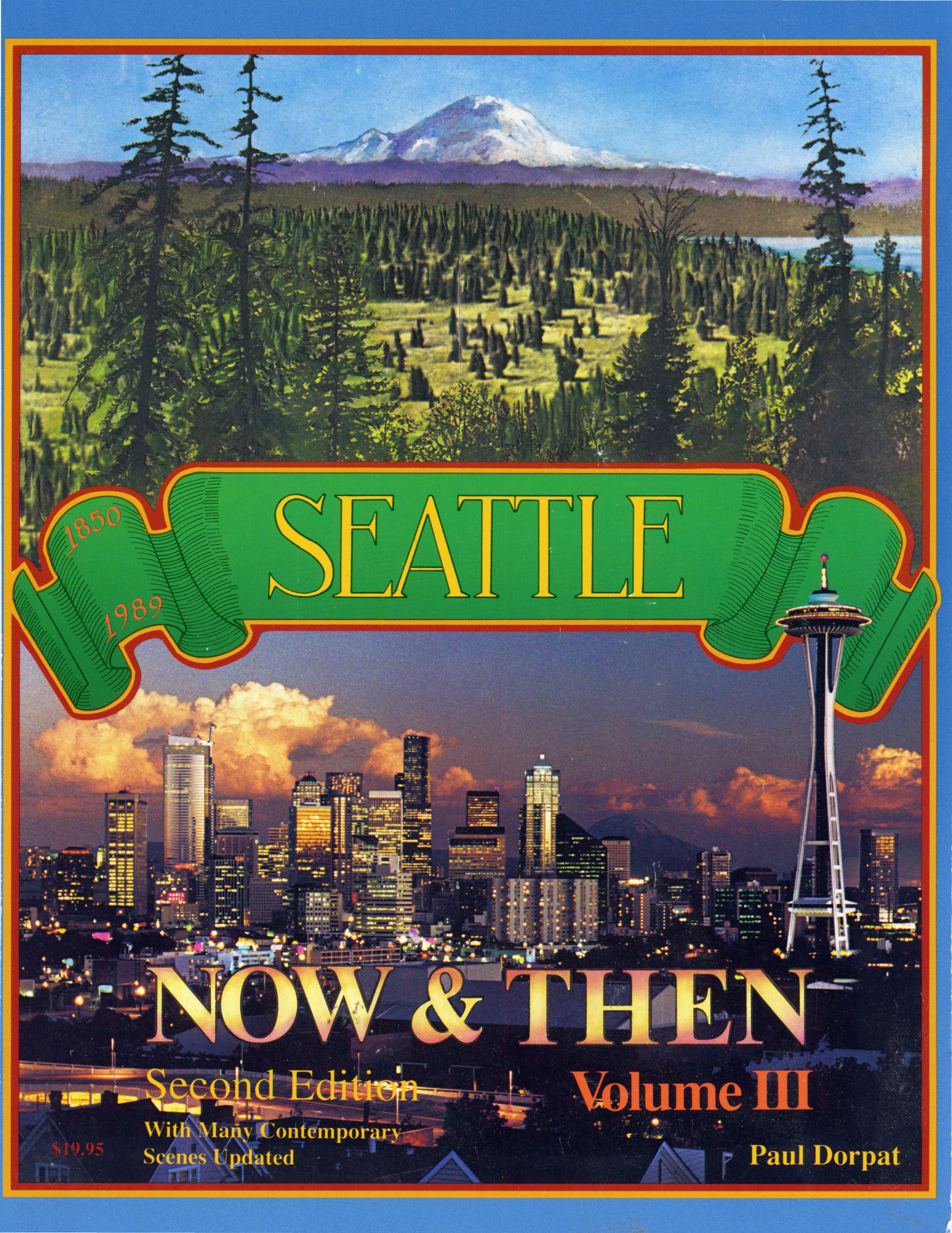
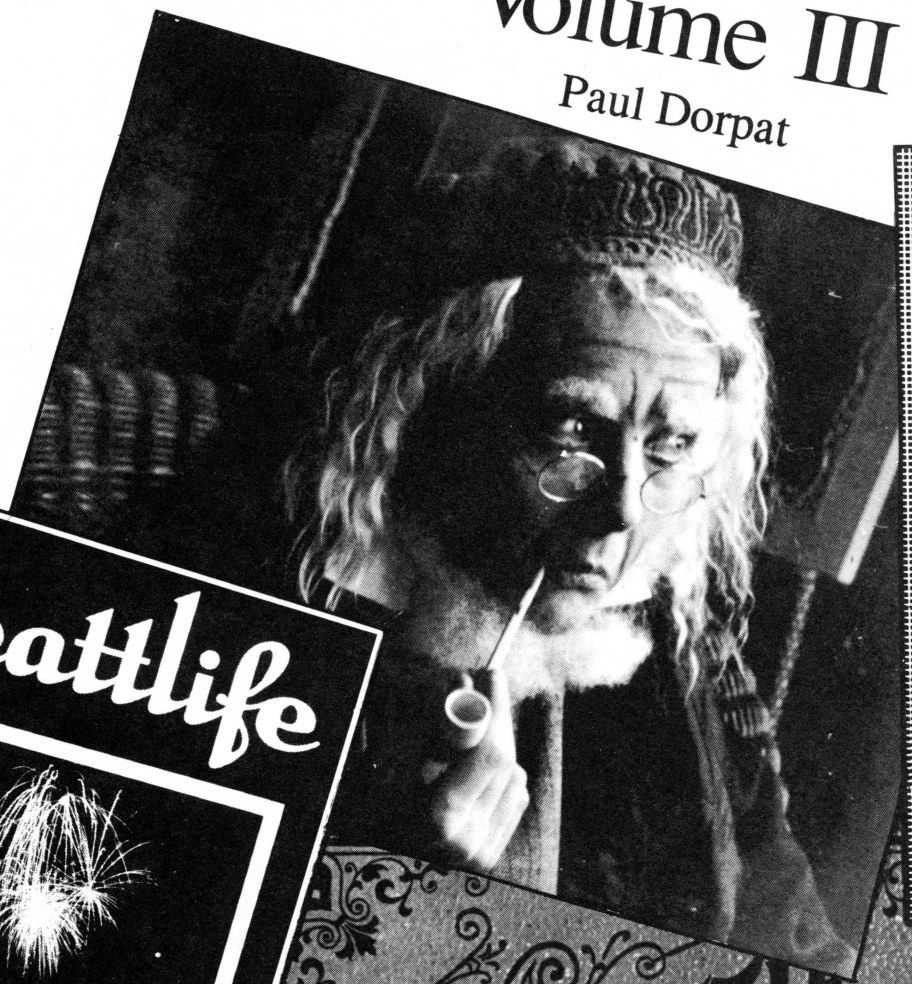

1850
1989
SEATTLE
NOW & THEN
Second Edition
Volume III
With Many Contemporary Scenes Updated
$19.95
Paul Dorpat

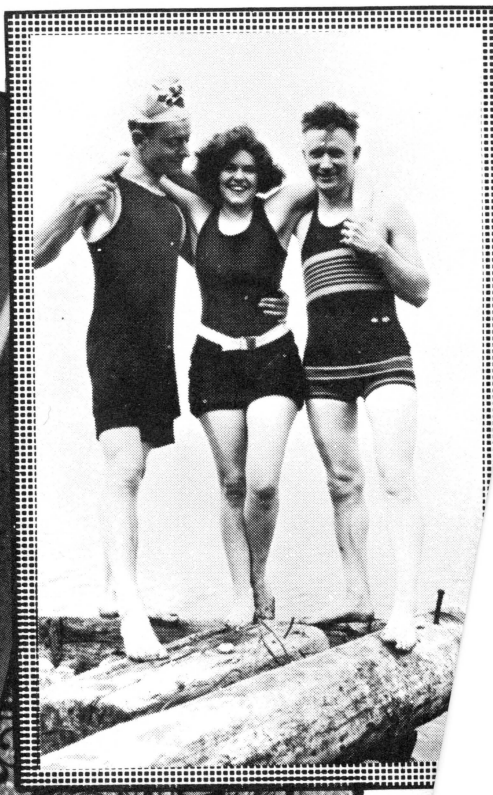
SEATTLE

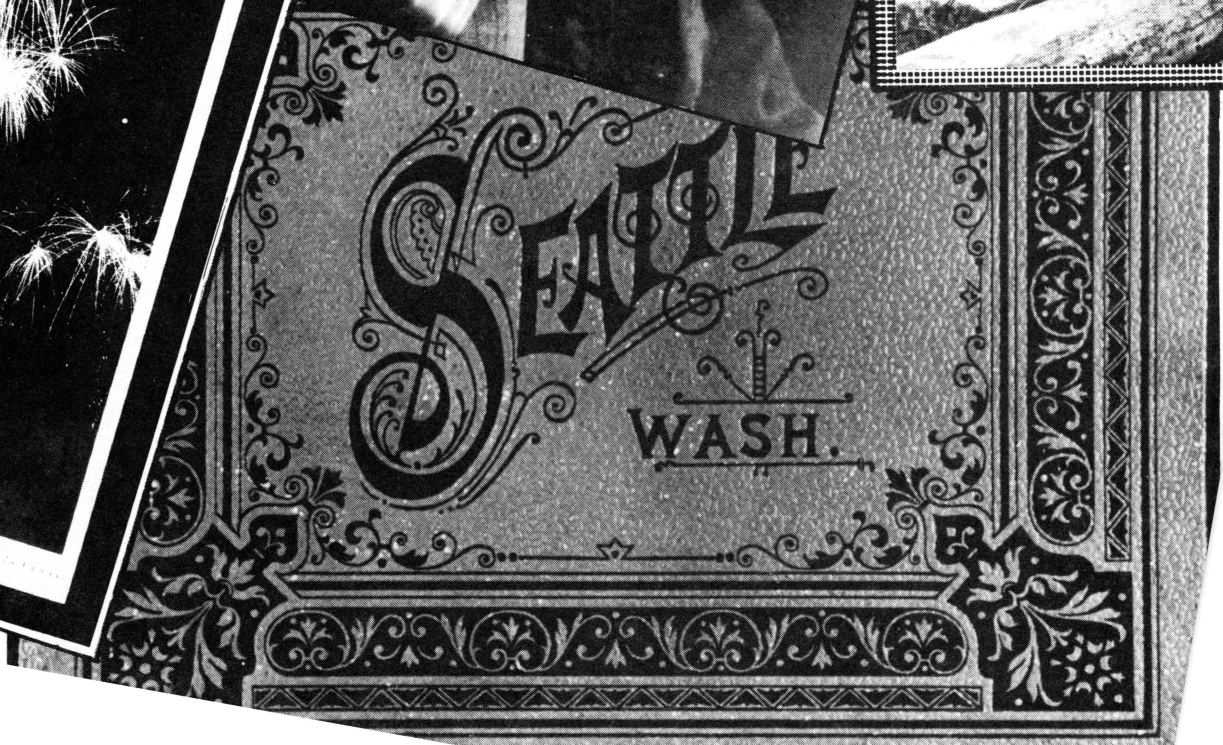
NOW & THEN

Volume III

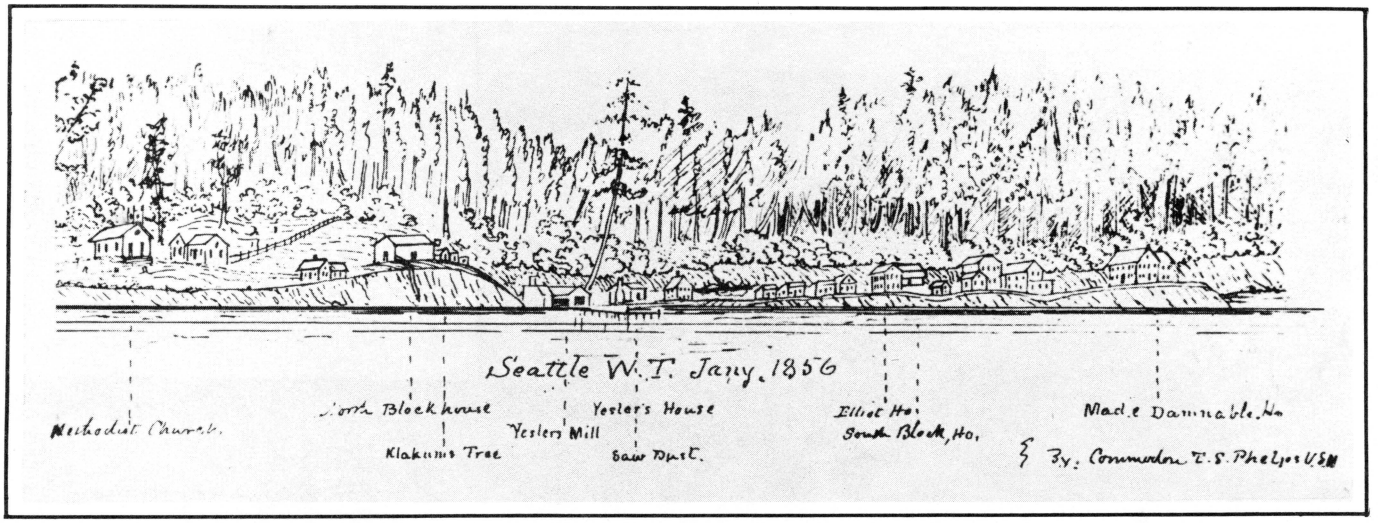
Paul Dorpat







89, by Paul Dorpat



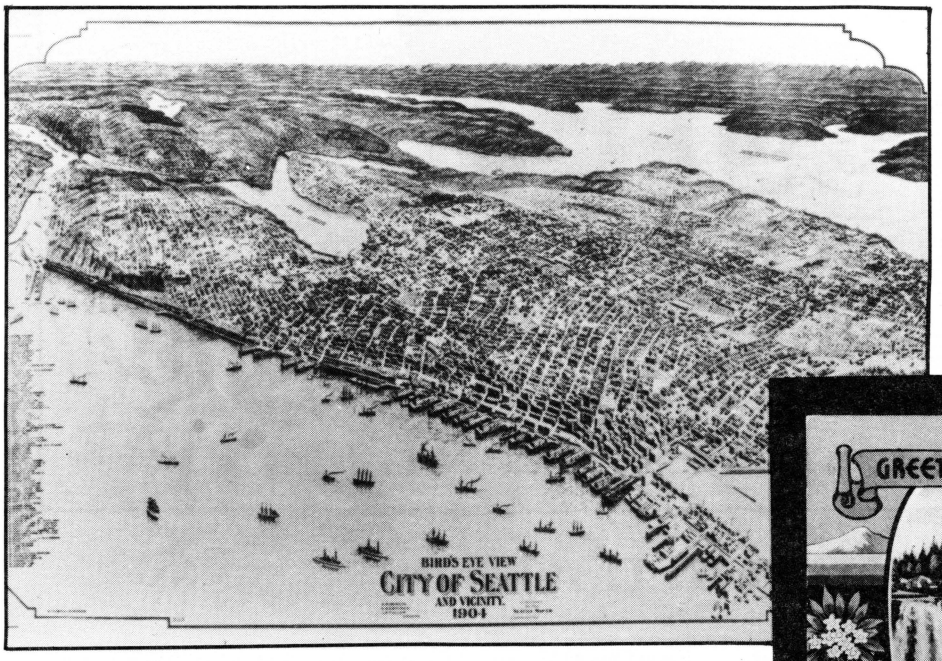
INTRODUCTION: First Edition

As Volume Two picked up where Volume One left off, so Volume Three proceeds towards Volume Four . . . and so on. Sequels in the "business" of now-and-then are not so enervated and exploitive as those about jaws, rockies, lethal weapons and ghost busters. All these volumes are equally good or bad — and benign. Surprisingly, but regularly, Volume Two has been assumed by some readers and even book dealers to be some variation on volume one — in other words a new edition of pretty much the same material. With Volume Three the opportunities for this confusion are given geometric potential. Of course, Volume Three like the two that preceded it, is a totally new collection of features, all of which appeared originally in shorter form in *The Seattle Times,* Sunday magazine, *Pacific.* And as long as that column continues, so will these volumes — there are now enough features to publish a fourth volume on the heels of the one you hold, although it will be on hold until at least 1991.

Not infrequently, I am asked when will I run out of old pictures. The answer is, of course, never. Local historical scenes worthy of treatment with this pleasing technique called "repeat photography" will long outlive me. Yet while I am around to work and play with these now-and-thens my vision of the now becomes more and more regulated by the then. In some uncanny sense, I now perambulate in the then — especially on the streets of the inner city. Like dreaming while awake, when I climb Madison Street from the waterfront I pass the Frye Opera House at First Avenue instead of the Federal Building (see Feature 30), the Weed residence at Second Avenue rather than the Key Tower (see Feature 42), the Third Avenue Theatre and Central School at Third are clearer than the SeaFirst Tower, and at Fourth I see the McNaught mansion and the old Carnegie Library as well as the modern Library that replaced it 1957 (see Feature 49). I look across Fifth Avenue to Providence Hospital — I hardly see the Federal Court House — and at Sixth Avenue I gaze through the freeway to the red brick heap of Central School, even though its sturdy architecture was razed, with great difficulty, in 1953 (see Feature 54).

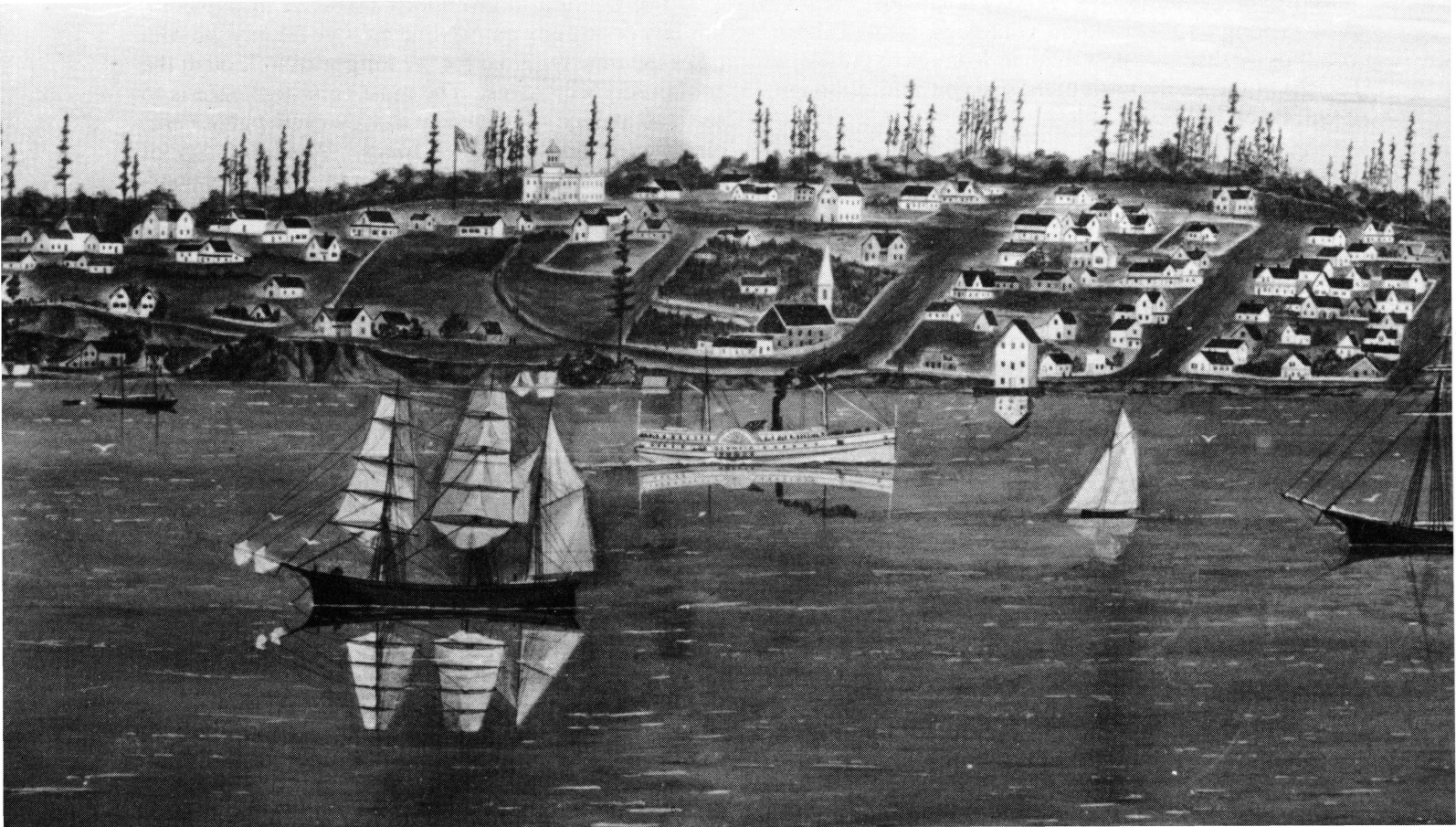
The pictorial conventions involved in depicting this city or any city quickly materialize for anyone who takes the time required for the long search through the community's archives. The most persistent urge is to see it all at once — the whole town — with panoramas, bird's-eyes, and cartooned maps. And in a city of prospects and many waters, this urge is easily encouraged.

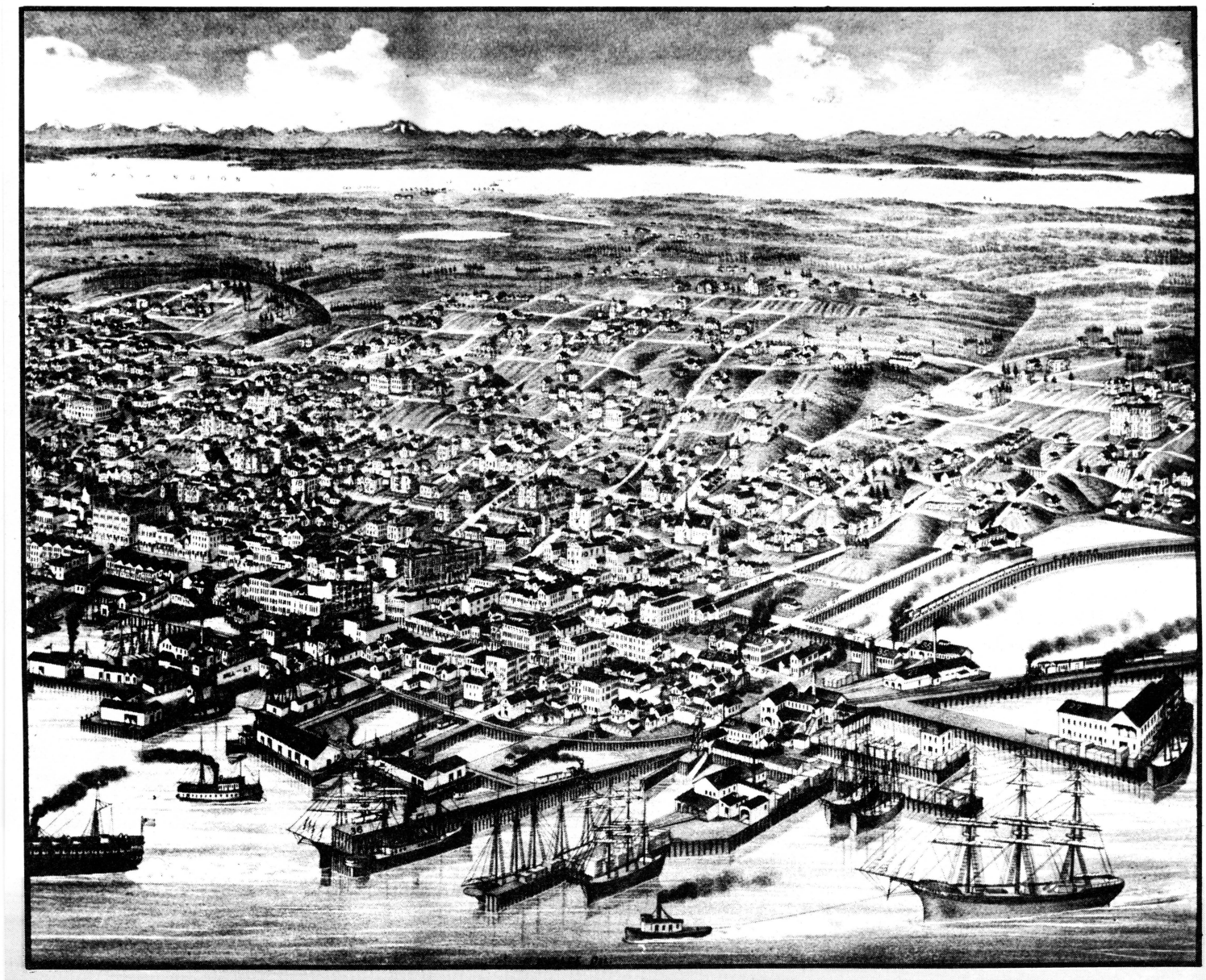
The earliest examples of this whole-town convention are sketches. Lieutenant Phelps' 1856 panorama (above) and map of the village were the first detailed depictions of the town. Phelps was on board the Navy's *S.S.Decatur* in Elliott Bay during the Indian War of 1856. It was from his ship that he drew the city in a

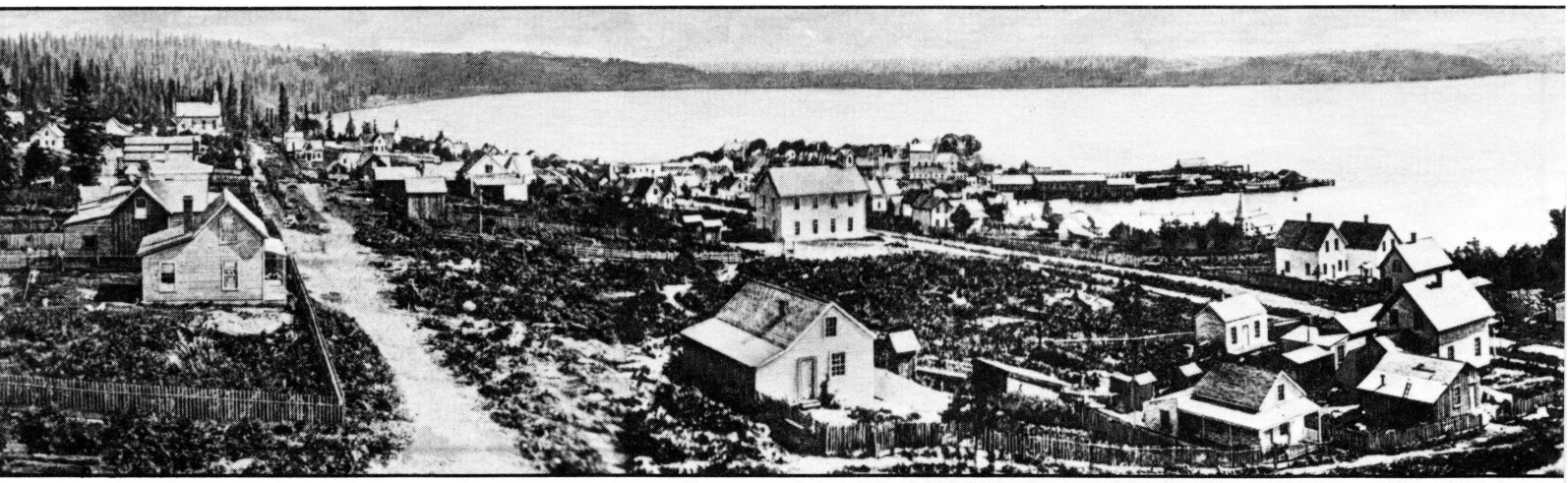


relaxed moment after the one-day battle. Artist William "Billy" Fife's rendering of the city (below) is another waterview sketch that includes just about everything that was Seattle in 1872.

The artist of the 1884 bird's-eye (printed here in part, and in toto on the inside cover of *Seattle Now & Then, Volume One*) still had a chance of including in his creation the homes and businesses of all his potential customers. Not so, the 1904 bird's-eye, although it trys. The modern metropolitan pursuit of omnipresence is often reduced to the symbol, for instance, the popular postcard which includes the city's principal landmarks within the letters which spell its name — a practice repeated in many cities.



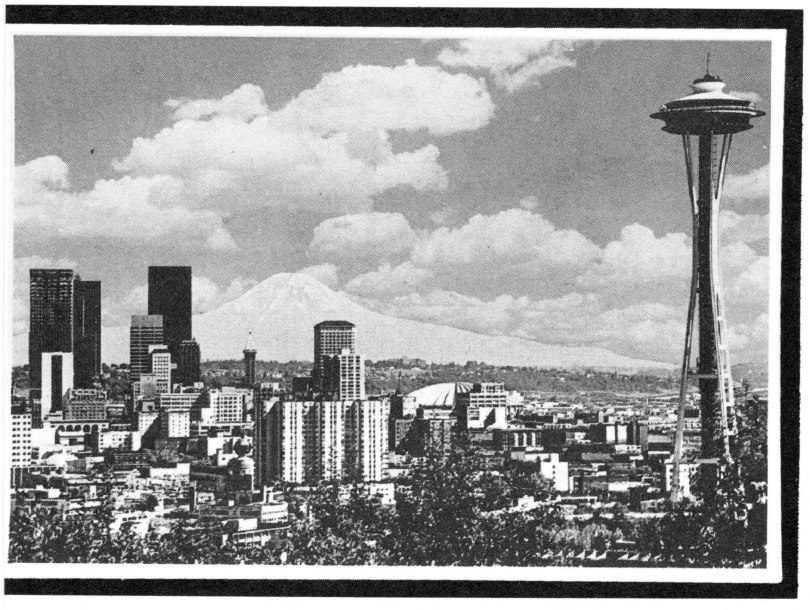




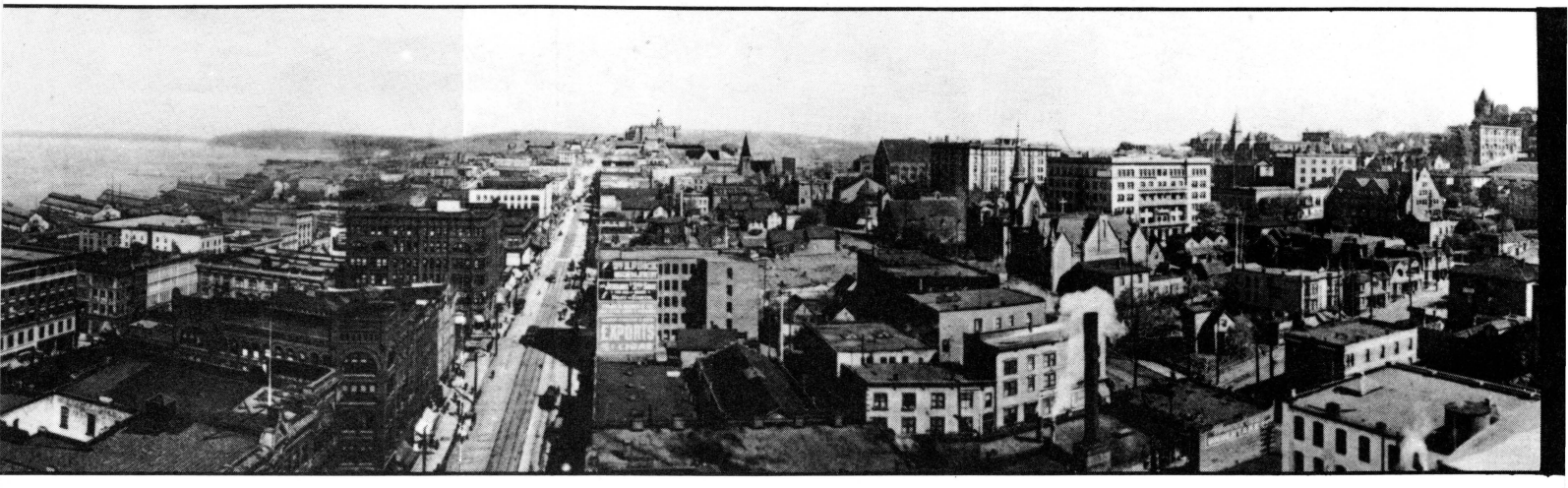
One of the delights of persistent research is the discovery of panoramas whose parts have been dispersed. The 1870s' prospect of the city from the tower of the Territorial University at Fourth and Seneca (above) was pieced together from three separate photographs I uncovered in three different collections. The scene looks south on Fourth Avenue, — the bell tower topping First Baptist Church, evident on the left, and Yesler's Wharf protruding into Elliott Bay, on the right. (See feature 7.) The two-story structure at the view's center is Central School, the city's first, at Third Avenue and Madison Street, the present site of the SeaFirst Tower.

With the raising of any new tower, the panoramic ambitions of local photographers also ascended. The 1904 construction of the Alaska Building, the city's first skyscraper, was especially inspiring. The view (bottom) extends from the towers of Central School, on the far right, to the new industries on the tideflats, on the far left. It was, however, the out-of-town typewriter baron's terra-cotta pile, the 42-story L.C.Smith Tower, that stirred both the vision and the stomachs of the many cityscape recorders who rode its brass elevators to the observation deck. The Smith Tower soon became the symbol of the city, and so the victim of an occasional indignity, like the postcard which cuts off its top.

This Smith Tower decapitation was a rarity. Usually, cityscape photographers were inclined to add limbs or cosmetics to their city or some esteemed part of it. One obligatory icon far from Seattle and rarely seen from it was Mount Rainier. Ever since photographers first began looking back at Seattle from first Denny Hill and then Queen Anne Hill, they yearned for that mountain. Consequently, they were often reduced to retouching their negatives to include it. Sometimes the efforts were embarrassingly clumsy as in the postcard **(right)** where a crudely-shaped Rainier is plopped beneath some actual cumulus clouds.



On the front cover of *Seattle Now & Then, Volume Three,* I, too, am guilty of this doctored mountain-cloud conjunction. The Mount Rainier that appears in the twilight scene is a faithful part of it, but here the clouds are not. Those lovely pink creations were photographed from my Wallingford bedroom window during another late summer twilight. I added them as a sort of heavenly halo above a sparkling city lit from within by City Light and from without by the setting sun. The Queen Anne Hill view of the city's aboriginal site, at the top of the front cover, is also a creation of the retoucher's art, but a pretty faithful one. At least, this is what I imagine we would have seen if we looked south from Queen Anne Hill in 1850: the gentle rise of Denny Hill beyond the swale that separates it from Queen Anne Hill. Another and recently discovered early-century view of the city from Queen Anne Hill (*Above*) has been "retouched" by age (on the left) and the scratches of someone who has defaced the spot where Mount Rainier should have appeared. Perhaps the defacing was done out of rage over the mountain's obstinacy.



The retoucher's irrepressible urge to improve the city in cityscapes keeps cropping up in postcards. One of the best examples features the city's first urban canyon: Second Avenue. Before Second was extended directly to the railway depots on Jackson Street in 1928, it turned, south of Yesler Way. From the upper floors of the building in the crook of that bend, many photographers sighted north up the centerline of Seattle's show street. And with at least one of these records, Second Avenue was miraculously split down the middle and widened to the grand proportions promoted in the card. (See features 25 and 26.)

Second Avenue from James Street. The first building on the left, is the Butler Hotel, and the skyscraper just beyond, is the Hoge Building, with the Alaska Building directly opposite. This is the principal Retail Street in the city.

The panoramist's urge to show it all and the retoucher's idealized manipulations are but two of the many conventions of cityscape that will crop up in any study of this or any community's pictorial past. Of course, this art is grounded in the always surreal mimesis of photography. The addition of this third volume to the first two and the promise of volumes four and five, and I don't know how many more, will guide the willing

Courtesy, Lawton Gowey

reader into the delights of visiting a nearly palpable past. This is a weird state of grace that may be nurtured like the poet's talent for dreaming while awake.

If all the persons who have helped me with the creation of this volume were arranged in phalanxes we could storm city hall — except that it would be the old Katzenjammer Castle and they would let us in and find room for us as well. (See feature 16.)

Actually, most of the credits for Volume Three can be read in the introductions to the first two volumes. I keep going back to the same people for help. Some of them work in the photo collections, like at the University of Washington, the Museum of History and Industry, the Seattle Public Library and the Seattle Engineering Department. Others have helped me with the physical production of volumes one and two, and now of volume three as well.

I will, however, name Jean Emmons who continues to hand-paint the covers and help layout the innards of all these books. The layout has been made much easier by Laura Lewis who should write her own book on how to design books on a computer.

Anna Miaullis, Dan Patterson, Margaret Davidson, Andrea Dupras, Laura Weller, Balazs Dibuz, Lori Critchfield , M.A.Schroeder, Jon Hall, and Genevieve McCoy also helped with the book's production.

McCoy is also co-author of another work-in-progress: *Building Washington*, a centennial history of Washington State's public works which she and I are writing for the Washington State Chapter of the American Public Works Association. This too-epic tome will be available in the spring of 1990, or about one year later than planned. Actually, *Seattle Now and Then, Volume Three* was first being readied for printing last year, but was abandoned when the pressures of public works overwhelmed this merely local endeavor. Once I deliver this book to the printers, it's back fulltime to the streets of Vancouver, Yakima, Aberdeen, Everett, and Spokane.

INTRODUCTION: Second Edition

The decision to finally reprint *Volume III* rather than go forward with the long-awaited *Volume IV* was an easy one. The third volume sold out within two years of its first printing in 1989. It deserves another run with whatever up-to-date changes were needed. But why did it take so long? We were busy *Building Washington.*

Our prediction eight years ago that that oversized history of the state's public works would be "available in the spring of 1990" has turned out to be a wishful self-deception. Genevieve McCoy and I are still hastening to complete *Building Washington,* and as publishers penance there will be no new books until that big one is finally in the hands of its printers.

However, while plans for *Seattle Now and Then Volume IV* linger, they also grow. *Volume IV* will be bigger in its dimensions and pagination—400 or more pages to the 240 of *Volume III.* I intend to give all my *Pacific Magazine* offerings a more permanent life in books. Presently, more than 500 features are still waiting.

Finally, I want to thank Van Diep for helping to both edit and produce the Second Edition. She is also the third piston in our engine to drive *Building Washington* to the printer by the end of 1997. I need to thank as well all those who have given generously of both their knowledge and resources for any and all of Tartu's past productions. Pictured here is one of them, John Hanawalt of the Old Seattle Paperworks in the Pike Place Market, now also home for the Market's newest wonder: the GIANT SHOE MUSEUM.

Posing with John in front of the museum's sign is Jan Wachter soloist for the Lemar Harrington Orchestra and the "metro soprano" who christened the new attraction with her own composition: an aria which inspiringly concludes "so come on down and see 'em at the big shoe museum." ■

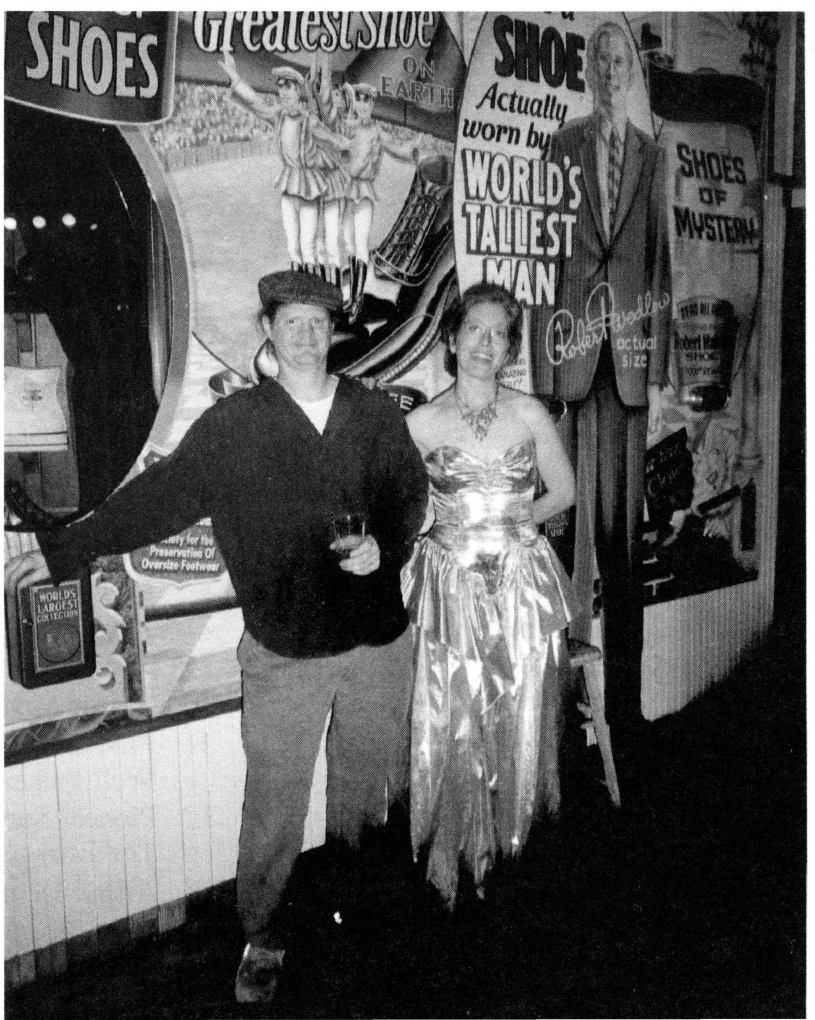


Table of Contents

1 Queen Anne Pan
2 Seattle Center: Preserved for Culture
3 Queen Anne Cabin
4 The Kinnear Mansion
5 Tom Mercer's Old Home
6 Seattle's Oldest Structure
7 A New Look at Yesler's Old Mill
8 The Felker House
9 First Avenue — Too Good to Lose
10 Occidental Avenue: Pioneer Side Street
11 Seattle Transfer Company
12 Rebuilding Yesler Way
13 The Ram's Horn — circa 1887
14 *S.S. Mexico*
15 The *City of Seattle* or the *Alaska Flyer*
16 Katzenjammer Castle
17 The Return of the "Volunteers"
18 Union Station
19 Monday, July 25,1938
20 The Celebrating Pike Place Public Market
21 Pine Street Repeating Itself
22 Times Square — September 19, 1917
23 Lines and Lights on Union Street
24 History Repeating Itself on Union Street
25 Dad's Day Parade — 1913
26 Welcome Arch
27 Front Street Showstrip
28 The Great Fire
29 The Colman Building
30 Seattle Skyline ca. 1886
31 First and Madison — Well-Preserved
32 Pioneer Survivor — The Brown Home
33 Arthur Denny's Home
34 Compliments of Charles Louch
35 The Paups of Belltown
36 North of Belltown — 1888
37 Charles Morford's View up Battery Street
38 Engine House No. 4
39 Rear View of a Landmark
40 A Rooming House Worth Moving
41 Town and Country
42 The Weeds on Madison Street
43 Mob Rule of 1882
44 Peiser's Art Studio
45 The People's Man
46 The Seattle Theatre
47 Three Homes for the First Church
48 "Curious Mansion" on Fourth
49 Lowering Fourth Avenue
50 Half a Classic

Seattle, 1890. All the wharfs and the brick buildings behind them have been built within the year since the fire of 1889.

51 The Skyline Eruption
52 Seventy-five Years of First Hill
53 Our Lady of Good Help
54 The Builder's Hospital
55 Hotel on the Hill
56 First Hill Panorama
57 Founders Day 1914
58 The Lowmans of First Hill
59 The Rainier Beach Station
60 Wish Fulfillment on the Tide Flats
61 Moritz Thomsen's Risks
62 Sixth Avenue Viaduct
63 Jackson Street — 1888
64 The Army on Jackson Street
65 Two Landmarks on Summit
66 Stevens: An American Neighborhood
67 The Second St. Joseph's
68 The Whittelsey's Dream Home
69 St. Demetrios — Cascade Church
70 Seattle's First Lutherans
71 The Aurora Speedway
72 From Auto Camp to Bowling Green
73 Fort Lawton Officers' Row
74 The Monoliths of Ballard
75 Greenwood Tribute
76 Green Lake Grocery
77 A Fremont Survivor
78 From Car Barn to Brewery
79 Water Street
80 Muck-Muck-Wum: Native Camps at the Base of Denny Hill
81 Lake Union Repose
82 Lake Union, circa 1906
83 North Seattle Sprawl
84 The *Mount Vernon* Heading Out
85 1934 Crew on Lake Union
86 Showboat
87 The ASUW Boat House
88 Union Bay
89 Log Canal to Portage Bay
90 Canal Canoe
91 Alignment at Montlake
92 Lake Washington Ship Canal
93 Salmon Bay Bridge
94 The Natures of Ravenna Park
95 The Interurban to Ravenna Park
96 The Casey Jones Special
97 Parrington Hall: A Modest Survivor
98 George Bailey's Wit
99 "Hec" Edmundson Pavilion
100 Before the University Post Office
101 "Don't Sink the Admiral"
102 Electric Laundry
103 Japanese American Hotels
104 Seattle in the Grip of La Grippe
105 Visiting See-Yahtlh

Seattle.
When the Klondike
was struck - 1896
C. L. Andrews
Photo

1 Queen Anne Pan

In 1989 the Seattle Space Needle Corporation, in its continuous attempt to lift customers to its restaurant, advised tourists and their hosts: "If you're going to see one thing . . . see everything." This is the paradox that expresses the panoramist's urge to see it all at once. And ever since Seattle overran North Seattle in the 1890s and pushed its northern border up Queen Anne Hill, that hill has been the favorite prospect from which to see it all.

These panoramas from Queen Anne Hill all look south across what was David and Louisa Denny's pioneer claim and is now the Seattle Center. The three views show roughly the same territory and were photographed from within a stone's throw of one another.

Across the sky of the oldest view, photographer C. L. Andrews has scrawled his dramatic caption, "Seattle, When the Klondike was struck - 1896." And Seattle was "struck" as well by the gold rushers who bought their outfits here and later, if they and Seattle were lucky, invested their gold here, too.

The Dennys were not so fortunate. The Alaska Gold Rush came too late to save them from bankruptcy during the 1893 market crash. So David and Louisa no longer own their claim, as it lies here in the dawn of Seattle's economic revival.

The second view was photographed by Asahel Curtis in 1930, the first complete year of 20th century's Great Depression. As the photographs show, in the 34 intervening years the city changed so radically that it is difficult to locate any connections between the two views — although there are a few homes in common in the foregrounds of the two scenes.

The 1930 view shows the Seattle skyline which, with few additions, represented the city until 1962 when the Space Needle put the city's new symbol in its cultural, not commercial, center: the Seattle Center.

Another World's Fair creation, the Opera House, is actually the old Civic Auditorium in a new wrapping. The Auditorium, with the Ice Arena and Civic Field to its sides, was built on the site of the old Denny garden in 1928. Like the Memorial Stadium that replaced it in the late 1950s, Civic Field (seen, in part, to the right of the auditorium) was the city's primary stage for high school football. For a few years in the 1930s it was also the home field of the Seattle Indians baseball team until those professionals changed their name to the Rainiers and moved to Sick's Stadium.

Since the 1968 construction of the SeaFirst Tower, Seattle has sprouted its own version of the modern international skyline in which one city's stack of skyscrapers could, with a few exceptions, be exchanged for another's. In the process many of the old homes on Queen Anne's southern slope have seen Mt. Rainier steadily disappear behind glass curtains. As the Space Needle's ad promises, Mount Rainier is one part of "everything" which you can still see easily from the Needle, if not from the hill.

Earlier, another more modest

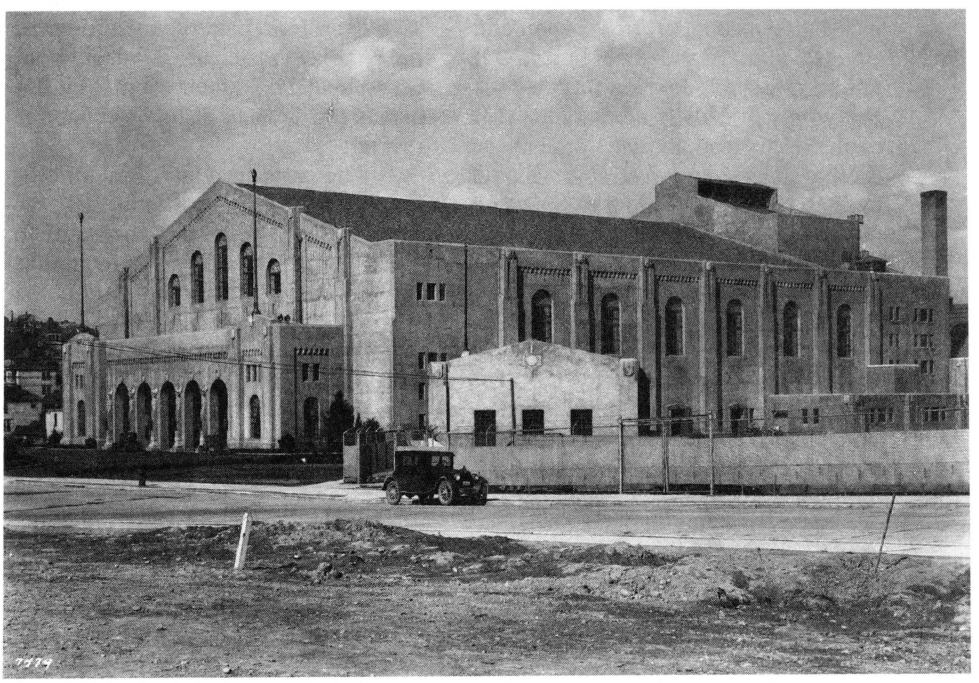
Above: This 1909 panorama from Queen Anne Hill reveals the dramatic changes wrought by the first Denny Regrade. The Denny-Washington Hotel atop the crown of the old Denny Hill is now gone with the hill. The New Washington Hotel, right of center, at Second Avenue and Steward Street has taken its affections and its place. Denny School, left of center, at Fifth and Battery still has its west wing intact. Within a year the excavation of the cliff on the east side of Fifth Avenue took that part of the school with it. *Courtesy, Lawton Gowey*

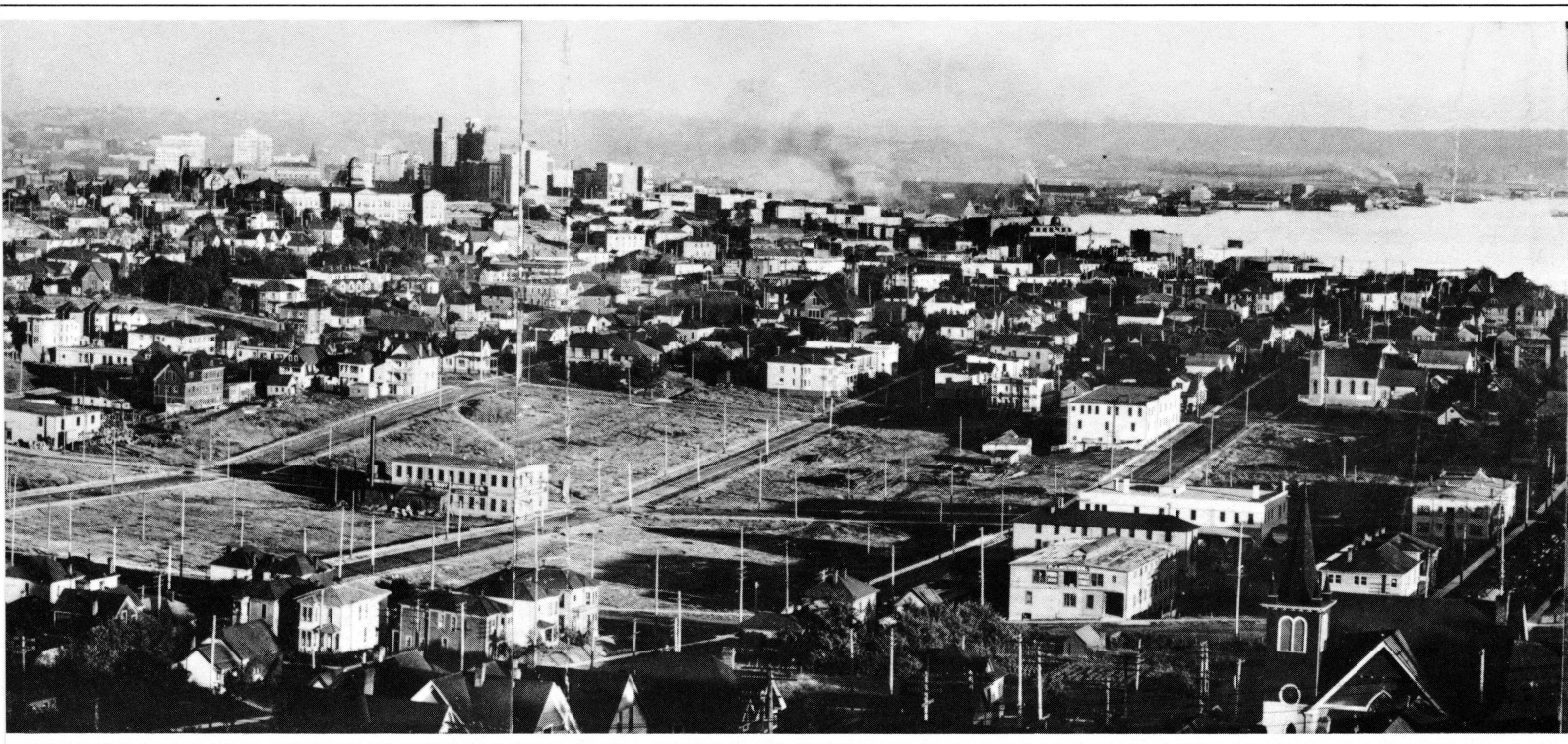
Right: Beginning work on the Civic Auditorium, 1929. Below: The auditorium soon after its 1930 completion. *Courtesy, Lawton Gowey* and *Seattle Engineering Department.*

mound was lost to this Queen Anne view when Denny Hill was flushed into Elliott Bay. Our oldest photograph shows Denny Hill, with its namesake hotel on top, gradually rising from the meadows of the Denny claim in the foreground.

The hill appears again, in absentia, on the left of the 1930 scene where the wide rough clearing is the last scar, or regrade, of Denny Hill's destruction.

On the cover of this volume we have added a fourth view from Queen Anne Hill — as the city's future site might have looked in the years before settlement. This geological moment is given its human drama with the smoke rising from a native fire on the swale below. ■





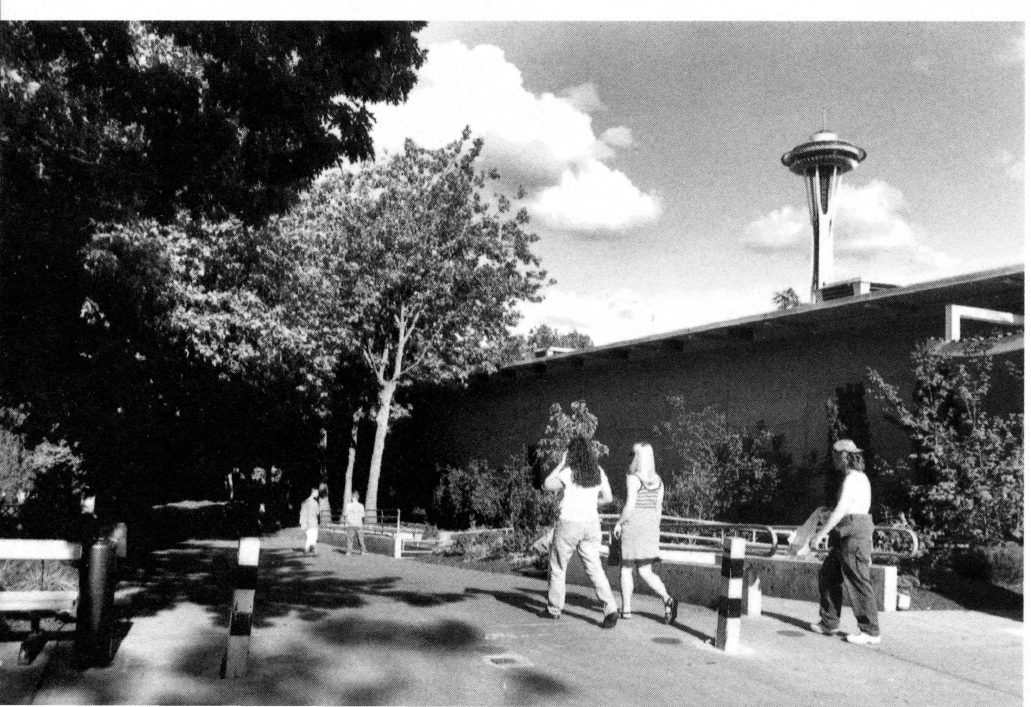
Courtesy, Arlene and David Ragozin

2 Seattle Center: Preserved for Culture

Retracing the history of the Seattle Center site reveals that these acres have a cultural history considerably more ancient than the 1962 Century 21 World's Fair.

David and Louisa Denny referred to this part of their claim as their "swale": a meadow with a few swampy edges. They built their cabin and planted their garden here in 1856 near Third Avenue and Republican Street, where the tents are, on the right of the older scene.

The site was ideal both for growing flowers and vegetables and for duck hunting. Probably since the receding of the last ice age, ducks had been skimming across this low passage between Elliott Bay and Lake Union, and for centuries, the natives had been catching them with nets so finely spun that the ducks crashed into them. According to David Buerge, Seattle historian of native history, one Indian name for this swale, Potlatch Meadows, refers to the native ritual of gift-giving and another, Bakbakwok, means "land of many prairies."



And a prairie is what Denny's swale resembles here. In this 1899 scene their home and garden have long since been moved from the site. Here, this wetland between Queen Anne and Denny Hills is a corral for mules fattening themselves for service in the Spanish-American war.

This view looks east towards a Capitol Hill horizon from about a half-block north and east of the present Seattle Center intersection of Warren Avenue N. and Republican Street — near the front door of the Center's new Bagley Wright Theatre. (The now photograph was adjusted to the south a little to avoid shooting into the rear wall of the Seattle Center's Playhouse Theatre.)

In the historical scene, the first

road evident beyond the fences is Fifth Avenue, elevated there on short pilings above one of the swampier edges of the meadow. Harrison Street is on the scene's far right (the church faces it), and Mercer Street is on the left.

With the coming of the 20th Century the variety of animals on show here was considerably embellished when this site was a favorite performance camp for visiting circuses. And the swale continued its dedication to culture and peculiar resistance to residential subdivision when Seattle's Civic Center, Ice Arena and Civic Field were constructed here in the late 1920s.

Now, in this 25th year since Century 21 (this feature was first published in 1987), we might also commemorate the special ground beneath the city's cultural center, which has been from time immemorial a preserve for the cultivation of pioneer vegetables, Bach and basketball — and the native arts of Bakbakwok. ■

Top: An early portrait of the young David and Louisa with their first two children. *Above:* Another glimpse of mule corral. The tents on the right can be cross-referenced with their part in the scene printed on the facing page. *Below:* Another view of military mules on the swale. This scene looks to the northeast.

courtesy of Special Collections, University of Washington Libraries.

Courtesy, Laura Kiehl.

3 Queen Anne Cabin

Looming like a grotesque parody of its log cabin predecessor, the steep overhanging roof of a pancake house now rises above the southwest corner of Queen Anne Avenue and Republican Street. Throughout the cabin's time here (about 77 years), it was a Queen Anne landmark as sturdy and distinguished as any of the neighborhood's many mansions.

When the pancake promoters paid John McFarland to clear the site in 1966, this wrecker-with-a-heart sensed the indestructible soul of the landmark and, allied with members of the Queen Anne Community Council, worked to save the cabin by moving it. Questions of where to move it and why aroused strange tales of the log cabin's origins.

One story had it that the cabin was built for Chief Seattle's daughter, Princess Angeline; another that it was Seattle himself who raised it. Since the Chief died in 1866, this would have made the cabin at least one century old when McFarland showed it mercy.

A truth perhaps stranger than fiction revealed itself when *Seattle Times*

reporter Bob Lane reported on the cabin's threatened destruction. In search of its origins, Lane's piece first sketched the landmark's known history. Its last (and long-time) occupant was the still fondly remembered Queen Anne watering hole, Green's Log Cabin Tavern. But before the drinking, these logs sheltered preaching, teaching, plain living, and wheeling-and-dealing for Episcopalian missionaries. A kindergarten, an occasional family and a real estate business were also among its historical users.

Next, Lane's story recounted the Indian legends. But it was through Laura Kiehl, the 73-year-old Queen Anne resident who loaned Lane (and later me) this photograph of the cabin, that the reporter was first introduced to the startling truth of the Queen Anne cabin's beginnings. Laura, who attended the kindergarten (while living in the home visible here behind the cabin), also remembered hearing that it was David Denny who had erected the cabin.

If true, it would make this log cabin the last constructed by the pioneer who built Seattle's first log shelter on Alki Point in 1851 — an amazing bonding that should have made of this humble Queen Anne cabin a kind of community shrine.

Laura Kiehl's intimation of the landmark's pioneer links was verified when Lawrence D. Lindsley, David Denny's grandson, read Lane's article and revealed that it was his father, Edward Lindsley, who in 1889 built this cabin of logs which he first cut and peeled far up on Queen Anne Hill before assembling them below it. Ed Lindsley built it for his father-in-law, David Denny, who, no doubt consciously alluding to that first cabin on Alki, used this, his last, as an office for dealing real estate in his North Seattle plat.

Laura Kiehl felt that the cabin should be moved to Queen Anne's Kinnear Park. The Alki Community Club proposed to preserve the community's last log cabin near the site of its first, feeling the pioneer bond even before learning that both cabins were David Denny's.

There were many other proposals for preservation, but it was a new shopping mall in Federal Way which came up with the cash to actually move the cabin down to old Highway 99.

In the mid-70's the mall and its pioneer theme went chapter eleven. Then Queen Anne activists, led by Terry Clow, tried to bring the landmark home. Finally, after nearly two years of heroic struggle with the legal, physical and financial contingencies of the mall's bankruptcy, the barging and relocating effort was abandoned in frustration.

More recently (in 1988), the Queen Anne Historical Society, one of the more active historical groups in the city, was gathering its wits for another try at rescuing David Denny's Queen Anne cabin from a back lot in Federal Way. ■

Top: For its last years on the site, prohibitionist David Denny's cabin was used as a tavern. *Courtesy, Lawton Gowey.* *Above:* The Kiehl family home on Republican Street behind the log cabin. *Courtesy, Frederick Mann.* *Bottom:* The cabin in Federal Way. *Courtesy, Terry Clow.*

Courtesy, Lawton Gowey

4 The Kinnear Mansion

In 1885 George Kinnear decided to build his home in the sticks but not of them. For two years, 24 carpenters first fashioned and then polished the walnut, cherry and mahogany shipped here from Syracuse, N.Y., into what was for more than 70 years lower Queen Anne's most distinguished landmark.

The mansion's distinction was enhanced by its placement just far enough up the hill both to be seen and to see over the homes below. This view looks east across Queen Anne Avenue N. (originally named Temperance Street) from near its intersection with Valley Street. The street beyond, leading to the horizon, is Olympic Place, and the few trees on the horizon are part of Kinnear Park. It is primarily this park that shows that "as long as Seattle stands, the name of Kinnear will be an honored one in the city," as pioneer historian and Kinnear neighbor Clarence Bagley prophesies.

However, Kinnear's act in 1887 of giving those 14 acres to the city was a sophisticated mix of altruism and promotion. As would soon be the case with most of the city's suburban developers — at Leschi, Madison, Madrona and Ravenna parks — the lure of a natural and/or recreational retreat was an important part of

the package to attract buyers.

Another attraction was the horsecar trolley which, by the time the Kinnear family moved into their mansion in 1887, had completed a rail link between their front lawn and Pioneer Square. Two years later the pulling power of an underground cable took the place of the horses. With the help of the celebrated Queen Anne counterbalance, the strengthened cable was also hauling the hill people to the over 400-foot summit of their hill.

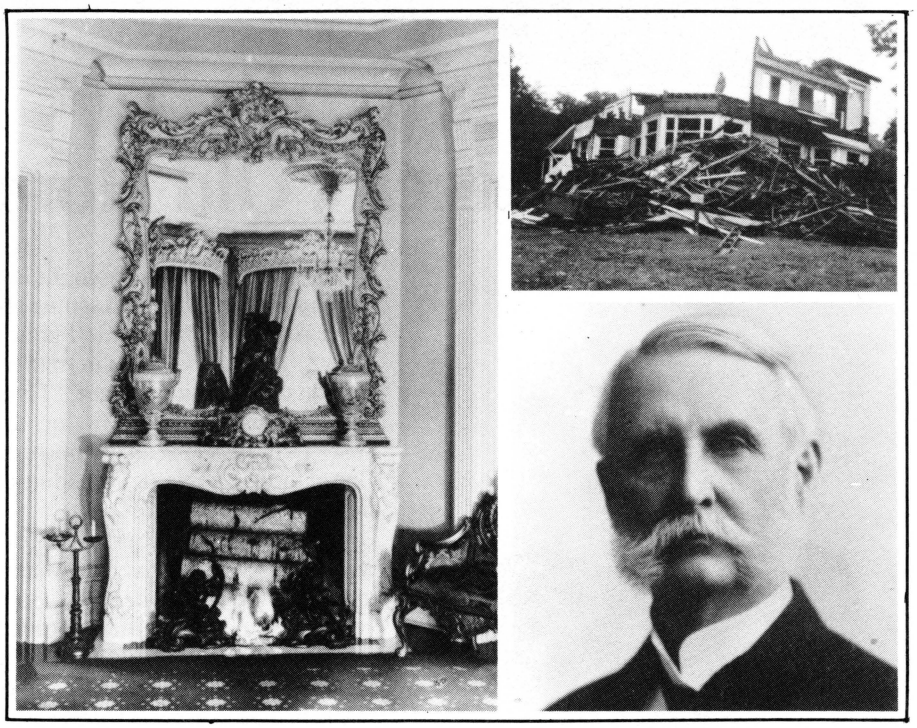
Another amenity that attracted Kinnear to this site was the water, tested as late as the 1950s "as pure as any in the region." And generous too. Drawn from a spring behind the home, it supplied a steady stream throughout the year sufficient not only for the mansion's hydraulics but for the grounds' four fountains as well. We can see one of them on the left of our scene.

George Kinnear bought this estate while on a visit here from his Ohio home in 1874. He purchased it with what his mother had saved for him of his earnings as a Civil War soldier. In 1878 he moved here with his wife and three boys and was soon one of the city's big movers. And he was well-liked. Bagley remembered him as "honest, energetic, clear-headed . . . generous . . . willing to be persuaded . . . but not badgered."

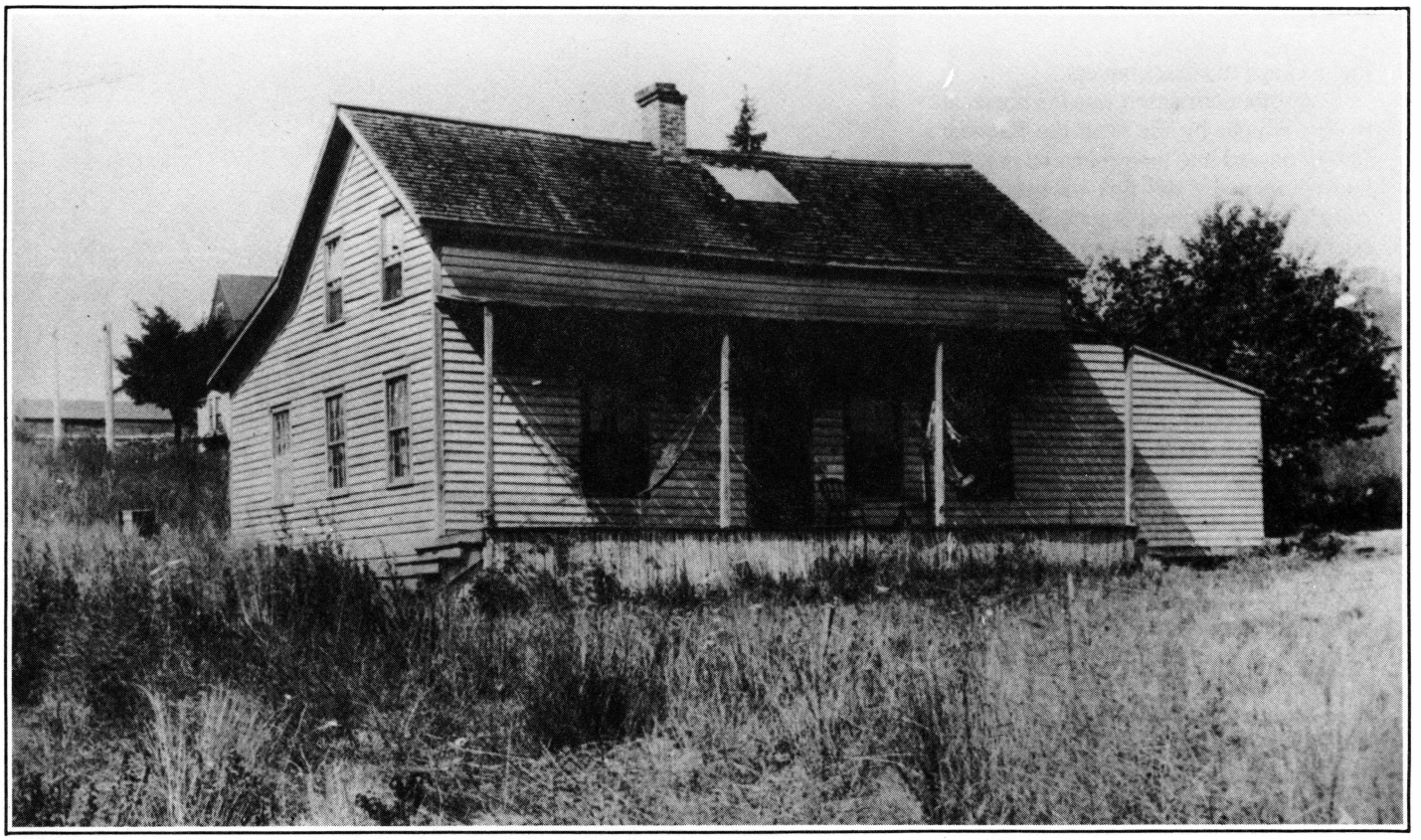
George Kinnear died quietly and quickly on a summer morning in 1912 after watering the flowers on the front porch of "The Cottage" behind the mansion. He and his wife Angie had moved into those more modest circumstances two years earlier, after giving their newly-wed son Charles the run of the mansion.

And many years later Charles gave it all to the Methodists in a will prescribing that the property be used "for church purposes only." The will also allowed that "the present building may be razed to make way for a more suitable structure" as for an "old people's home," the since-retired name for a retirement home. In 1958 the Kinnear mansion was carefully deconstructed to salvage its hardwoods and other material treasures, and in it place the Bayview Manor was raised for the "suitable" purpose of housing older citizens.

The act of destroying the Queen Anne Landmark was regrettable, but given the grounds' subsequent use, it is understandable. The Kinnear's front yard fountain, run by their own waterworks, is the one feature surviving from the old estate. ■

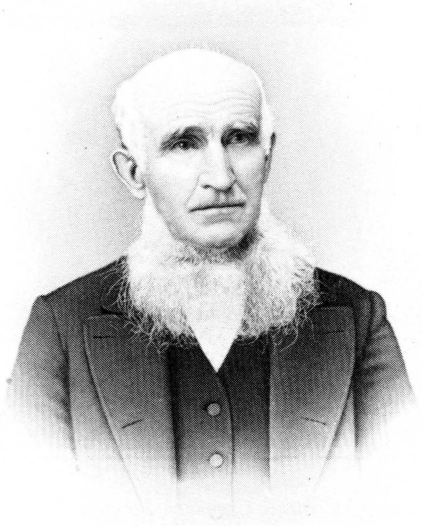


Above: The Kinnear Mansion, inside and out — and razed. *Courtesy, Lawton Gowey*



Courtesy, Seattle Public Library.

5 Tom Mercer's Old Home



Thomas Mercer

I first uncovered this photograph of a simple home in a rough setting about 10 years ago at the Seattle Public Library. It bothered me, or rather its caption did. Reading, in part, "Thomas Mercer house, Roy and Taylor. Built 1852. Demolished at an unknown date. One of the two homes left standing after Indian attack in 55-56."

I knew there were many more than two homes that survived the natives' torchings during the one day — not two year — Battle of Seattle, January 26, 1856. And Mercer could hardly have built his home of finished clapboard siding in 1852 in a forest wilderness that was decades from developing into the neighborhood of Lower Queen Anne. He first arrived in Seattle in 1853, only a year after pioneer Carson Boren built the first rough log cabin in the wilderness of downtown Seattle.

I put the photograph aside. More recently, I was reminded of the old Mercer home by two letters that arrived coincidentally within days of each other. The senders were two of Seattle's more knowledgeable students of local history, Mike Cirelli and Earle Jenner.

Cirelli, who is less than half of Earle Jenner's age, is one of the more persistent ferreters of Seattle's pictorial past. He's often advised me of some new discovery and this time he resurrected the old Mercer home. His letter included a *Post-Intelligencer* clipping from March 22, 1908 which featured a photograph of Mercer's clapboard taken from but a few feet of this week's scene and most likely shot by the same photographer on the same occasion.

The *P-I*'s caption reads, in part, "The old Mercer home, as it stood since 1853 until two weeks ago, when it was destroyed . . . up to that time it was the oldest house in Seattle . . . the most historic landmark in the city . . . it was torn down to make room for a more modern building."

Cirelli scribbled in the margin of the clipping, "I know the Mercer house was in Eden's Addition No. 2, but what block number and lot number?" Jenner's letter had the answer.

Earle B. Jenner explained that his great-grandfather Thomas Mercer's "original home stood on the later site of P.J. Empt's fuel yard on the northeast

corner of Fifth Avenue N. and Roy Street." Or, in the same block as the library description but not the same corner.

Jenner thought that Mercer's home had been destroyed about 1912, so when I answered his letter with a copy of Cirelli's clipping he was surprised to learn that it was razed in 1908, "because my memory of the structure was so clear." Earle Jenner introduced himself to me in his first letter by declaring, "I am as old as the last two numbers in this year." He has been using this bit of wit most of the 20th century. Jenner was born in 1900.

Earl Jenner was also the grandson of Seattle's pioneer historian, Clarence Bagley, who in his *History of Seattle* clarifies the library caption's claims regarding the home's survival in the Indian War. Mercer's farmhouse was one of two (along with David Denny's cabin) King County homes outside of Seattle not guarded by soldiers that was spared by the Indians. Earle Jenner explained that his grandfather always "took the side of the Indian who might be cheated or harmed by a white man." Clarence Bagley quoted the Indian as stating simply, "Oh, old Mercer might want it again."

Thomas Mercer also took the side of his neighbors who had settled on his original homestead. As his great-grandson explains, "During the great depression of the 1890s, he either gave away or refused to foreclose on the greater part of his land."

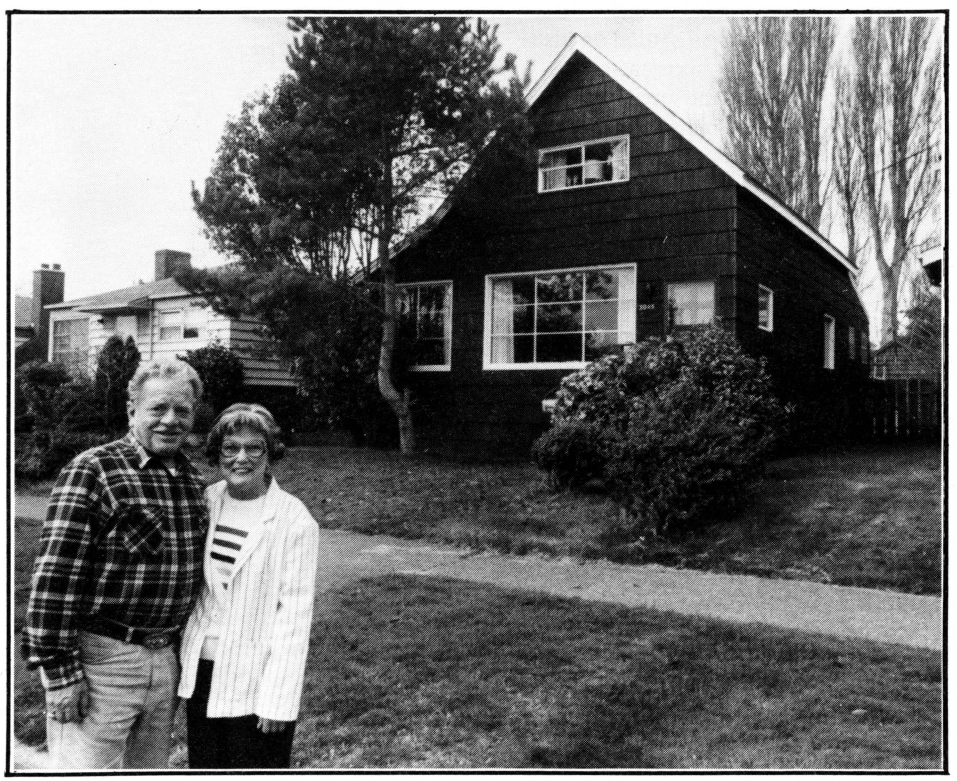
Mercer died in 1898 at the age 75, or ten years before "the oldest home in Seattle" — age 55! — was razed "to make room for a more modern building." To Earle Jenner's memory, the latter was never built.

Had Mercer's home survived the modern wreckers, we would have a "most historic landmark" instead of another parking lot.

(More recently, the parking lot at Fifth and Roy has been replaced by a residence inn—above—with, of course, its own parking lot.) ■

Clarence Bagley

6 Seattle's Oldest Structure



We may, without too much fear of contradiction, state that the oldest surviving structure of any kind in Seattle is this plain but cozy Alki Point home. Surviving strictly by luck, its peculiar historical significance was never protected, or patronized. The only persons who are occasionally startled by its antiquity are the servicemen who need to access the three foot crawl space beneath the main floor and discover there pegged timbers thick enough to support a mansion.

Carole Pearson and her first husband, since deceased, bought the house in 1964, not knowing what they were moving into. Eventually, however, a few older neighbors introduced them to the peculiar details of their home's heritage. Legend may be the more fitting word, for the structure's earliest history is lost in speculations which go something like this.

In 1857 Seattle pioneer Doc Maynard, weary of the lingering effects of the Indian War, traded much of his valu-

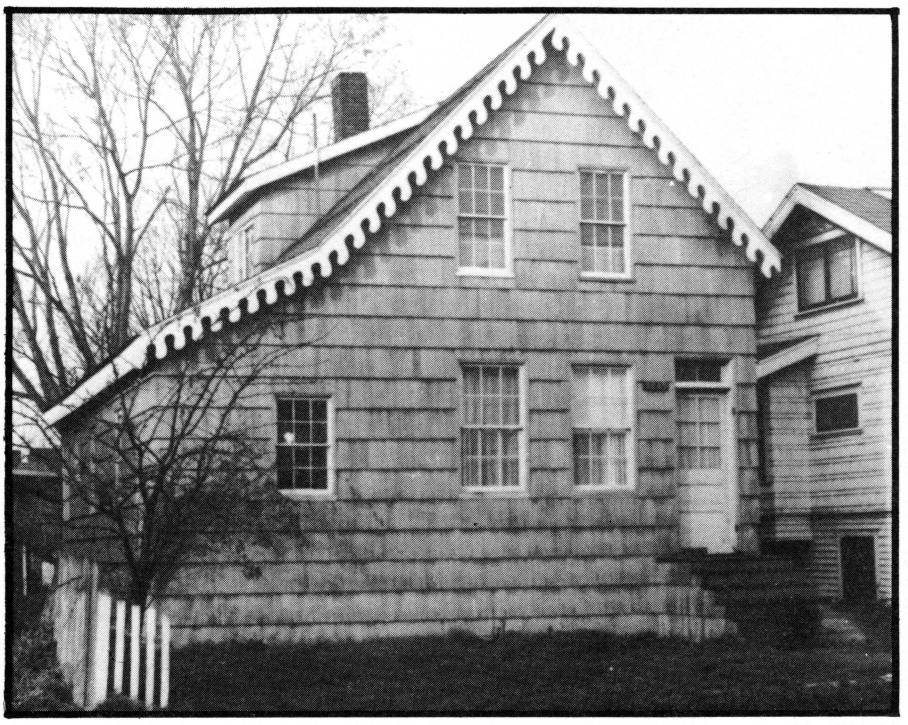
able original claim south of Yesler Way to Charles Terry for the latter's depressed lots on Alki Point. The Maynards wanted to grow a garden and escape the resentment of some Seattle settlers who accused the Indian agent Maynard of too much sympathy for the natives.

Included in the deal was a substantial home for the Maynards. This is not it; that home burned to the ground in February 1858. Ten years later, when Maynard sold his Alki Point land to Knud Olson and Martin Hans Hanson, brothers-in-law and partners, this home was part of that deal. So sometime in the intervening decade, Seattle's oldest architectural artifact was sturdily built — we assume by Doc Maynard.

I was introduced to this faded copy of the old home by Hans Hanson's grandson, Ivar Haglund. Ivar explained that he survived the Great Depression not by selling clams — he didn't open his aquarium on the waterfront until 1938 — but by collecting rents from the few Alki Point properties left him by his father, Hans Hanson's son-in-law. The Maynard home was one of them. Those posing with the home are part of the Olson-Hanson clan.

Ivar was an adolescent when the old home was relieved of one wing and moved about a half-block south from its original beachside location to its present site at 3045 64th Ave. S.W. And there, 120 to 130 years since it was first constructed, Carole and Wes Pearson pose on the front lawn of their inconspicuous landmark.

Twenty-four years in the old home has made Carole Pearson a student of Seattle history. However, neither she, nor I, nor Ivar, nor anyone else can say precisely when the oldest home in Seattle was built or, with certainty, by whom. ■



West Seattle's — and Seattle's — first structure was the original Alki Point cabin built for the Denny Party in the fall of 1851 — here abandoned.

Doc Maynard. *Courtesy, Special Collections, University of Washington Libraries.*

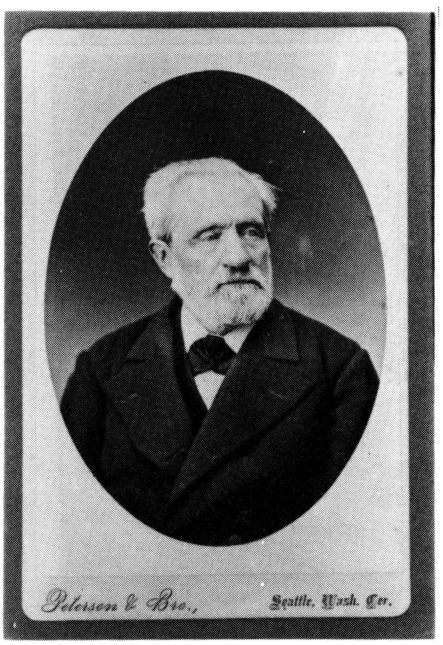
Courtesy, Bob Carney.

7 A New Look at Yesler's Old Mill

Occasionally, in the study of pictorial history, a familiar subject is made strangely new by a previously undiscovered old photograph. The above view of Yesler's Wharf is startlingly new to me. It reveals the main mill building on the left, with a clarity unmatched by any of the surprisingly few surviving photos of Seattle's first landmark.

This is Henry Yesler's second mill, built at the foot of Mill Street (Yesler Way), and the first one supported entirely on pilings over the bay. *(Actually, this may be Yesler's third mill. Since first publishing this feature in* The Seattle Times, *I have wondered about my attribution. There are so few detailed views of Yesler's mill(s), like this one, that constructing their pictorial history is iffy, at best. The written history is easier, and everything I have written below about Yesler's second mill still stands. If upon further revelations this turns-out to be mill # 3, then so be it.)* Constructed in 1869, Yesler's second mill burned down on July 26, 1879. This view was recorded sometime between 1876 and the 1879 fire. *(Or, if it is the third mill, in 1882 or soon after.)* The earlier date is when the scene's photographers, Henry and Louis Peterson, arrived in Seattle. They probably shot this scene from the back of their studio at the foot of Cherry Street.

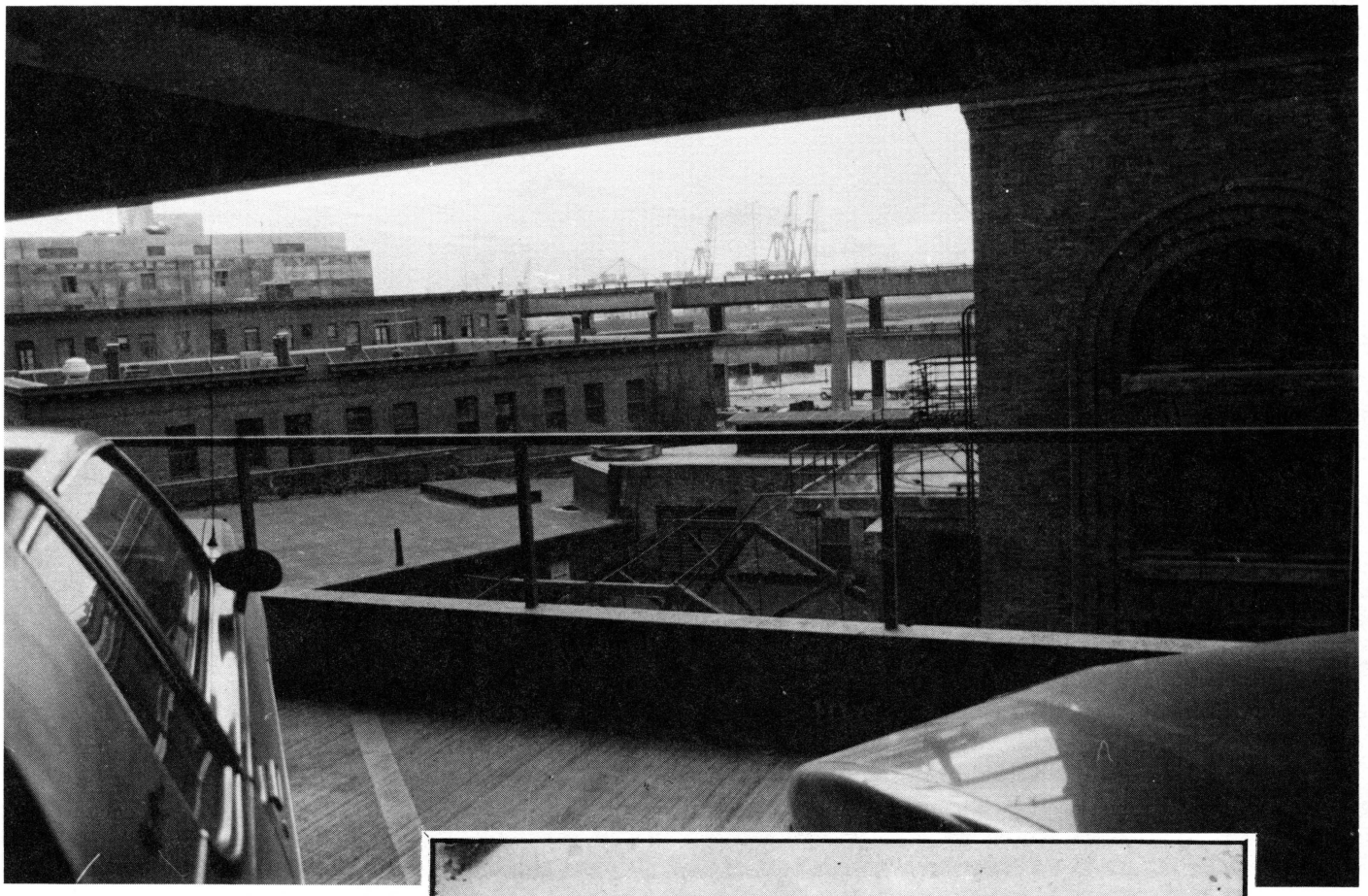
A familiar earlier view of the mill, page 28, was photographed by George Moore in 1871. This scene looks west from the south side of Mill Street, about midway between Commercial Street (First Avenue S.) and Second Avenue (Occidental Avenue). The rent-collecting storefronts on the right were built on the site of Yesler's first mill and were one of the principal reasons Yesler tore it down in 1869.

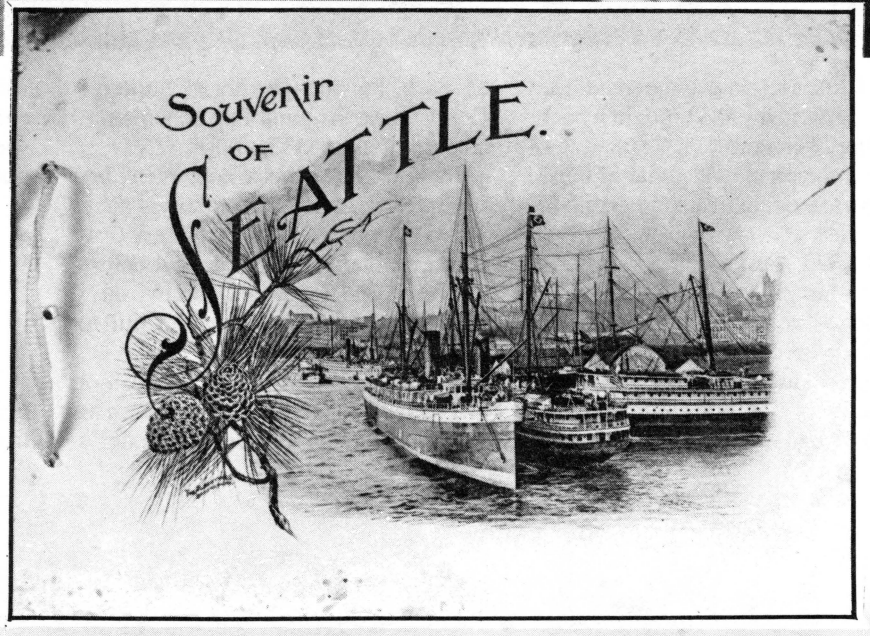


That year was a peculiarly hopeful year. The nation's first transcontinental railroad was completed to Sacramento and Northern Pacific surveyors were measuring Snoqualmie Pass for a second. Real estate speculators were hard at work buying and reselling city lots, and Yesler's mill ran 24-hours a day to meet demands for lumber.

Most of Seattle's earliest settlers worked in Yesler's first mill which, when it was built in 1853, was the original steam-powered sawmill on Puget Sound. Some continued to work in his second mill. But not Henry, who lost interest in milling after the summer of 1872, when the boom was over and the mill began operating less than half-time.

Yesler then leased his sawmill to one of Puget Sound's master engineers,





Yesler's Wharf in the mid-1880s.

James Colman, who improved the facility's efficiency and brought it back to running 24-hours a day. Colman also improved the plant, and some of these changes are evident in a comparison of the two views.

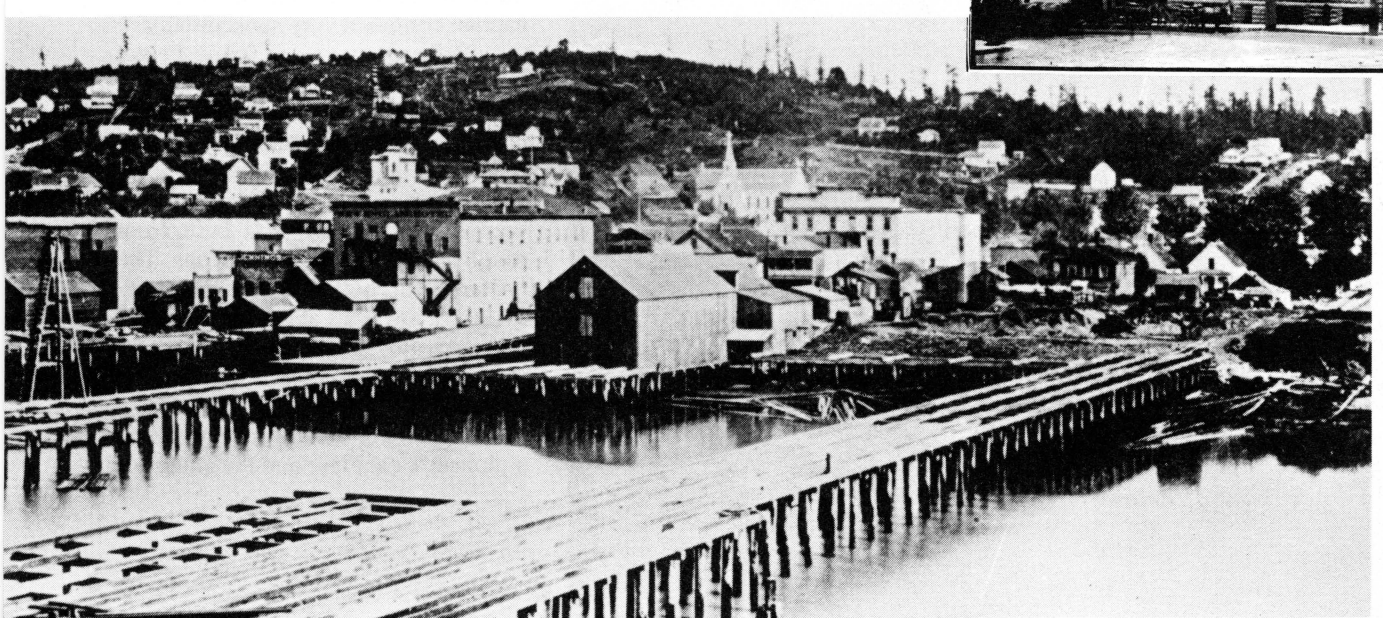
In 1876 Yesler temporarily returned to his mill with a scheme designed to rescue him from his land-rich but cash-poor condition. Yesler offered the mill as first prize in the "First Grand Lottery" of Washington Territory. He hoped to sell 60,000 tickets at $5 each, but the Territorial Supreme Court found his gambling scheme unconstitutional and fined him $25.

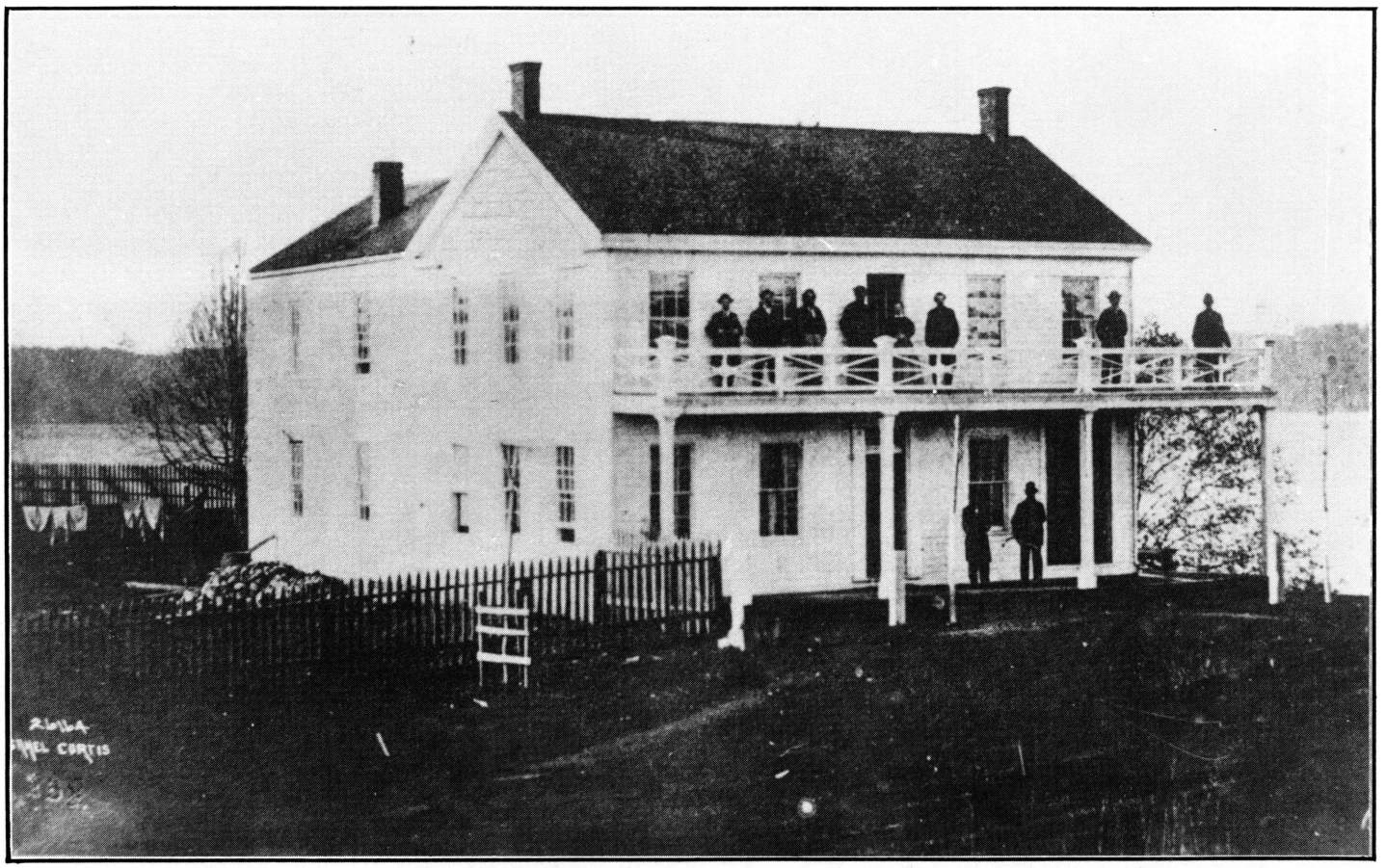
Two years later the arrangement between Yesler and Colman turned sour. The two wound up in court, where Colman eventually lost his appeal before the Territorial Supreme Court two days after Yesler lost this, his second, mill to the 1879 fire.

Catastrophic mill fires were not unexpected events for firetraps such as this centerpiece of Henry Yesler's wooden waterfront empire. Yesler constructed his third mill here in 1882, and on December 23, 1887, it too burned down. ■

Below:
from the King Street Coal Wharf, c. 1881.

After the 1889 fire, "Yesler's Corner" of shops was cut through, thus eliminating the jog between Commercial Street (First Ave. S.) and Front Street (First Ave.)





Courtesy, Seattle Public Library

When it was constructed in 1853,The Felker House was Seattle's first hard-finished building with milled lumber on the outside and lath and plaster within. *Courtesy, Seattle Public Library*

8 The Felker House

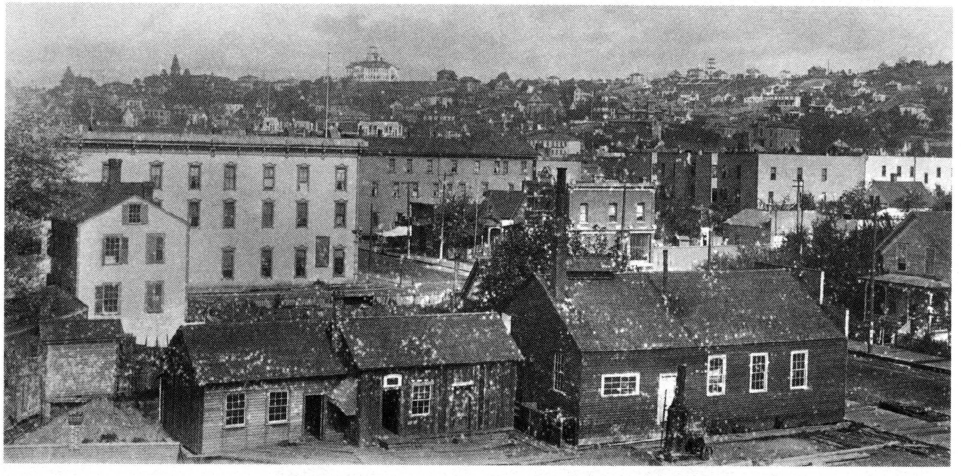
When Captain Leonard Felker built his hotel at the southern end of town in 1853, he outdid the prescriptions of his friend and sometime partner Doc Maynard. Maynard, one of city's founders, sold the captain the block south of Jackson Street and west of First Avenue South for $350 on the growth-promoting condition that a "substantial building be constructed on the premises within three months." The captain complied very substantially.

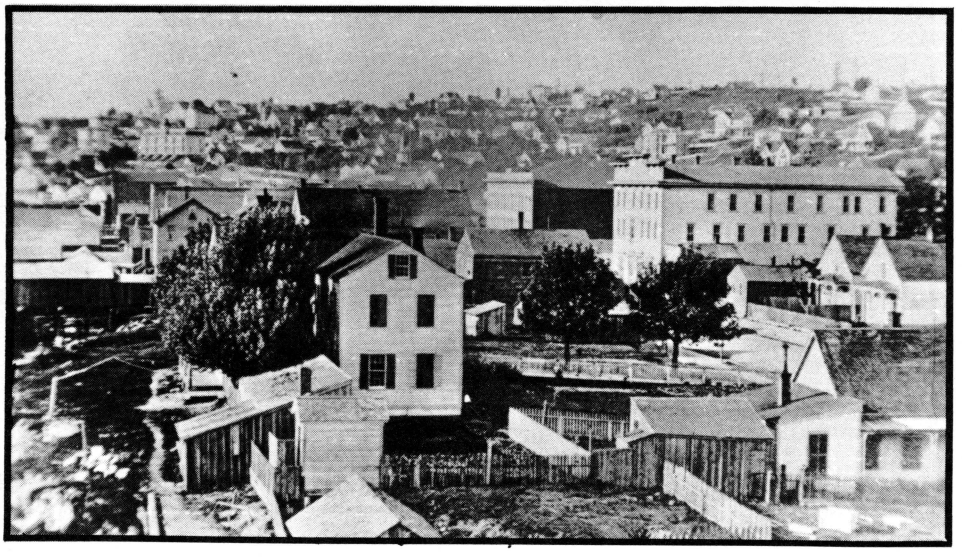
Felker's two-story frame Felker House was the first hard-finished construction on Elliott Bay with milled clapboard sides, an imported southern pine floor, and lath-and-plaster walls and ceilings. The rest of the less than two-year old village was built from rough planks, split cedar, and logs. The brilliant white hotel was so prominently set atop a low bluff at Maynard's Point that navigators aimed for it. What else they aimed for at Felker's hostelry is a matter of controversy.

According to Roberta Frye Watt, a pioneer's daughter and the author of

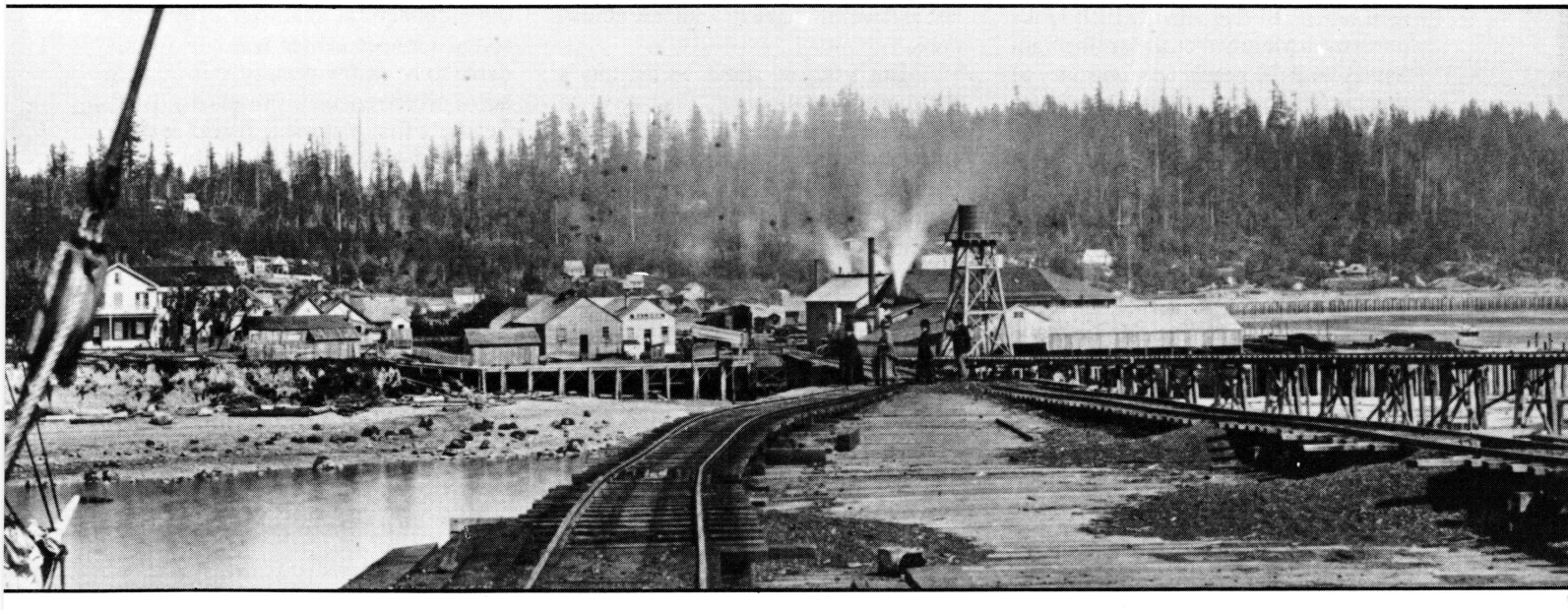
The Story of Seattle, it was clean sheets and Mary Conklin's cuisine. Conklin, Felker's proprietor, was "noted for her good cooking, nasty temper and rough tongue." She was the wife of an old sea captain whom "she could outswear any day." So, by Frye's description, it was from a fearful respect that she earned her nickname, Madame Damnable. But according to Bill Speidel, the recently deceased historian and sometimes creator of Seattle's sinful past, Conklin was called Madame because she ran a whorehouse in the back of the hotel. Whatever the case, uncommon sensation followed this "stout, coarse Irish woman" to her grave where, it was universally believed by Seattle's pioneers, her body turned to stone — a claim made when her hefty casket was later moved to a new cemetary.

The woman posing between the men on the hotel's veranda may or may not be Mary Conklin. If we had a portrait of her we would probably still not know, for this surviving view, which is one of the city's oldest and most valued photographic records, is, no doubt, a few generations removed from the lost and sharper original. ■





Seattle from the King Street Coal Wharf — both include the back of the Felker House. *Below:* The Felker House, c.1881, partially hidden on left. Like the above, this scene was photographed from the coal wharf.



Courtesy, Special Collections, University of Washington Libraries.

9 First Avenue — Too Good to Lose

Whichever turn-of-the-century photographer got up early to make this record of First Avenue S. did us a favor. In this view, which looks north from Main Street, a morning light bathes both the nearly new masonry of this harmonious street and the energy of its users.

Although not crowded, the street is busy. However, considering the pace and hypnotic patter of its horse traffic, this business is somewhat less rushed than our own. The clunking trolleys helped. And like the First South of today, we can tell from the historical photo that then too this was a fine avenue for idle sidewalk talk.

This is also the oldest street in town and its first face was, of course, the funky frontier strip that was quick fuel to the 1889 Fire that flattened it and much more. Almost instantly this distinguished Romanesque neighborhood was put up in its place. It was built to last and we still have it, with few alterations.

But from its status as the city's first commercial center, First Avenue S. is even here beginning to slip. A closer look at the signage in this foreground block between Main and Washington streets reveals a format of bars on the sidewalk and hotels upstairs. Only a decade after it was designed for mixed commercial use, this architecture is beginning to specialize in servicing the basic needs of mostly single men. Where are the women? Not on this sidewalk but north of Skid Road (Yesler Way) on Second Avenue where the city's new respectable center was building.

Ironically, this neglect of First Avenue S., which began already in the early century, had its benign side. For the architectural character of this deserted pioneer center was too formidable to be rashly destroyed in a hasty act of urban renewal. Preserving itself, Seattle's first historical district waited to be rediscovered in the early 1960's and thereafter, lavishly restored and enjoyed. ■

THE CENTRAL
NO PARKING
USA TODAY

WESTERMAN
SCHERER
CLOTHIERS
FURNISHERS
HATTERS
HOTEL

Courtesy, Seattle Public Library

10 Occidental Avenue: Pioneer Side Street

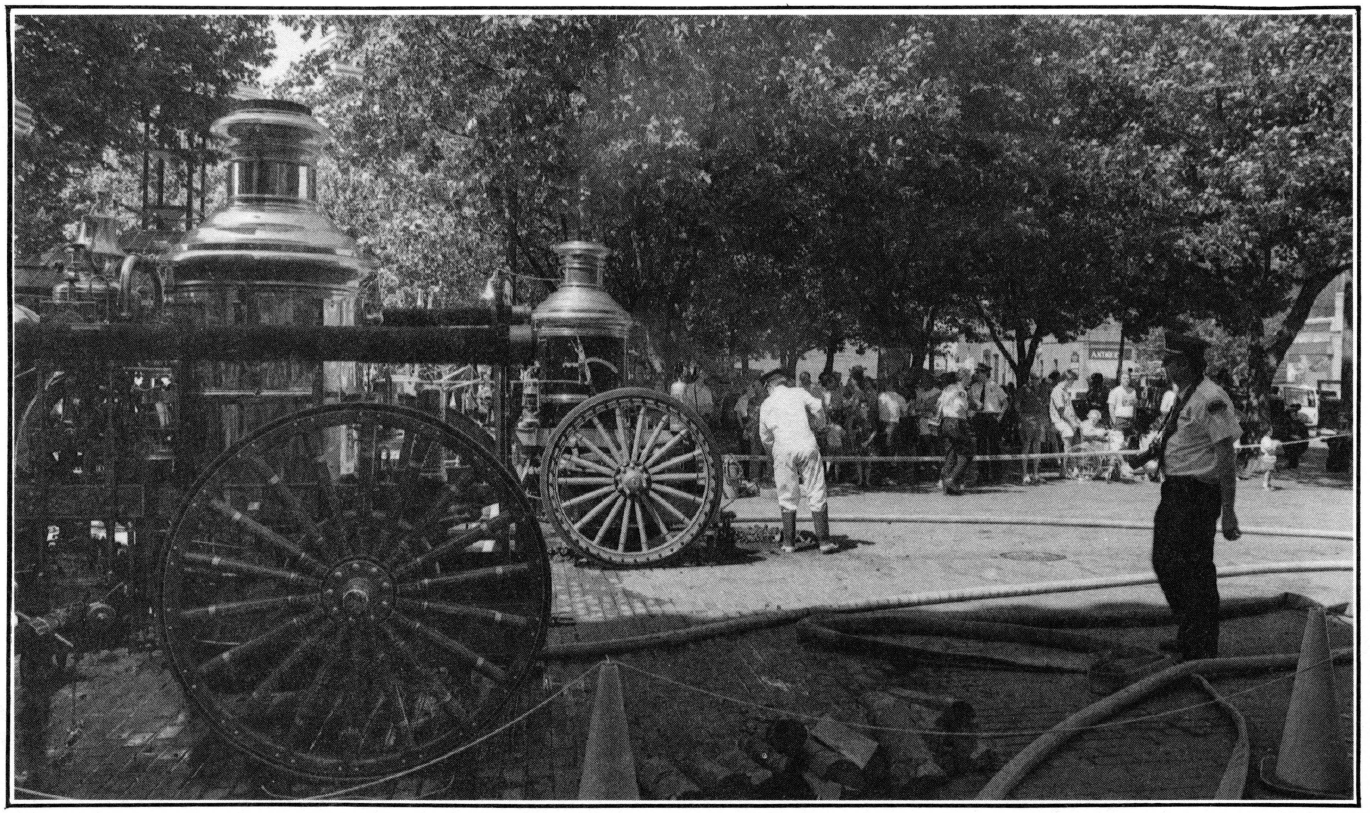
The first thing to note about this early Occidental Avenue view is, simply, that it is one-of-a-kind. It was a rare moment when its photographer took the time and interest to step one block away from all the commercial bustle on First Avenue and shoot the idle irregularity of this side street. There are a number of surviving photos of the pioneer First Avenue, but for Occidental, this is probably it.

The scene's general description we know from its landmark and centerpiece — Occidental Avenue's namesake, Occidental Hotel. From Main Street the view looks two blocks north to the hotel's wide front porch.

Both the original negative and prints for this scene are now lost. However, the flip side of the second-generation copy print in the University of Washington's Historical Photography Collection still carries a caption which dates the scene 1872 and identifies two of its structures — the prominent white clapboard on the right is Mrs. Frances Guye's boarding house, and the shed on the left is A. Slorak's saloon.

Photographs, of course, also speak for themselves, and this one reveals how in 1872, Occidental Avenue still dipped a bit at Washington Street — or halfway between the photographer and the hotel. Actually, not too many years before this scene was shot, that intersection was part of a tide marsh. As Sophie Frye Bass recalls in her *Pigtail Days In Old Seattle*, "Occidental Avenue was almost Occidental waterway, a way of tides and logs and drift from Yesler's Mill, a way where Indians beached their canoes, and where crows dropped clams on the rocks to break the shells and swooped down in a rush before watchful gulls could gobble them."

So, what we see in this 1872 photographic record is Seattle's first reclamation project — a relatively dry and tide-free Occidental Avenue. 1872 had its other ups and downs. The King County Farmer's Club was both enthusiastically formed and then soon dissolved for want of sustained interest. The first locally built wagon was sold here in 1872; the First Baptist Church, the first brick building, and the first bank failure were also 1872 highlights. Overall, that year the deaths in town outnumbered the births 21 to 18. But the 25 marriages in 1872 suggested a lively future in the vital statistics. ■



Above: Now the trees in Occidental Park interrupt the view north from Main Street — scene photographed during the 1989 Fire Festival. *Below:* An early-century look north on Occidental Avenue from Main Street. *Courtesy, Lawton Gowey.*

Courtesy, Kurt Jackson.

11 Seattle Transfer Company

Above: 102 years later the southeast corner of Main Street and Occidental Avenue is photographed over fire apparatae during the 1989 centennial celebration of the Great Fire of 1889.

In the Spring of 1887 three local capitalists, Noah Armstrong, B.F. Shaubut, and Angus MacIntosh, organized the Seattle Transfer Company. Seven years later the new *Seattle Argus* noted that in the intervening years the business had prospered so that it had been "eight times compelled to erect new structures each time larger and better."

In the beginning the company collected a few of their wagons in the street and hired a photographer to commemorate their partnership. The result is this rare pre-1889 fire record of Seattle's commercial life, one block off its Commercial Street (now First Avenue S.). This is the company's first location at the southeast corner of Second Avenue (now Occidental) and Main Street.

Of the three founders, Angus MacIntosh's is the name still remembered in a few of our city's histories. This self-made immigrant Scotsman had

a special inclination to connect himself with many of the city's pioneering enterprises. MacIntosh's Seattle list includes the Seattle and Walla Walla Railroad, 1874; the Seattle Lumber & Commercial Co., 1880; the Seattle Safe Deposit & Trust Co., 1883; the Seattle Lake Shore and Eastern Railroad, 1886, and, of course, the transfer company.

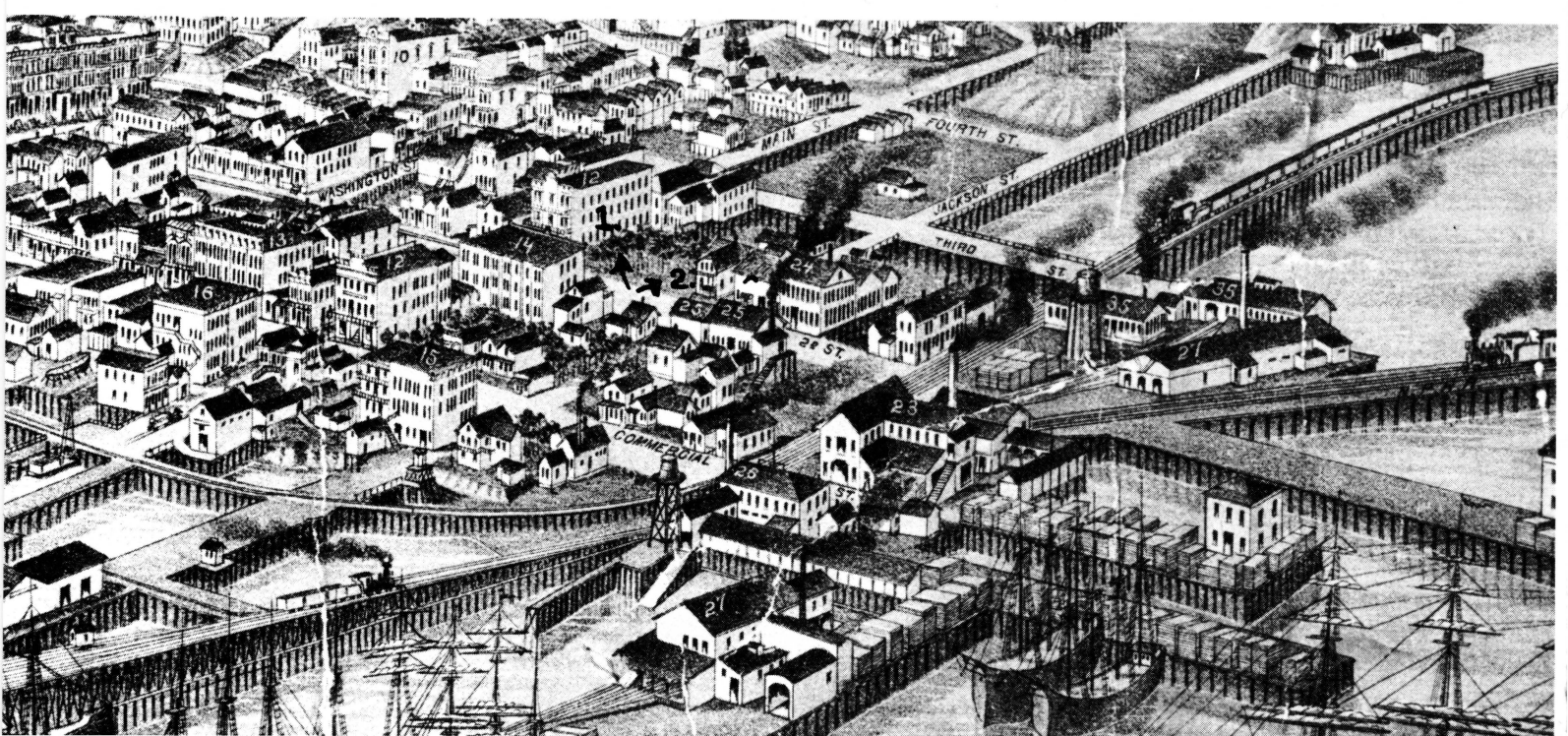
The Seattle Transfer Company was headquartered at the street level floor in the New Arlington Hotel — the sign shows above the second floor on the Main Street side. This building dates from at least 1884 for it is recorded in both the Sandborn real estate map of that year and in a bird's-eye view of the city that also dates from 1884.

The Sandborn map lists the building behind the New Arlington (here on the left, facing Main Street) as quarters for several Chinese shops. In 1887 this is probably no longer true, for many of them were driven out during the Anti-Chinese riots of 1886.

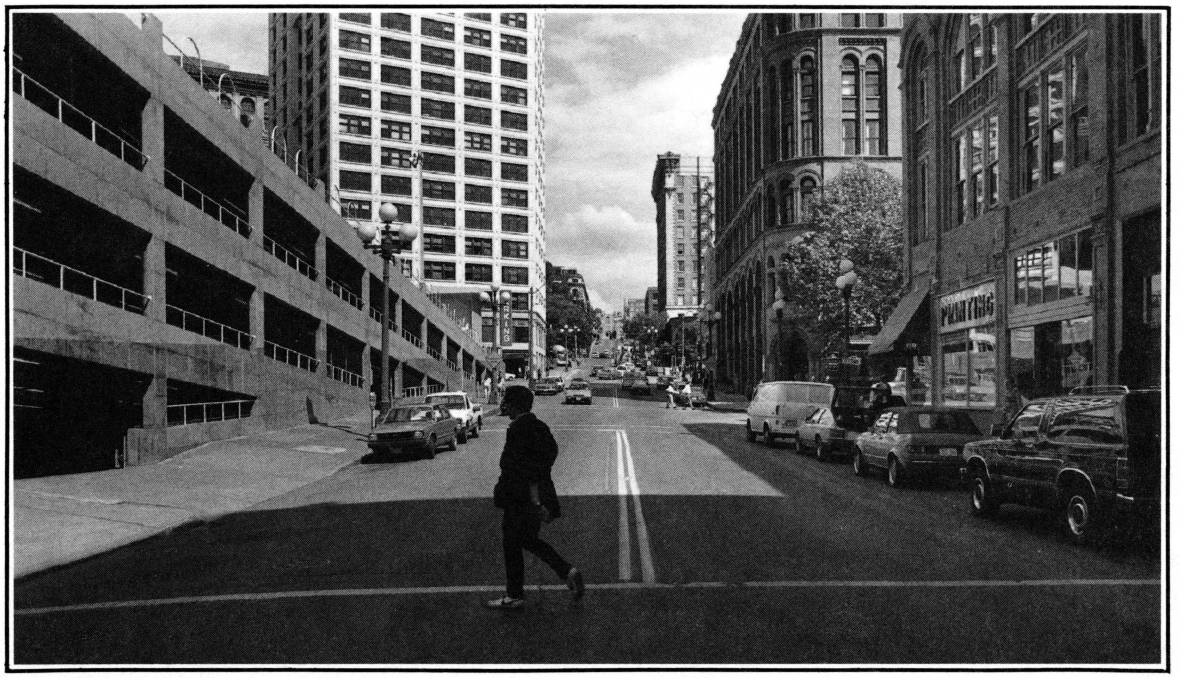
Everything in this scene was flattened by the June 6th fire of 1889, including the Charles Plummer home at Jackson Street on the far right. Plummer was remembered by pioneer Seattle historian Clarence Bagley as "Most enterprising . . . He ranked with Yesler, Terry, and Maynard in the early development of Seattle and its resources."

When Charles Plummer built this home in 1854 for his bride, Ellender Smith, the sister of Henry Smith (of Smith Cove), it was the first fine house in Seattle. Ellender, however, did not enjoy it for long, dying during the childbirth of twins in 1858. Plummer lived on only until 1866. Writing a half-century later, Clarence Bagley concluded his affectionate but faded memory of Charles Plummer with "regrets that more information regarding him is not attainable." ■

Top: The Charles and Ellender Plummer home. *Courtesy, Seattle Public Library.*
Below: Both Seattle Transfer (marked "1"), and the Plummer home (marked "2") are included in the 1884 bird's-eye of the city.



Above: Construction rubble and a few empty beer casks clutter this 1890 view of a Yesler Way in the process of rebuilding after the Great Fire of 1889. *Courtesy, Tacoma Public Library. Below:* Aside from the street the most notable change in the contemporary scene is the 1962 loss of the Seattle Hotel and its replacement by the "sinking ship" parking garage, far left.



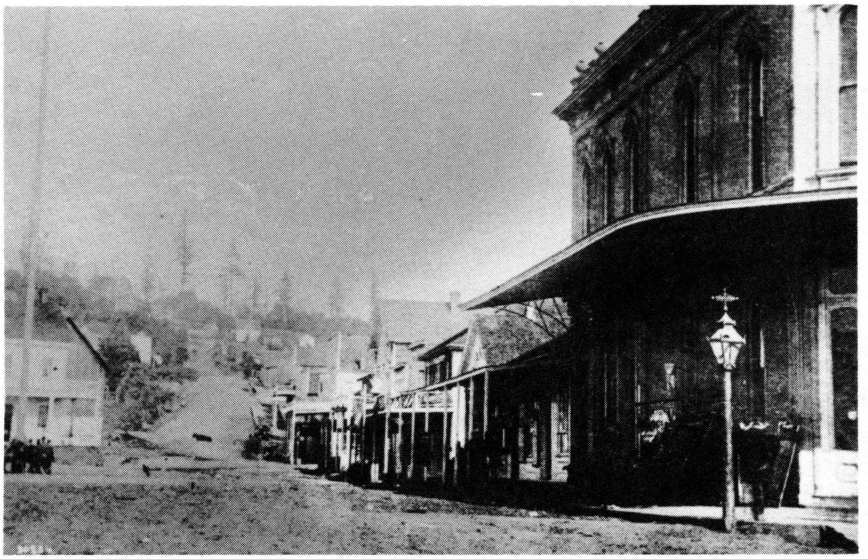
12 Rebuilding Yesler Way

In the Spring of 1890 the photographer F. J. Haynes hitched his special studio-car to a Northern Pacific steam engine and toured the Northwest. Haynes was the N.P.'s offical photographer, and he deserved to be. His many views make up a revealing record of the building of the West — and occasionally, as with this scene, of its rebuilding.

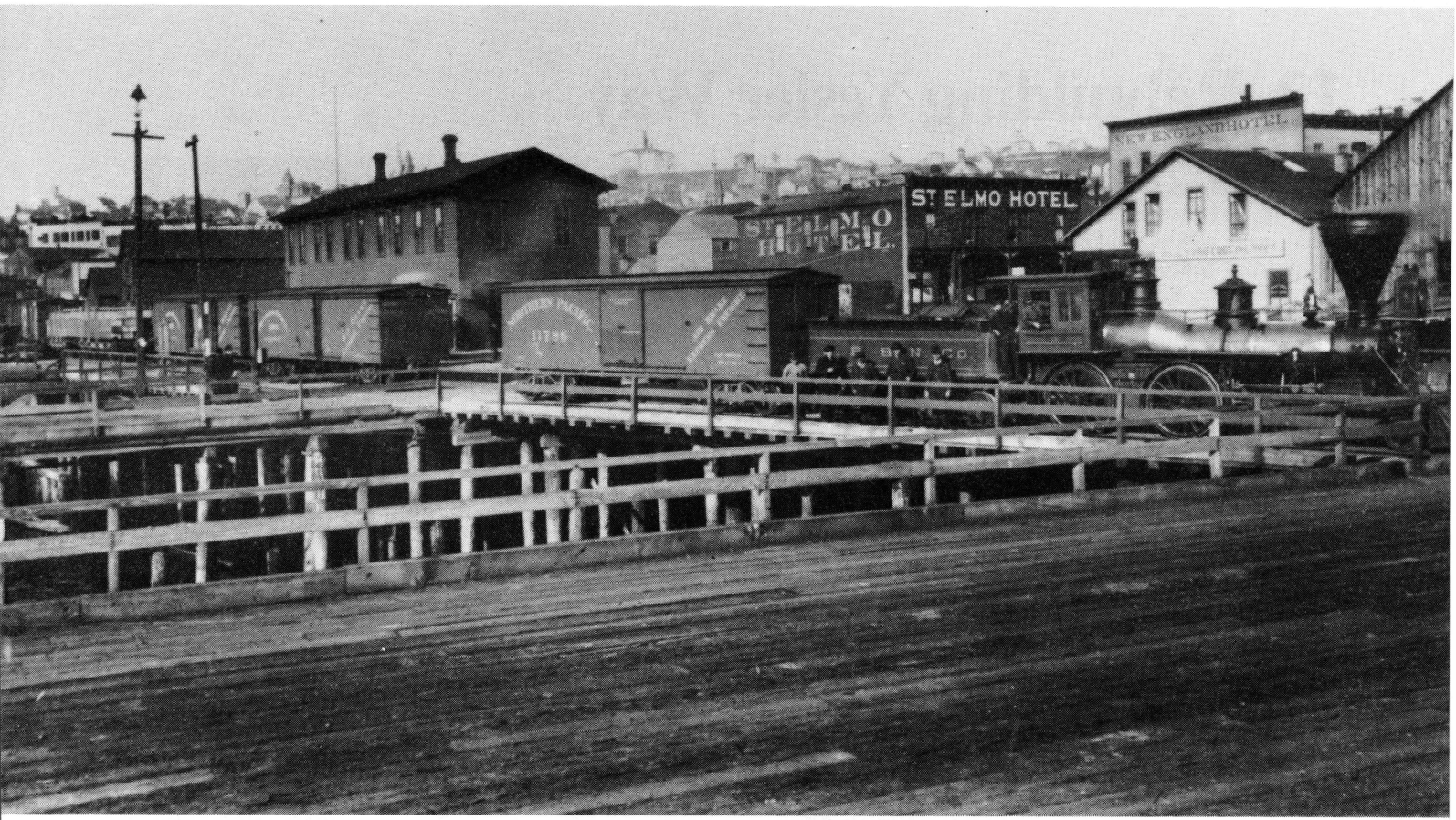
For this record of Seattle's reconstruction after the Great Fire of June 6, 1889, Haynes somehow managed to perch himself above the center of Yesler Way, and sight east over its still rough tableau of work-in-progress. A few post-fire "temporary" business tents are still in use to the right of the Yesler cable car a block beyond Haynes' elevated prospect.

Actually, Haynes elevation is more like our own. The barber's pole on the scene's far right has been set on a temporary plank sidewalk above the approximate pre-fire grade of Yesler Way. Judging from the Korn Building, which appears on the right of both scenes, that temporary sidewalk is at much the same grade as the contemporary concrete one. So, eventually Yesler was raised about five feet at the site of the barber's pole. In the 1890 scene, Yesler may have already been raised a slight bit above the pre-fire grade with the curving plank driveway meandering along its centerline. And it may not have been, for the street's pre-fire planking is what was consumed by the fire when it crossed Yesler Way in the early evening.

The Korn and Merchants Cafe buildings on the right are the only structures in the historical view that have survived. It is possible that they were preserved because the Seattle Hotel was not. On the north side of Yesler (here on the left), the hotel was razed in 1962 and replaced by the unusually grotesque parking lot, seen now on the far left. The unfortunate destruction of the Seattle Hotel sufficiently stirred the passions of preservation that now the entire Pioneer Square District — including the Korn and and Merchants Cafe buildings — is protected as part of an official historic neighborhood. ■



Top: Mill Street (Yesler Way) north from Commercial Street (First Avenue S.) in the late 1870s. *Courtesy, Special Collections, University of Washington Libraries. Above:* Mill Street east from Commercial Street in the pre-fire late 1880s. *Below:* The 1889 fire ruins the temporary tents on Yesler Way looking west from near Third Avenue. *Courtesy, Michael Maslan.*



Courtesy, Kurt Jackson.

13 The Ram's Horn — circa 1887

This is the backside, circa 1887, of Seattle's oldest neighborhood. The photographer, probably David Judkins, stands only a few feet from the then-southwest corner of the city with his back against the waterfront's last pier shed. He's supported by a timber-quay, and on the left we can catch a glimpse of the bay between the running-boards of the viaduct's railing.

The contemporary scene was shot from dry land, a fill from this century, but a few feet north of Jackson Street. Both views sight northeast towards Main Street. In the historical scene the back wall third-floor sign of the New England Hotel at the northwest corner of First Avenue and Main Street shows on the right, and just right of the humbler St. Elmo Hotel.

Although it may seem unlikely from this vantage, in 1887 the New England was still one of the town's more distinguished hotels. Not so the St. Elmo. Named after the Spanish priest whose special ministry was to sailors (St. Elmo's fire was thought to be a sign of his protecting grace), this hotel no doubt appealed almost exclusively to traveling men.

But the intended subject of this scene is most likely the railroad train posing with its crew in the foreground. The engine is pointing south and in the unconnected gap between the first two boxcars we catch a rare view of the unembellished little depot.

Judging from the load of stacked square timbers on the far left open car and the open but stuffed door of the boxcar to its right, this temporarily

Above: Nearly the same scene photographed at nearly the same time, but apparently by a different hand. *Courtesy of Taylor Bowie.*

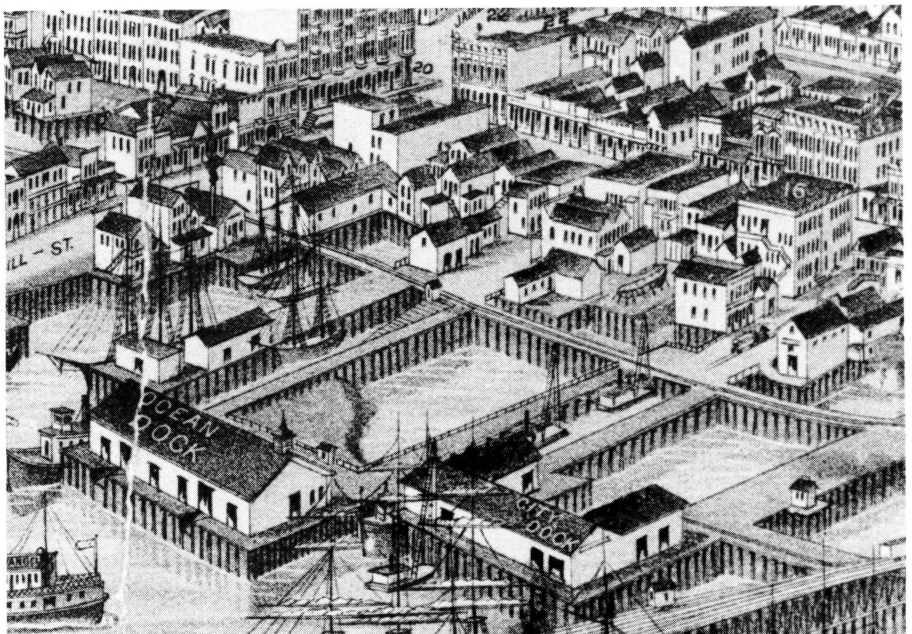
disconnected part of the train is full of export cargo, probably just loaded on at the Columbia and Puget Sound Railroad's waterfront right-of-way. This short piece of track was called the "Ram's Horn" because of its peculiarly twisting route which dodged around the irregular array of waterfront sheds. Like every shoreline railroad that followed it, the Ram's Horn was resented for dividing the city from its waterfront.

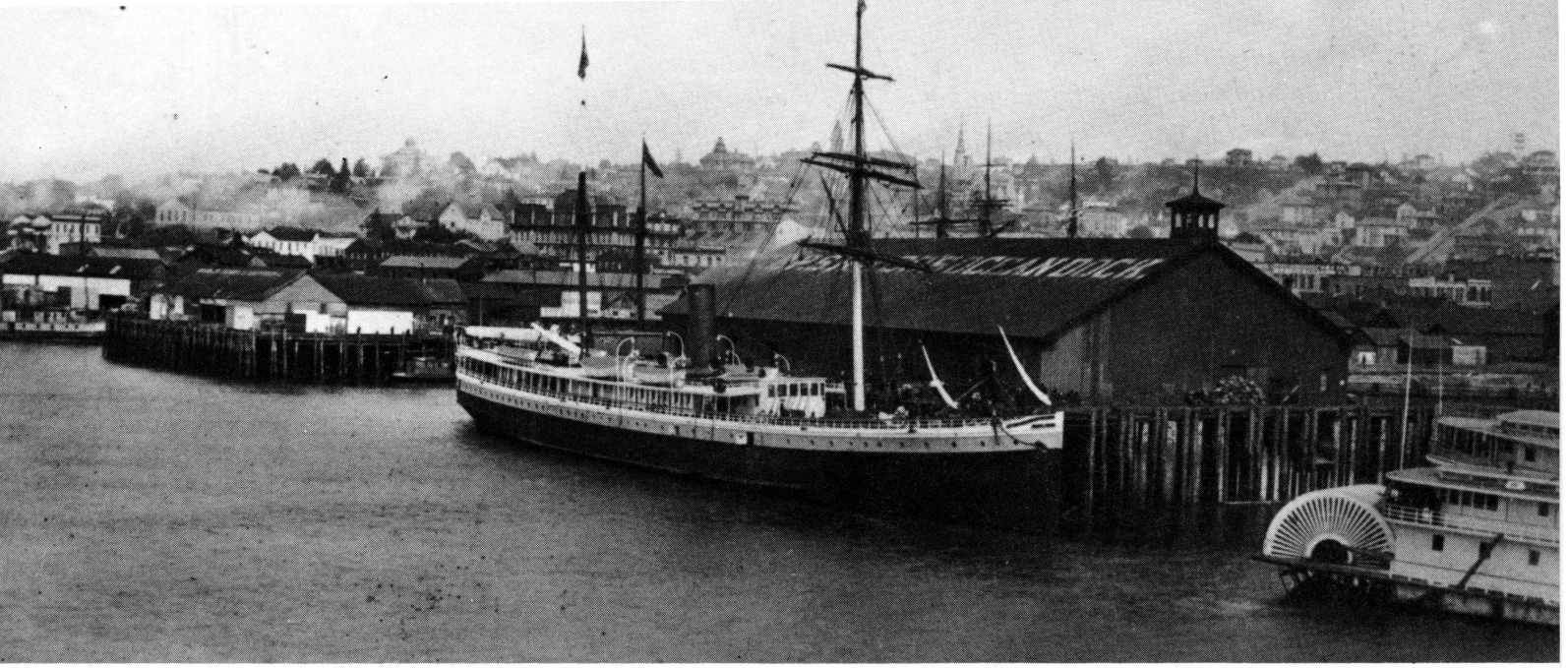
The Northern Pacific's "air brake express freight" guarantee is stenciled diagonally across the sides of all the cars. This year, 1887, the N.P. completed the Cascade Division of its transcontinental line over Stampede Pass, and after years of shunning Seattle with either no or poor service, the railroad is beginning to warm up to the city. The city, however, is reciprocating by building its own railroad, the Seattle Lake Shore and Eastern, only a few blocks up the waterfront. The S.L.S.E. ran north from its depot at Columbia Street — near the northern end of The Ram's Horn — but not connecting with it. (Ultimately, only a few years ahead, the Northern Pacific would own this upstart homegrown competitor.)

The 1887 population of Seattle — Washington Territory's largest town — was an estimated 12,000. In three booming years it would top 40,000, but by then this old part of town would be thoroughly flattened by the Great Fire of 1889.

What arose in the place of its clapboard hotels was the Pioneer Square Historic District we still enjoy. And many years later the city built its own annoying obstruction when the Alaskan Way Viaduct once more renewed the Ram's Horn's annoyance of separating this city from its waterfront. ■

The curve of the Northern Pacific's "Rams Horn Railway" can be detected in this 1884 birds-eye of the city.





Courtesy, Lucy Coe.

14 S. S. Mexico

For years the steel-hulled *Mexico* kept steaming north of the border as one of the regulars on the Pacific Coast Steamship Company's Alaska run. Here she's tied to the side of the Columbia and Puget Sound Railway's Ocean Dock near the foot of Main Street. The time is the late 1880s.

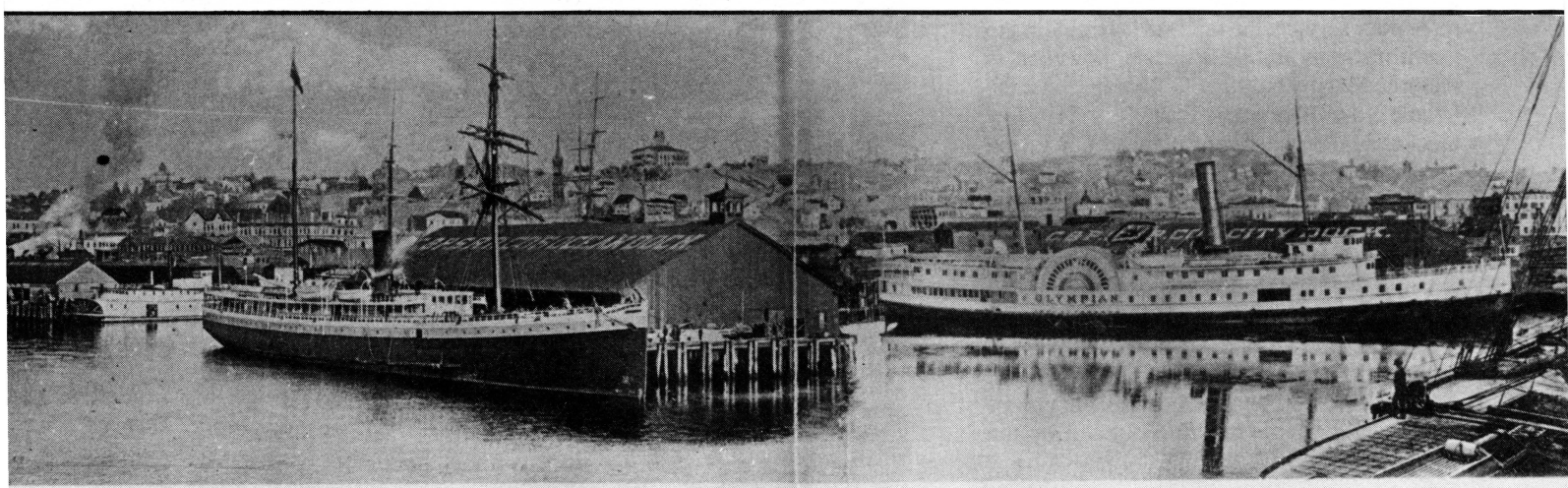
Work in the Alaska service was steady but not sensational. Then in the summer of 1897 a rival company's steamer, the North American Transportation and Trading Company's *Portland* returned in mid-July from Alaska with its "ton of gold" — a freight soon to be known worldwide.

The *Portland's* effect on the port of Seattle is adequately revealed in one statistic. During March of 1897, or four months before the *Portland's* sensation, a total of 18 vessels arrived and departed from Elliott Bay. Only one year later the total was 173 vessels. However, the steady *Mexico* was not one of them.

The *Portland's* immediate effect on the *Mexico* was predictable. In port at the time, she was soon over-booked with traveling men wanting to get to the gold, and she was one of the first large steamers to set out for it.

Gordon Newell notes in the *H.W.McCurdy Marine History of the Pacific Northwest* that "the occasion of the *Mexico*'s sailing from Seattle on July 26 was made memorable by the immense throng gathered to witness her departure . . . the crowd overflowed to other docks for a mile along the waterfront." That Seattle had quickly adopted its gold rush madness is also indicated by Newell. On the *Mexico*'s passenger list was the then famous "Joaquin Miller, `The Poet of the Sierras', who departed loudly proclaiming his delight at leaving `insane Seattle'." A few days later the poet probably wished he'd stayed in town.

On August 6th, eleven days out of port, the *Mexico* made sure she'd never return to Seattle when, in what was then still one of the world's most hazardous sea routes, she struck a rock and was wrecked at Dixon's Entrance, Alaska. A few of the *Mexico*'s passengers composed a testimony about Captain H.C.Thomas's "prompt, brace and conspicuously cool action in getting the passengers to the boats." The federal inspectors disagreed, revoking his license. ■



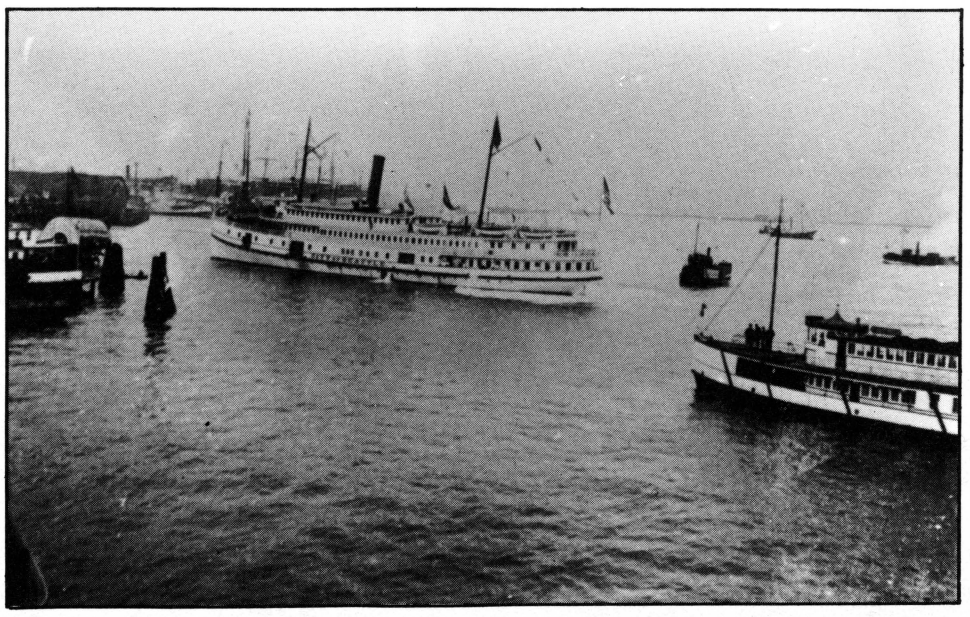
PYRIGHT, 1888, BY GAZZAM & CO., SEATTLE, W. T.

COLUMBIA AND PUGET SOUND R. R. DOCKS, SEATTLE.

THE ALBERTYPE CO., N

The *S.S.Mexico* in the slip beside the Oregon Improvement Company piers south of Yesler Way. The crowed attending her is, perhaps, large enough to be there either to board the *Mexico* or see her off on her fateful July 26,1897, journey to Alaska. *Courtesy, Special Collections, University of Washington Libraries.*

15 The *City of Seattle* or the *Alaska Flyer*



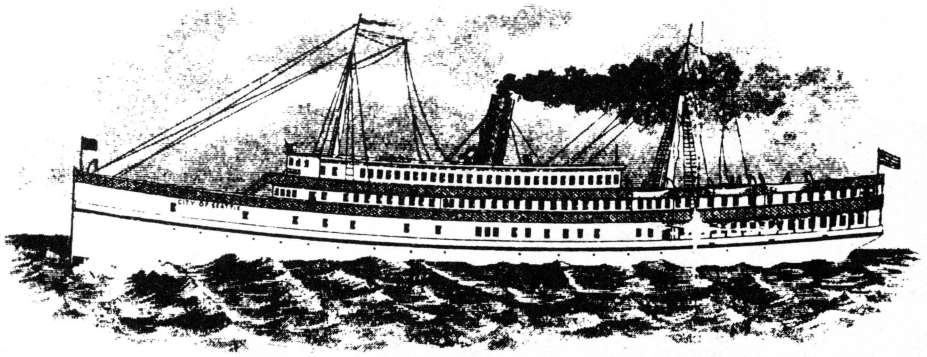
The *City of Seattle*, with President Benjamin Harrison aboard, approaches Yesler's Wharf on May 6, 1891, leading an entourage of "Mosquito Fleet" steamers.

During the thick of the Alaska gold rush, Seattle controlled more than 90% of that territory's shipping. In 1900 there were 40 steamships commuting between here and there, and the one that was known as the *Alaska Lightning Express* and the *Alaska Flyer* was the ship shown here, the *City of Seattle*.

The city's fast namesake steamer was also big - 244 feet long - and plush. Built in Philadelphia in 1890 and soon brought through the Straits of Magellan for a life on Puget Sound, her most auspicious moment came soon after. On May 6, 1891, leading an armada of the Puget Sound's "Mosquito Fleet" of smallish steamers, the *City of Seattle* carried President Benjamin Harrison from Tacoma to Seattle while his hosts served him fresh strawberries and sermons on the glories of these waters.

This steamer was so well appointed that when the international economic crunch of 1893 hit she was too expensive to run, and so was laid up until the

High School seniors prepare for a formal cruise aboard the *Virginia V*.



Canadian ferry *Princess Marguerite III* at Pier 48, July 1997.

gold rush of '97 sent her, and much else again, underway.

After her haul of Harrison, the *City of Seattle's* most notorious passengers were a cabal of distinguished Seattle citizens — the "Goodwill Committee" they were called — sent north by the Chamber of Commerce and the *Seattle Post-Intelligencer* to celebrate and further promote from port to port Seattle's appropriation of Alaska. This, of course, was the goodwill tour that turned ill when these ambassadors stole a Tlingit totem pole and packed it back to Pioneer Square. For this they were later fined. (The story of "The Stolen Totem Pole" is told in *Seattle Now and Then, Vol. II*)

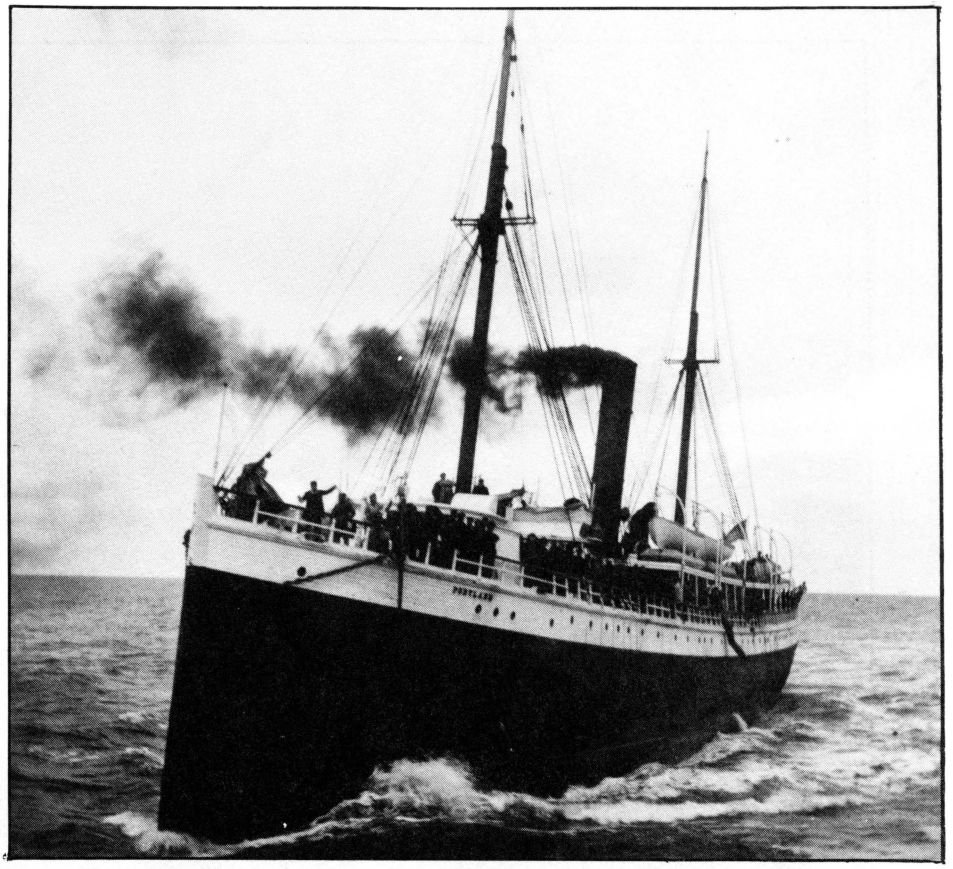
That chartered cruise was in 1899. The next year the "fast and reliable" *City of Seattle* returned from Alaska with a different booty — 3 tons of gold, or two tons more than the steamer *Portland's* sensational 1897 haul that started it all: the Alaska gold rush.

Perhaps the *City of Seattle's* most exciting trip was in 1902 when she raced the steamer *Dolphin* the 800 miles from Vancouver B.C. to Skagway. The two were often abreast and seldom out of sight of each other. But in the end the *Dolphin* won by half a mile and the *City of Seattle* had to relinquish the speed cup she won earlier from the Canadian Pacific's *Princess May*.

The *City of Seattle* worked these waters until 1921 when she returned to the east coast, this time through the Panama Canal, for a new career of hauling passengers for the Miami Steamship Company. Ultimately, she returned from whence she came, Philadelphia, where she was sold for scrap in 1937.

But here, about 40 years earlier, she leans slightly to her port side taking passengers either on or off. She rests in a slip alongside the old Pier A at the foot of Main Street where, until September, 1989, Alaska ferries worked out of the long-since renumbered and rebuilt Pier 48.

A second contemporary comparison was photographed at Pier 55 near the gangway of Puget Sound's last Mosquito Fleet steamer, the *Virginia V*. Its passengers, however, are neither sourdoughs nor distinguished citizens but high school seniors out for a formal class moonlight cruise. ■



The *Portland*

Before the *City of Seattle's* pilot house.

Courtesy, Special Collections, University of Washington Libraries

The *City of Seattle* heading out.

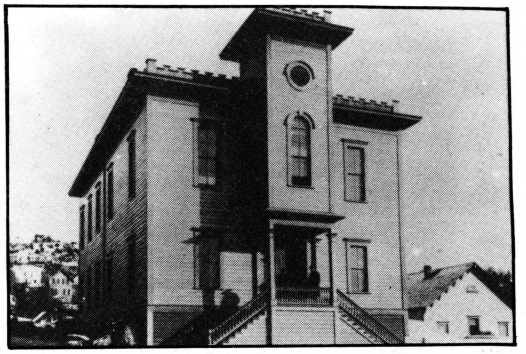
Below: The Matson Lines at Pier 48 in 1958. *Courtesy, Port of Seattle.*

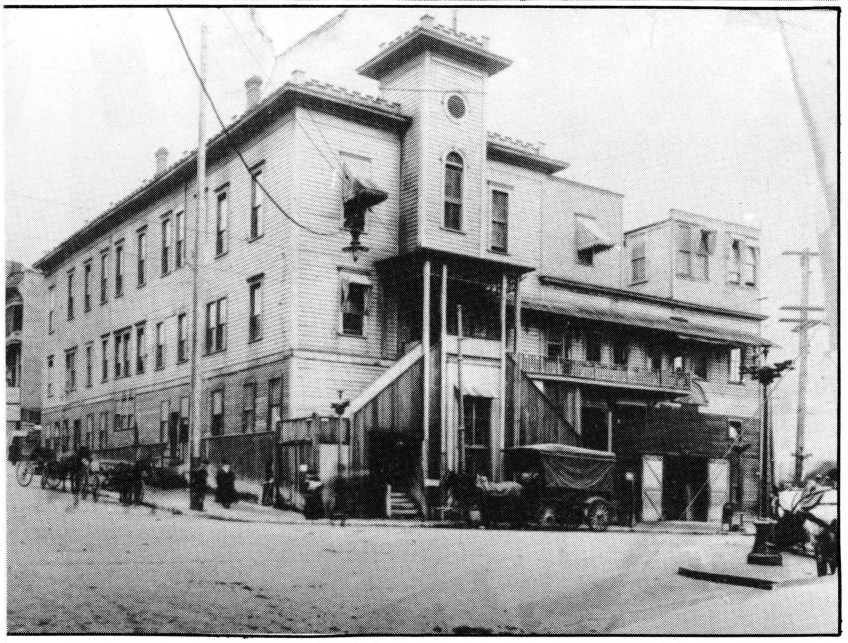
16 Katzenjammer Castle

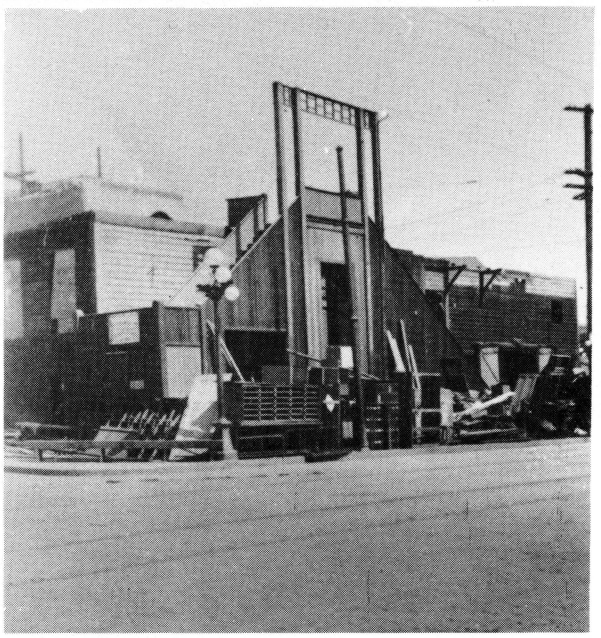
In the long and comic history of Seattle's search for a dignified city hall, the most bizarre years were when the city's headquarters exploded with its population.

The government for 40,000 citizens moved into this firetrap on Third Avenue between Jefferson Street and Yesler Way one year after the city's fire of 1889. The building itself was saved from that "Great Fire" by water buckets and wet blankets tossed and spread between the building's roof and the shower of sparks that swooped across Third.

When the city took occupancy, the building was eight-years old and for all of them the home of county government. When the county climbed First Hill to its new courthouse (on the present site of Harborview Hospital's helicopter pad), they left this clapboard to the city for a price. For the next 19 years, while the city's population quadrupled, so almost did City Hall, with an assortment of alterations and extensions







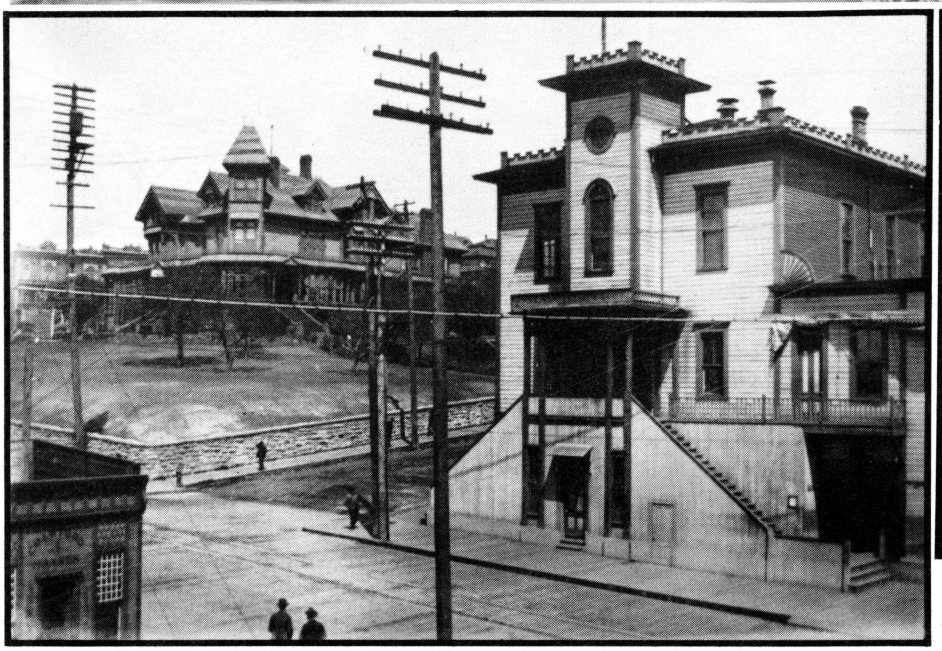
The last of the Katzenjammer.

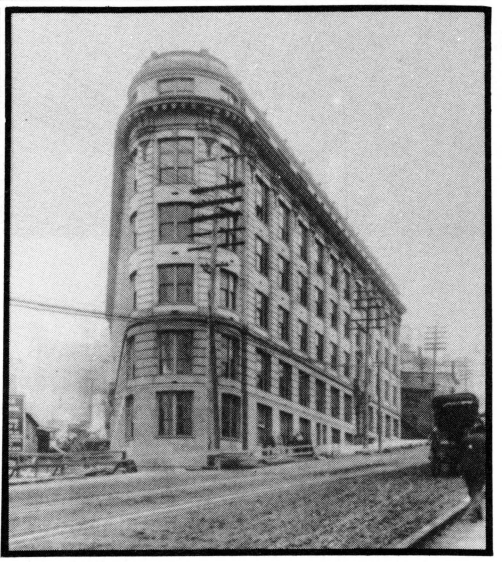
that resembled the comic constructions in the popular early-century cartoon strip, the Katzenjammer Kids. In its last years this city hall was popularly known as the "Katzenjammer Castle."

Included here are a few of the many photographs showing the variety of mutations City Hall went through in its relatively short life. The principal view printed was recorded by the Norwegian photographer Anders Wilse who lived and worked here between 1897 and 1900. The scene looks to the southeast across the intersection of Third Avenue and Jefferson Street. By this time the city has added the extension on the right along Third Avenue, the double stairway on the left along Jefferson, and cut a sidewalk-level door into the odd-shaped space beneath its main entrance on Third.

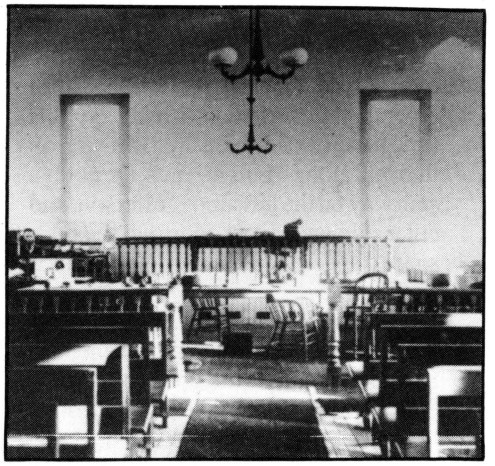
In the nine or ten years that it survived after Wilse shot this scene, the Katzenjammer Castle grew to, at least, three times its original county courthouse size. However, it could not keep up with the city, the population of which had climbed to over 200,000 by 1909. By then the new Public Safety Building up Yesler Way at Terrace Street was receiving its finishing touches. As its name indicated the Public Saftey Building was intended for police use, but conditions in the Katzenjammer were so intolerable that most of city government joined the police in those new flatiron quarters up Yesler Way in 1909. It too soon ballooned with beauracrats, but there was no way to add wings to a building which already filled the triangular block between Fifth Avenue, Terrace Street and Yesler Way.

Relief came in 1915 when most of the city's departments, excepting the police and the city's health services, moved to the new County-City Building at Third Avenue and Jefferson Street. In 1951 the city's police and health officers also moved out and into the new Public Safety Building at 3rd and James. The old Public Saftey Building was sold in 1958 and for two decades thereafter, it served as a auto body shop, parking garage and crash pad for broken men. In 1970 the City Council passed an ordinance calling for its removal, but a combination of the building's history and the sturdiness of its concrete-incased structural steel walls discouraged demolition. After the building was placed on the National Register of Historic Place, its owner, Charles Sprincin, proposed a lease agreement with the city which included its rennovation. By a close and somewhat acrimonious vote, the building won five to four, and work began on its rennovation in 1976. The preserved landmark was, and still is, named the 400 Yesler Building. Soon after, the city's Department of Community Development moved in — temporarily. Twelve years later it moved out and into other neighborhood landmarks — the Arctic, Dexter Horton and Alaska buildings — which the city purchased in 1988. ■



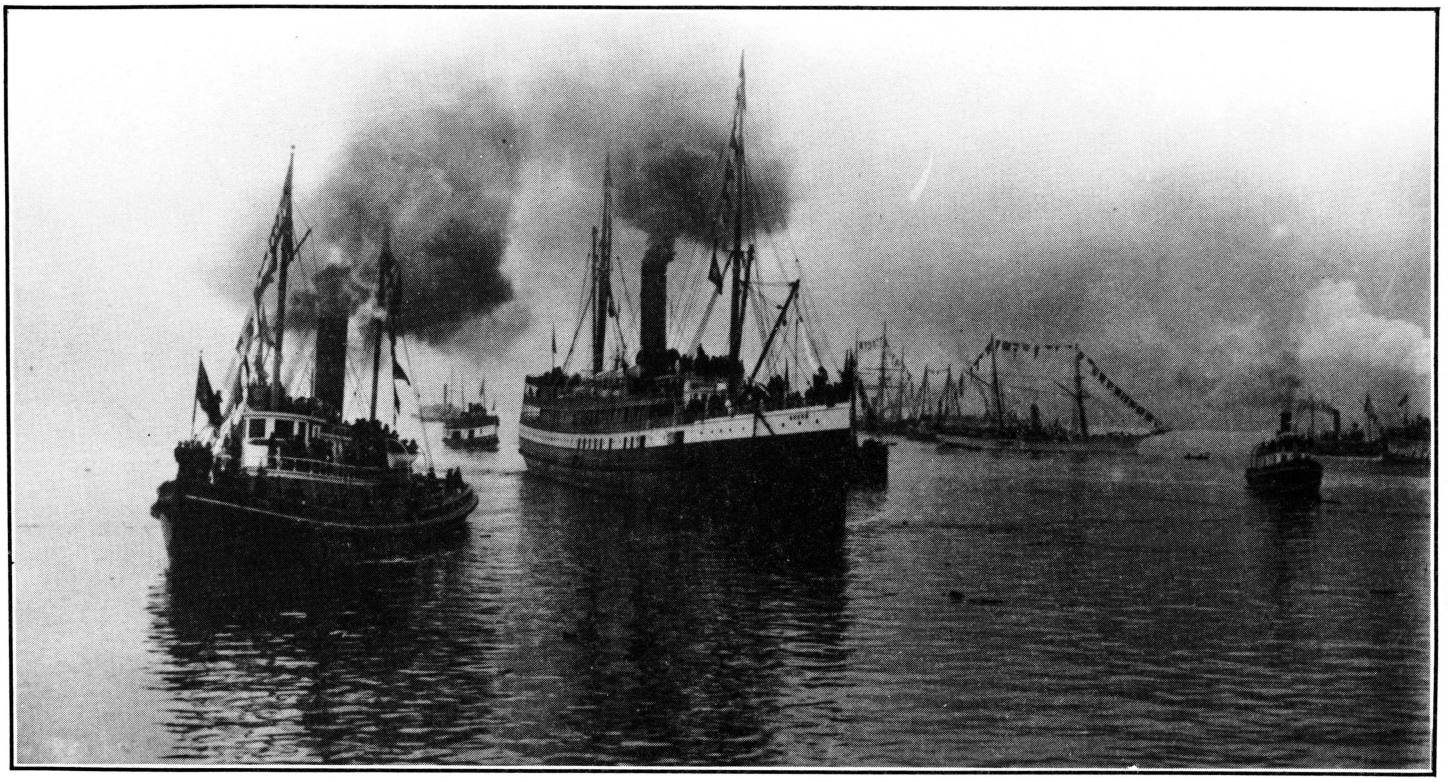


The Public Safety Building, built in 1909, was used for a time as City Hall until the County-City Building was completed in 1915.



Inside a Katzenjammer courtroom when it was still King County's courthouse.
Courtesy, Seattle Public Library

The Katzenjammer in its neighborhood with the King County Courthouse on the First Hill horizon. *Courtesy, Arthur Lingenbrink*



Courtesy, Michael Maslan.

17 The Return of the "Volunteers"

On February 15, 1898, the U.S. Battleship *Maine* blew up in Havana Harbor, and soon after America had what was described then as "this splendid little war." But for those beside Puget Sound, the heroic action of the U.S. fleet flexing its muscles against a decrepit Spanish Navy was far away and mediated only by the sensational reports in the newspapers. The first substantial thrill of victory was rather late in coming, not reaching Seattle until November 6, 1899, when the ocean steamship *S.S. Queen* entered Elliott Bay bearing the local heroes of King County's Companies B and D. They were known popularly and patriotically as the "Volunteers", and eventually Seattle named a park after them.

The photographer Andrew Wilse, whose work is the best surviving record of Seattle's growth in the late 1890s, was, with the rest of the city, waiting for the *Queen* and its tooting entourage of "Mosquito Fleet" Puget Sound steamers and tugs. Wilse was probably himself on board a boat circling the parade, although he may have taken his shot from the end of a Seattle pier.

The volunteers had been away but one year, leaving for Manila aboard the commandeered steamer *Ohio* on October 28, 1898. And only two months after that the mortified Spain gave up with the Treaty of Paris. But the volunteers had not yet begun to fight. Beginning in February of 1899, they fought 35 battles, none of them with the Spanish, but rather with the Filipinos in what was called the "insurrection."

Not all of the volunteers returned in November. Some were killed, including Company B's Captain George Fortson for whom the little triangle of shrubbery at Second Avenue and Yesler Way is named. (A feature on Fortson Square is included in *Seattle Now and Then, Vol. II.*) But for the 771 regulars and 48 officers who did make it back, November 6th was proclaimed a holiday by Seattle mayor Thomas Humes — thanks to the generosity of one patriotic Walla Wallan, Levi Ankeny. It was Ankeny who paid for the already discharged soldiers' free trip home from San Francisco aboard the *Queen*.

This gave Seattle time to decorate Pioneer Square, line up speakers and prepare a parade route for what was really the first large-scale celebration for the return of fighting men to Puget Sound. (Eventually, City Park was renamed Volunteer for the returning men and boys who served in the Spanish-American War.) Since then, there has been any number of wars, although none of them so "nice" that have given us the chance to celebrate the victorious return of local heroes. And in years of relative peace we have done it anyway, which explains the not-so-now quality of this "now" photo.

I might have shot a relatively empty record of a container ship cutting across a misty Elliott Bay, but instead borrowed this Seafair scene of past princesses waving to the visiting fleet. Here, if you remember hearing it, the heroic cry was not "remember the Maine!" but "Let your roostertails fly!" ■

Above: Pioneer Square, 1899, decorated for the return of the volunteers. *Courtesy, Special Collections, University of Washington Libraries. Below:* An early Seafair welcome to the visiting fleet.

Courtesy, Museum of History and Industry

18 Union Station

Dumped by the Northern Pacific Railroad in favor of Tacoma for its transcontinental Pacific terminus, on May 1st, 1874, the citizens of Seattle, mixing the energies of resentment and hope, gathered on the tideflats to build their own rails to the east. They called it the Seattle & Walla Walla Railroad.

Only 37 years later — exactly — eastern railroad scion Edward Henry Harriman's grand Union Station was completed May 1, 1911, above the tideflats south of Jackson Street. The new neo-classical station served two transcontinentals, Harriman's Union Pacific and the Chicago Milwaukee and St. Paul line.

The latter laid the first rails across Snoqualmie Pass — the pass Seattle considered its own — and The C.M. & St.P.'s last miles into town rode above the old Seattle & Walla Walla bed. This was a historical fulfillment that thrilled the city's many partisan pioneers who had survived since their brash

spring effort in 1874.

Photographed probably soon after its completion, this Webster & Stevens view shows the terminus when it was still known as the Oregon and Washington Station. In front of the station and above the roof of the South Seattle trolley car number 306 (which is turning onto Jackson from 4th Avenue) are an even mix of horse coaches and internal combustion taxis from the city's then-better hostelries, including the Butler, Frye and Northern hotels.

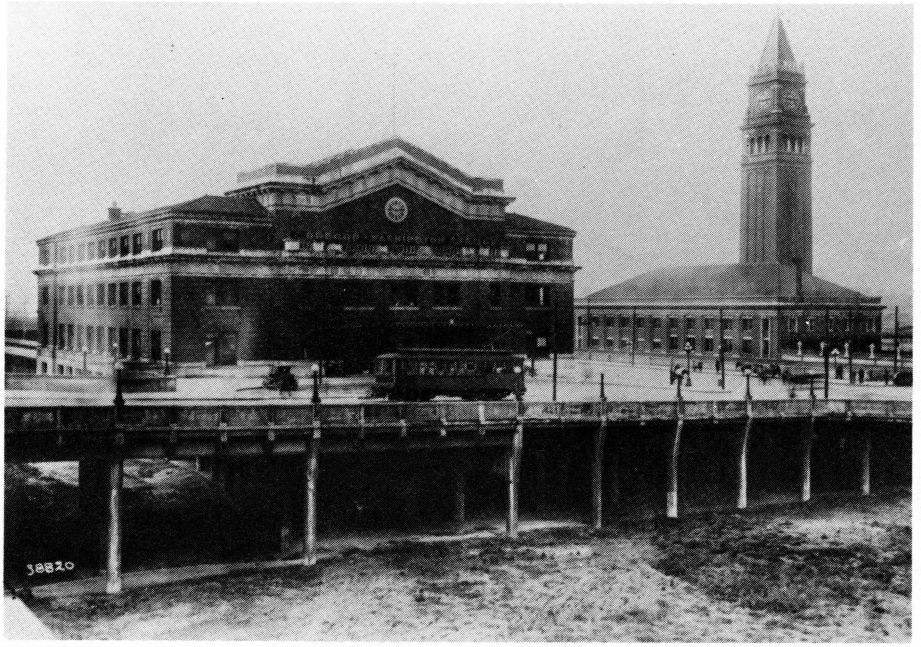
On the scene's far right, an empty Seattle Transfer Co. wagon waits at the baggage door for a cargo of, perhaps, heavy steamer trunks like those on the sidewalk beside it. At its peak, Union Station employed more than 100 men in the baggage room providing for the almost 40 daily train arrivals and departures, including U.P.'s exciting Shasta Limited and the Milwaukee's electric Olympian.

The country's romance with its railroads began to cool after the Second World War. The decline was steady. When the last passenger train pulled away from this depot in May 1971, there were only two baggage attendants.

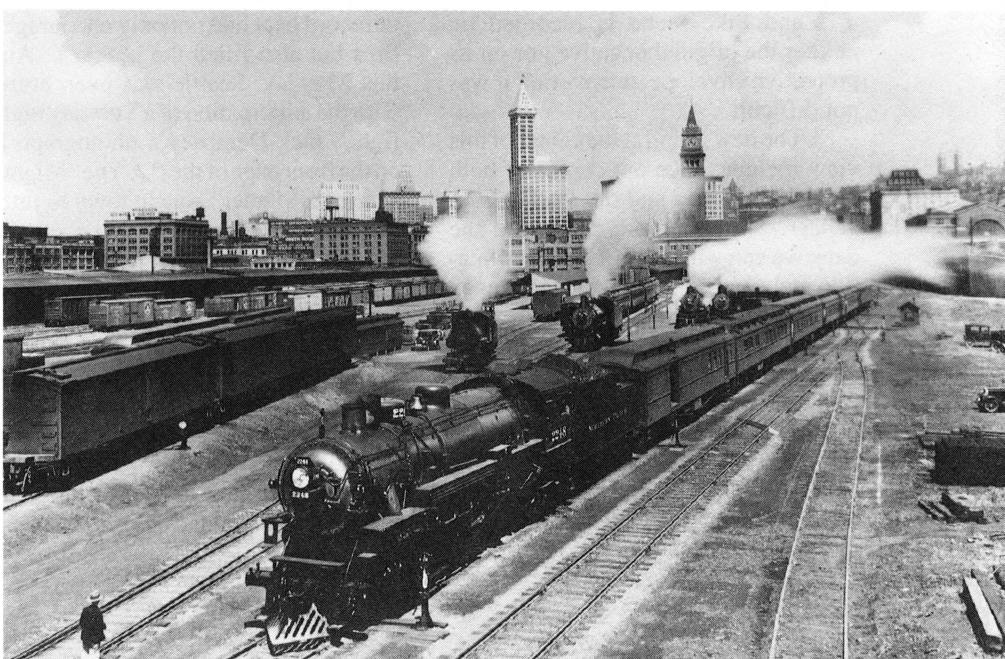
Since the abandonment of its original purpose, Union Station has been the target of a variety of proposals for new uses, most of which feature the distinguished old depot as the historical centerpiece for a complex of buildings designed for mixed uses.

In 1973, Mayor Wes Uhlman proposed a conversion of the old depot into a "multi-use transportation center." After five years of fitful starts and stops, the plan was at last buried beneath a load of objections from citizens of the International District, the neighborhood which would have been most affected by the center's undesirable side-effects of noise, fumes, and congestion.

Instead, the station's Great Hall, with its barrel-vaulted ceiling, has sheltered an array of antiques and a variety of catered events, including Junior League's 1973 Fall Gala and Charles Royer's 1981 second-term inaugural campaign party. Near the mid-point of his third term, Union Station was considered as the site for a new city hall that Royer might have moved into sometime in the early 1990s, had not the plan been scuttled and the temptations of a fourth term rejected. Now, instead, the old station is being prepared as the southern terminus for Metro's bus tunnel: a variation on the Wes Uhlman plan.



Top: Front view of both the Great Northern Station (at right) and Union Station as seen from the corner of Fifth Avenue and Washington Street. *Courtesy, Old Seattle Paperworks.* Above: Pictorial views of "real photo" postcard of stations from the rear. *Courtesy, Old Seattle Paperworks. Below:* Another view of the train yards south of the train stations. *Courtesy, Lawton Gowey.*



19 Monday, July 25, 1938

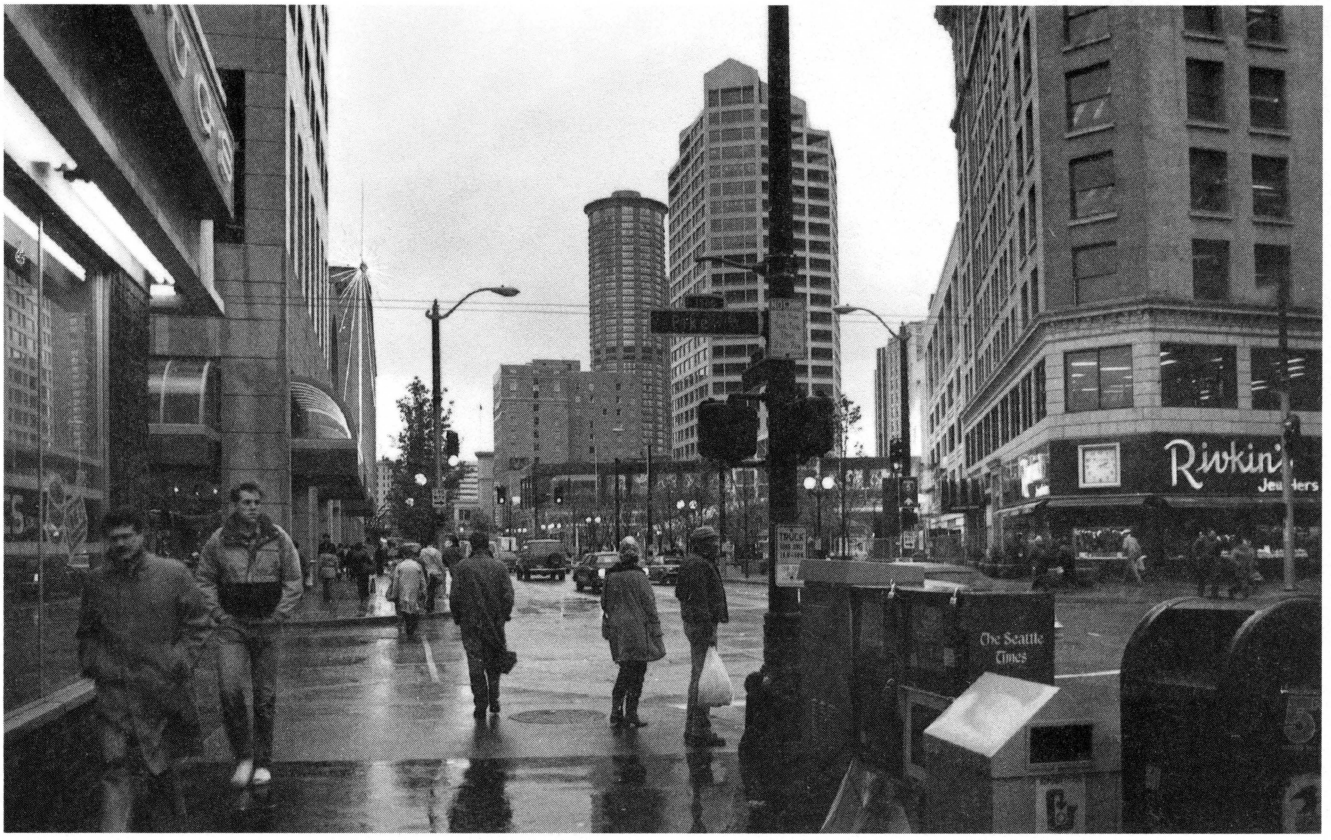
Although the date for this Fourth and Pike scene is recorded on neither the original negative nor on its protective envelope, uncovering it was not difficult.

The newsstand at the center of this view includes face-out copies of both the *Seattle Times* and the *Post-Intelligencer*. Although we can't read the date, we can with the aid of magnification make out a few of the headlines in the original negative. With those generous clues and a little fast-forward searching through the Seattle Public Library's microfilms, the date for this scene is soon discovered. It is Monday, July 25, 1938.

The *P.I.*, just above the dealer's head, announces "A New Forest Fire Rages at Sol Duc." A week-and-a-half of record heat had not only encouraged fires but also filled the beaches. And this Monday, Seattle was even hotter with the anticipation of a Tuesday night fight. Jack Dempsey's photograph is on the front page of the *P.I.* The "Mighty Manassa Mauler" was in town to referee one of the great sporting events in the history of the city: the Freddie Steele vs. Al Hostak fight for the middleweight title.

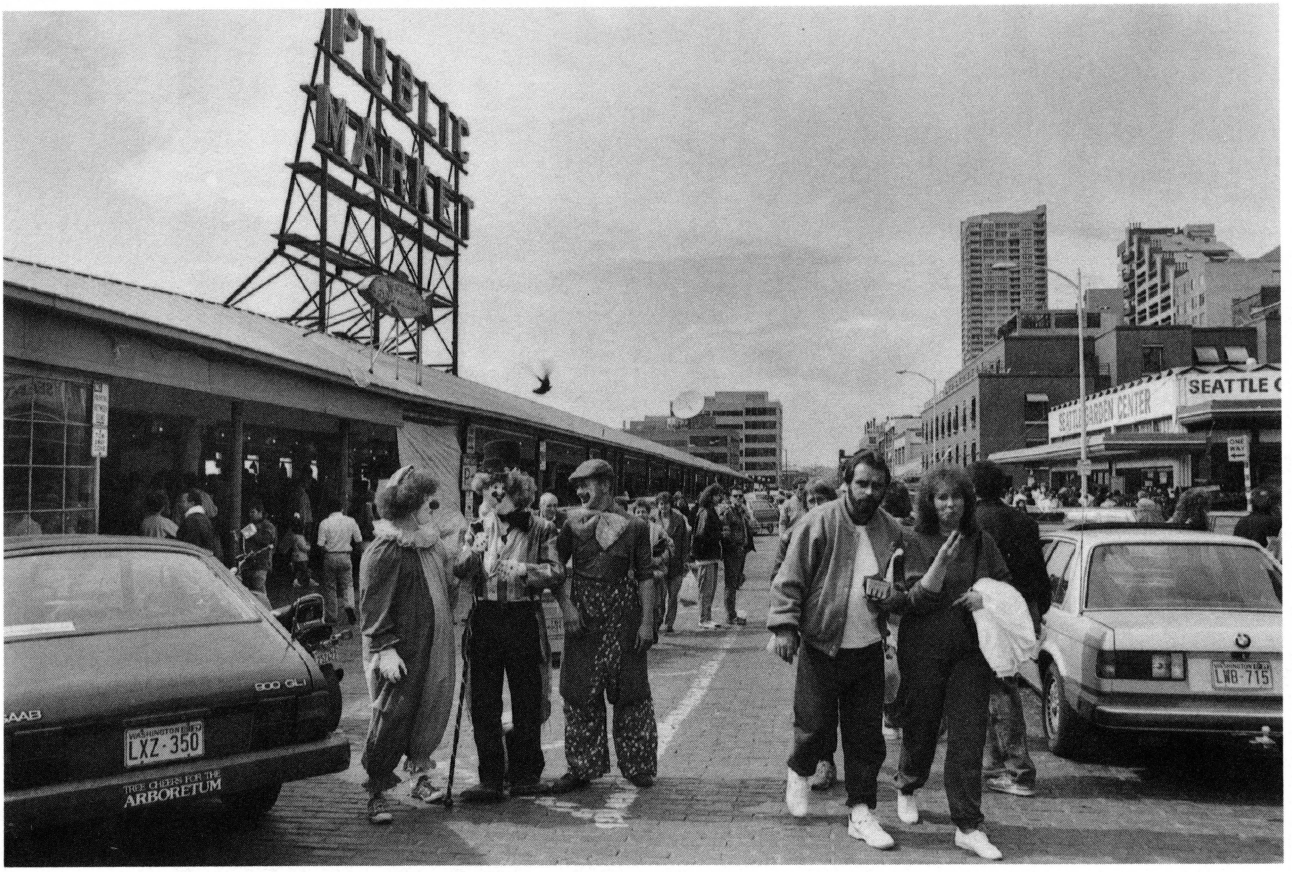
About 30 hours after this photograph was taken, hometown-tough Hostak, in front of 35,000 sweating fans at Civic Field (now site of the Seattle Center stadium), made quick work of the champion Steele. The *P.I.*'s purple-penned sports reporter, Royal Brougham, reported "Four times the twenty-two-year-old Seattle boy's steel-tempered knuckles sent the champion reeling into the rosin." Hostak brought the belt to Seattle by a knockout in the first minute of the first round.

And the day's super-heated condition was also encouraged at the Colonial Theatre (one-half block up Fourth) where the *Times* reported that "An 'eternal triangle' in the heart of the African jungle brings added thrills in "Tarzan's Revenge." The apeman's affection for a Miss Holms, on safari with her father, fires the resentment of her jealous fiancee, George Meeker. However, we will not reveal the ending to this hot affair, although by Wednesday the 27, Seattle had cooled off. ■



Below: Another news stand one block east on Pike Street.

CREAM OF WHEAT
CREAM OF WHEAT


PUBLIC MARKET
LXZ 350
TREE QUEENS FOR THE ARBORETUM
LWB 715

20 The Celebrating Pike Place Public Market

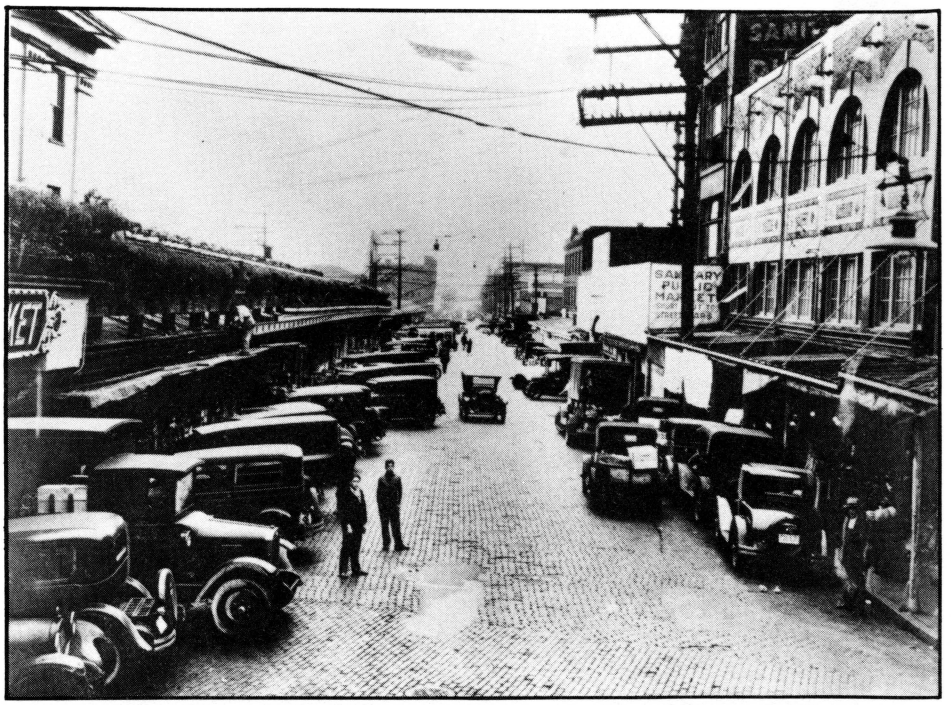
Perhaps of all Seattle locations, the Pike Place Public Market is the 'whole' that is considerably more than the sum of its parts. The best one word to describe that synergy is "celebration." This farmer's market has given the city many reasons to celebrate.

First, the Market was born in 1907 in a spirit of joyful rebellion. It was a victory for the farmer and the family that cooperated to create it. Here, along Pike Place, the farmers could sell from the backs of their wagons directly to the consumers. Thereby, the middleman was circumvented and, ultimately, a fabricated mass of junk food and junk marketing circumvented.

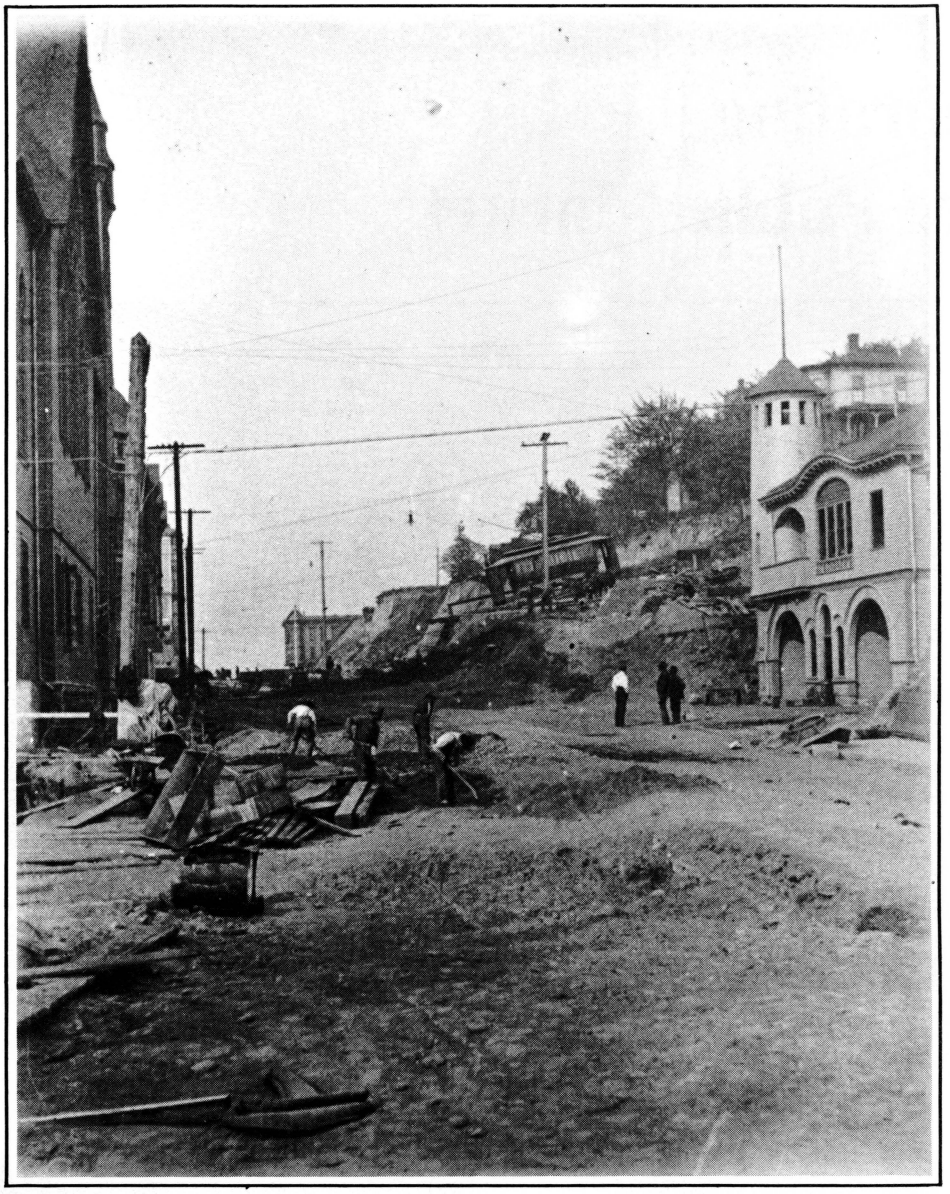
This regular meeting of town and country kept the place both fresh and honest — the hands offering you the vegetable also helped harvest them. At first the long Pike Place shed with its 75 stalls was a kind of open society of fruits, vegetables, and flowers. More recently this authentic human touch had opened to include handmade crafts and performances.

Now the produce is surrounded by that special market culture which is several thousand years older than supermarkets. When you shop there you can feel solidarity with an energetic custom older even than the Phoenicians.

While the Market has always been lively, its eccentric life has at times been threatened with extinction — the last time seriously in the late 1960s. Now every year on Memorial Day weekend the city celebrates the Pike Place Market's 1971 victory over the forces of urban renewal with a Market Festival. These are extraordinary celebrations. Ordinarily, the Market celebrates anyway. ■



Other historical views of the Pike Place Public Market. *Courtesy, Pike Place Market Authority.*



21 Pine Street Repeating Itself

It will probably be of little comfort to those trying to do business along the construction route of the bus tunnel to learn that 83 years ago both Third Avenue and Pine Street were in as big a mess as they are today. (I have chosen to let stand this timely reference to the mess on Pine Street in 1988 — the year this story was first written. However, I should add that once Pine Street was paved and reopened to traffic, it soon developed a new mess. The multi-colored design of tiles which replaced the street's asphalt where it passed before the new Westlake Mall began to buckle under the weight of automobiles, perhaps in sympathy with those who earlier had tried but failed to close the street for good to all but pedestrian traffic.)

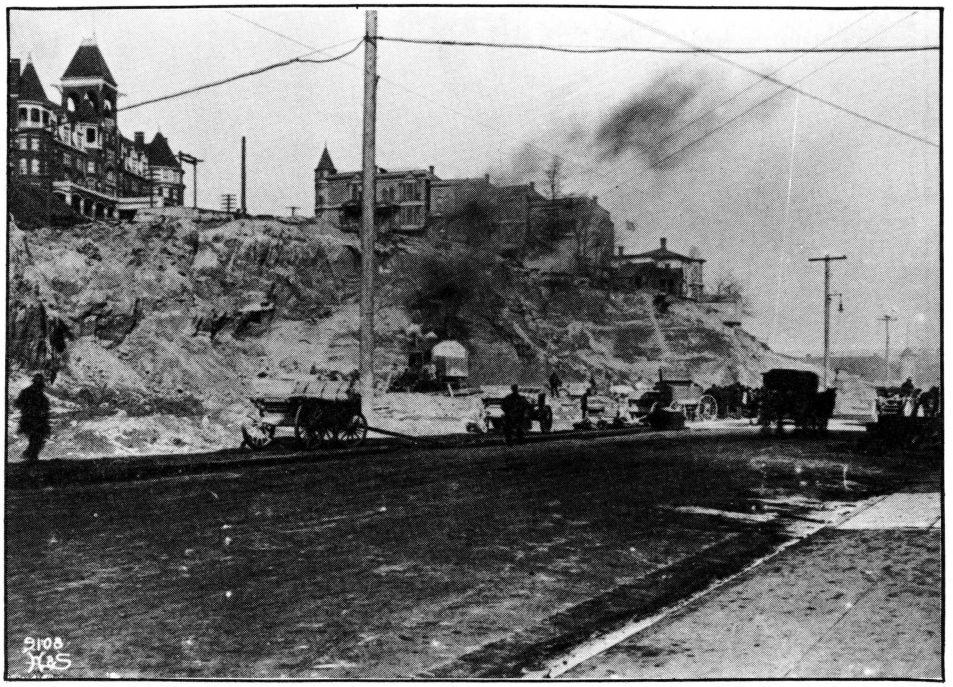
This view looks west on Pine Street from Fourth Avenue, about 1905. Before its regrade Pine was the first street on the southern slope of Denny Hill. The regrade's lowering of this street's already-gentle elevation — close to ten feet at 3rd Avenue — was a kind of public works threat to the rest of the hill

which soon also caved in to what enthusiastic journalists of the time called Seattle's "regrade madness."

In the historical scene we see the hill still rising on the right. The trolley car sitting on the steep incline, right of center, gave free rides to guests of the Washington Hotel atop Denny Hill.

Fire Station #2, far-right, was built in 1887 on the northeast corner of Third and Pine beside old North School, now the site of the Bon Marche department store. Some of the dirt from the Bon Marche block was used to fill in a swamp at the site of Pine Street's other department store, Frederick and Nelson's between 5th and 6th avenues.

The Pine Street regrade was begun on August 26, 1903 and completed April 11, 1905. In 1906 razing work on the rest of hill began. On June 24 of that year, *the Post-Intelligencer* commented, "The early pioneer was content to trudge up and down steep grades all day hard at work unquestioningly, as though such things were destined to be permanent.... But his successors have gotten away from that idea. Any hill with a valley



U.S. BANK
OLYMPIC TOWER

below it now suggests a regrade."

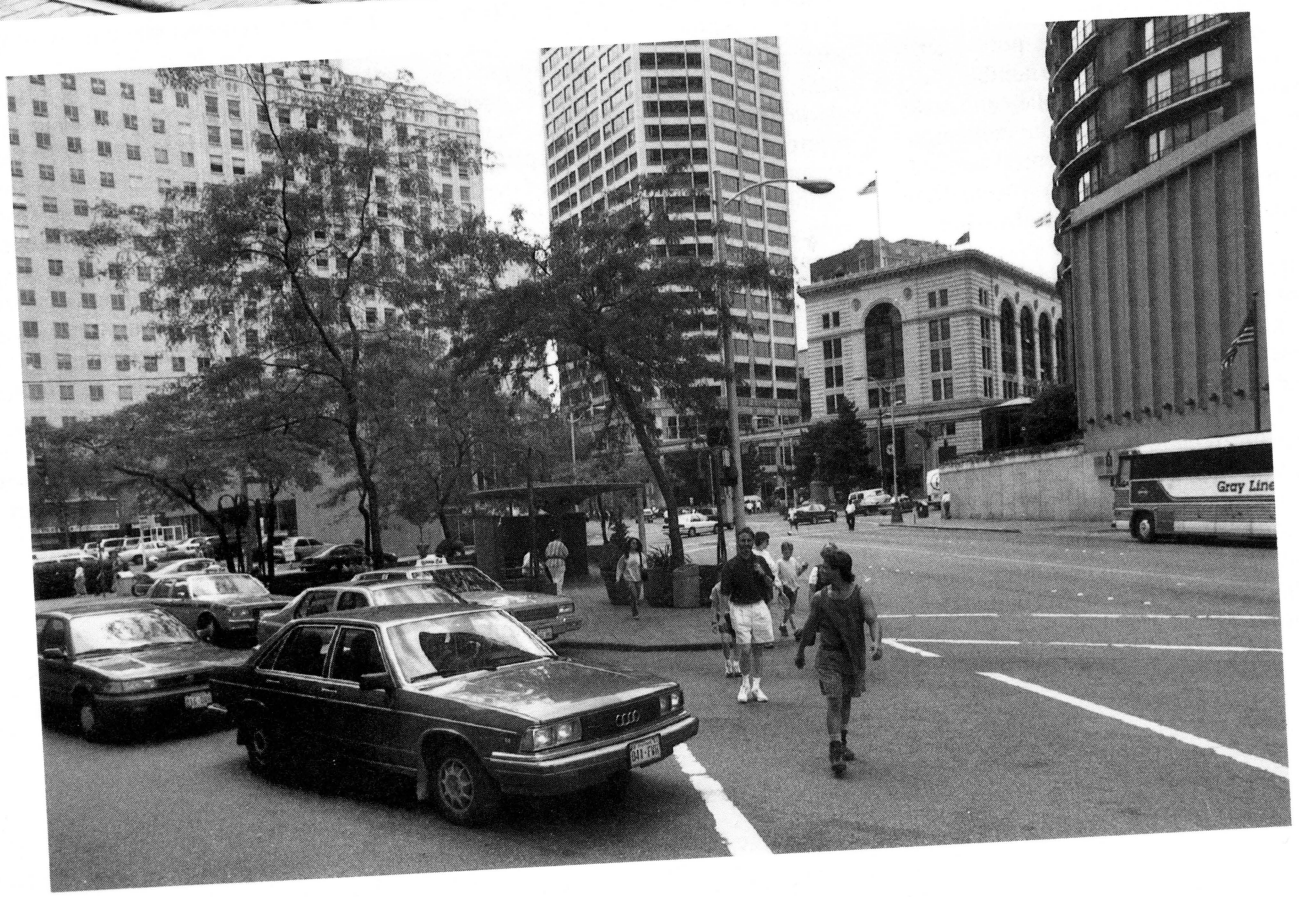
Especially in the first dozen years of this century, Seattle's public engineers would have liked to humble every mountain, exalt every valley and make the crooked straight. The contemporary shape of Seattle's central business district is evidence that they were often successful in this regrade obsession.

Another and earlier view of these Pine Street blocks (facing page) looks east from Second Avenue. Its photographer, Arthur Churchill Warner, positioned his camera to include all four of Pine Street's principal landmarks in the early 1890s. Of the three that are on the north (left) side of Pine Street, the Seattle Electric Co.'s power plant at Fifth Avenue (marked by the white smoke) is mostly hidden behind the Norwegian-Danish Lutheran Church (with the single gothic spire) at Fourth Avenue. The familiar (from the previous pages) Engine House No. 2 is on the far left. The fire station was built in 1887 to service the north end, but had to wait until June 20, 1895 for its first four-alarm fire when Seattle Electric's power plant was consumed despite the firemen's efforts. This side of the fire station there is as yet no evidence of James Moore's one-block trolley to the Denny Hotel (see page 61).

Of course, the dominant landmark from this perspective is the Methodist Protestant Church on the right. Built in 1889 after its first sanctuary at Second Avenue and Madison Street was destroyed in the Great Fire of that year, the Methodists worshiped here for only 16 years. In 1906 the second oldest congregation in the city was ready to move again. Since 1903 the Methodists had to endure the dust and noise of the Pine Street regrade, and with the beginning of the Third Avenue Regrade in 1906 they were promised much more of the same. They declined and moved on to their present parish on Capitol Hill. The intersection of Third Avenue and Pine Street was lowered nearly 10 feet. For a time the Third Avenue Theatre, which had lost their quarters at Third and Madison to the same regrade, moved into the old church. With the lowering of the street, the sidewalk entrance to their fare of vaudeville and stock was at the old basement level.

Where once the gothic arch of the church's Third Avenue entrance welcomed the faithful to worship, now a McDonald's golden arches look down on a street with more secular appetites. ■

SIGNS
CABS


Gray Line

22 Times Square — September 19, 1917

This 1917 view of Times Square features three landmarks. One of them is moving and one survives.

The survivor, of course, is the building after which the square was named: the Seattle Times Building, seen here, center-right, topped by six flags. Between 1916 and 1931, the newspaper published in this granite and terra cotta Beaux Arts temple — perhaps the best memorial to the art of Carl Gould, Seattle's most celebrated early-century architect.

Times Square was also named after New York City's Times Square, which was also fronted by a newspaper, *The New York Times.* To complete the equation, Gould's design also alludes to the New York paper's plant. Also, neither of these squares is square. Seattle's is star-shaped, formed by the irregular intersection of Westlake, Fifth Avenue, Olive and Stewart streets.

The Times Square Building is but one year old here. During World War I, the open area in front of it was a popular meeting place for wartime rallies. This quiet scene was shot on September 19, 1917, or one day before Seattle's second "Great Recruitment Parade" was staged to send off 724 King County men to the French trenches.

The second stationary landmark in this scene is the noble little structure in the foreground, which is much too elegant to be called, simply, a bus stop. This combination waiting and rest station was built by the city in 1917 and included, below the sidewalk level, two rest rooms. The steps seen at this end lead to the men's section. (This documenting view was photographed for the Seattle Engineering Department.)

The third and moving landmark is on the right: Car 51. This is one of the six Niles cars that the Pacific Northwest Traction Company bought from its manufacturer in Niles, Ohio for the Seattle-Everett Interurban. The purchase was made in the fall of 1910, or only a few months after the opening of the line in the spring of that year. Car 51 continued to serve until the evening of the Interurban's last day, February 20, 1939.

Here Car 51, heading in from Everett, is about to take its last turn, onto Fifth Avenue for the two-block run to its terminus beside the Shirley Hotel on Fifth between Pike and Pine. In 1919 the depot was moved to the southeast corner of Sixth and Olive, and in 1927 to Eighth and Stewart on the site of the present Greyhound Depot.

The presence of a bus and bus stop in the contemporary photo gives readers a chance to test their "now-&-then taste" both in shelters and common carriers. ■

Below: Another perspective on the waiting station, up Stewart Street. *Courtesy, Seattle Engineering Department.*

CAMBRIDGE
ANSEN BROS.
RANSFER CO.
UNIVERSITY
REPA
10508-8

23 Lines and Lights on Union Street

Aside from the grotesque clutter of power poles on the right, all lines in the historical scene seem arranged in sympathy to one another — especially the Dutch Palladian gables of the Hotel Rehan on the right. Its ornamental roofline scrolls are a civilized compliment to the lighting standard rising through the scene's center.

The centerpiece lights were the assigned subject of this scene. On December 27, 1928, a photographer for the city's engineering department steadied his tripod on a well-swept sidewalk in front of the Eagles' Auditorium at 7th Avenue and Union Street and sighted east up Union. His record frames Seattle's new street lights in the cradle of the street's attractive skyline.

The scene's aesthetic continues below the rooflines as well. On the left the striped arch of the sidewalk canopy of the Senator Hotel and, just above it, the draping curves of the street's Christmas decorations are sympathetic. Even the fender lines of the parked sedan and the Hansen Brothers Transfer Co. truck fit the scene.

The Hansen Bros. is one of the two continuities between this now & then. They are the moving ones. The Hansen family started teamstering in the University District in 1893. They are now the oldest business currently operating in the district, and we may expect that sometimes they still get called to Union Street.

The second continuity — the fixed one — is the large brick Cambridge Apartment Hotel. In the historical scene the large sign atop its roof broadcasts its location at Ninth Avenue and Union Street. Now the Cambridge is hidden behind the mass of the Convention Center and before that this entire civilized stretch of Union Street was interrupted by the wide swath of the I-5 freeway.

Actually, there is one other survivor between our now & then, although it is just off camera to the left. Fortunately, this side of the freeway, the decorative terra-cotta facade of the landmark Eagles Auditorium has been saved and incorporated into the design of the new convention center.

Above: Convention Center under construction. *Opposite page:* Front facade of Eagles Auditorium facing Union Street (far left in frame). *Below*: Same scene, July 1997.

Courtesy, Thomas Pressly

24 History Repeating Itself on Union Street

Now that the concrete is beginning to sprout trees atop the Washington State Convention Center, a happy historical irony grows too: history is repeating itself on Union Street. And so is the topography.

Before the I-5 freeway, Union Street used to turn north onto Ninth Avenue. And before Union Street, the northern slope of Denny Knoll (not hill) joined the higher face of First Hill here at Ninth and Union. Together the two turned northeast before dipping between Pike and Pine streets and then climbing to Capitol Hill.

Now we may state the irony. The hanging gardens of the convention center renew the greenbelt which clung to Denny Knoll before the nineteenth-century street grades cut through it and the 20th-century freeway ditch separated the knoll from First Hill.

However, the convention center twists the historical topography 180 degrees. Now the hanging garden of its terraced side looks south towards University Street while the knoll's landscape faced north towards Lake Union.

To the protestors who paraded on June 1, 1961 with signs reading "Block the Ditch" and "Cars and Concrete AND People and Trees," the convention center's green span is doubly ironic. For along with Freeway Park, it realizes the demonstrators' efforts to build a lidded freeway with a park on top. Now 27 years later, at probably more than 27 times the cost, the Washington State Convention Center fulfills their vision, at least in part.

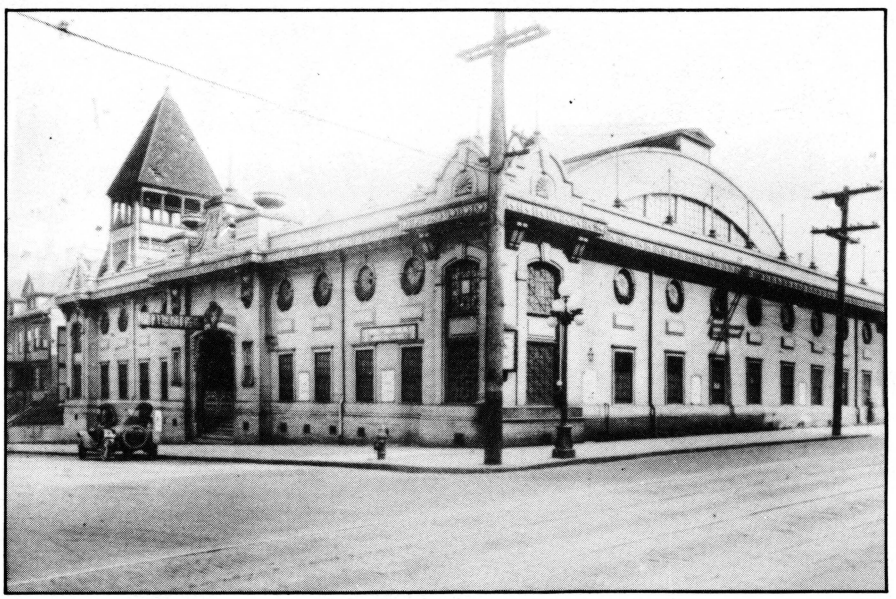
If I have judged its internal evidence correctly, the historical photo dates from the spring of 19ll. The three towers left of center sit atop, right to left, the White, Henry and Cobb buildings. The Cobb was opened in September, 1910, and is the last of the Metropolitan Tract's original office blocks to survive. The Metropolitan Theatre (on

the site of the present Olympic Four Seasons Hotel) does not as yet show on the far left of this scene. It opened September 30, 1911.

North of Union Street on Seventh Avenue, or to the right of this view's center, sit two landmarks of note: the dark tower of the First Unitarian Church and, between it and Union Street, the large arching roof of the Dreamland dance hall. The Dreamland was built in 1908 as a roller skating rink but was soon converted for dancing. The Unitarians moved into their sanctuary in 1890. After the Unitarians moved out in 1904, the building was used by a variety of sects including the Latter Day Saints in 1909, and the Associated Bible Students in 1918.

The historical view looks west on Union Street from Terry Avenue. The trees that appear at the base of the older scene have now grown 75+ years and spread a green screen between Terry and downtown. So the contemporary view was photographed near the base of the trees about halfway down the steep path that leads from Terry and Ninth Avenue.

It is a green descent made more enchanting with the understanding of its ironies. ■



Dreamland at Seventh and Union.

25 Dad's Day Parade – 1913

The banner being marched down the center of a brick-surfaced Second Avenue reads, "Every Dad That Don't Turn Out Is A Coward." And what did dad have to fear? Well, mom.

As part of the Golden Potlatch (Seattle's first city-wide summer celebration and so the precursor to Seafair), the city's first Father's Day celebration parade originated as a joke — a promotion. On Thursday, July 17, 1913, Mayor and dad George F. Cotterill pleaded with the city's mothers, using a mayoral proclamation that called upon "the bosses of the dads to give them a holiday" and to allow them to promenade on Saturday afternoon in the Dad's Day Parade.

That some of the city's mothers put down their rolling pins and handed their aprons and brooms to the usurpers is revealed in this scene where lines of dads dressed in kitchen drag with signs

that say "I'm a Dad!" impersonate the source of domestic power.

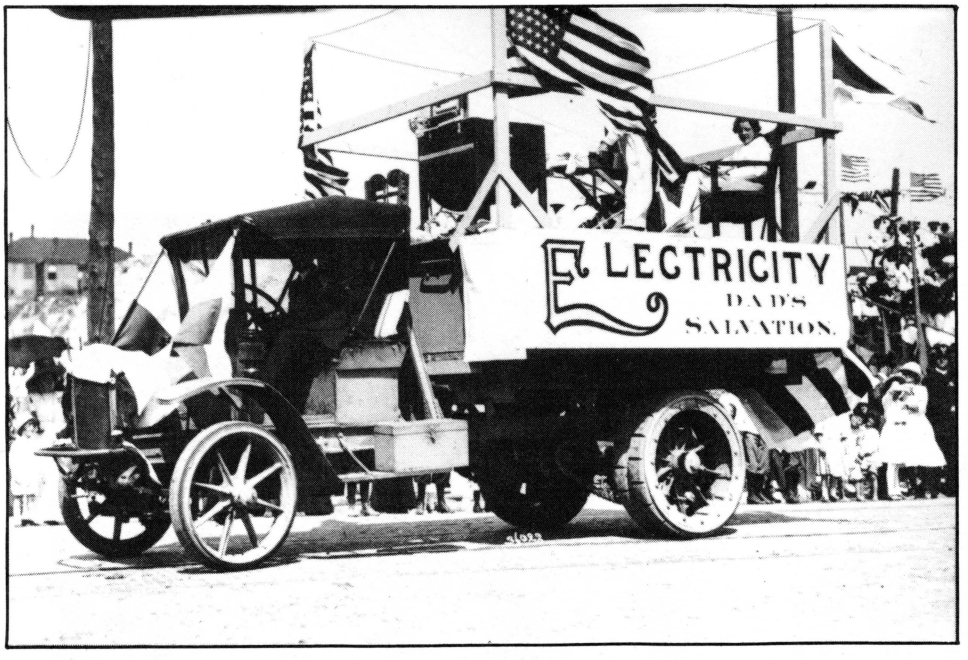
This is just the start of the procession. In the distance come the floats, which, *The Seattle Times* reported, depicted "Dad doing the family washing, dad on ironing day, dad washing the dinner dishes, dad hooking up mother who was about to go out to a theatre party ... and dad in every other form of servitude which the downtrodden declared had been suffered too long."

The dads' floats were donated by dad-owned local businesses (it was the only 1913 Potlatch event that didn't cost the city an extra cent) with the omnipresent "Your Credit Is Always Good" Standard Furniture float the best among them. Herbert Schoenfeld, the founder of Standard — now Schoenfeld — Furniture was the originator and chairman of this Seattle's first Dad's Day parade.

(The national credit for originating the more sentimental and sober Father's Day is usually given to Sonora Louise Smart Dodd of Spokane. The inspiration came to her in 1909 while listening to a Mother's Day sermon. Her thoughts kept turning to her father, known as Billy Buttons, who, widowed early, brought up his six children singlehandedly. Spokane's ministers, mayor, and YMCA responded to Mrs. Dodd's vision and in 1910 Spokane celebrated its first Father's Day.)

The Sunday *Times* reported that the "Dad's Day Parade proved big laughing success of entire Potlatch. . . Dad was king. . .it was a glorious affair. . . Dad marched until his feet were blistered. . .to draw tears of sympathy from the hard-hearted better-halfs. . . Every dad in line was wearing a kitchen apron to show that dad is the real head of the household." (It will be left to depth psychologists to plumb the deepest meanings of this masquerade and modern feminists to describe its politics.)

Waving above this scene, on the right, is the original Potlatch bug. The Potlatch name was taken from a Northwest native ritual which resembled — somewhat — a big party in which fortunes were given away in exchange for prestige. Ed Brotrze, the *Seattle Times* artist who designed the Potlatch bug as a somewhat primitive amalgam of a totem pole figure and a native mask, loosely defined "potlatch" as "come and be welcome and make whoopee in your own way."



Above: Other scenes from the Potlatch Dad's Day.

Naturally, the most popular Golden Potlatch costumes were either of the sourdough or the native variety. And then, perhaps, came dads dressed up like moms. (Feature 108 in *Seattle Now & Then, Vol. I* includes more on the Golden Potlatch celebration.) ■

26 Welcome Arch

The last week of July in 1925 was the acme hour for Second Avenue. To frame a parade of 30,000 marching Knights Templar, Second Avenue wore hundreds of illuminated banners and wreaths, some 700 flaming torch globes and the smile of a welcome arch six stories high. The Knights Templar, a Masonic order modeled after medieval Christian crusaders, were attending their 36th triennial conclave. And since their principal symbol is the Christian cross, for this one summer week Seattle was decorated with crosses.

The Knights' committee, with help from a contracted General Electric Com-

pany, put a four-story illuminated and bejeweled cross atop the new Olympic Hotel, lined the streets with another 155 illuminated passion crosses and "crossed" the sky with 12 searchlights. The Grand Welcome Arch at Marion Street was topped — at 95 feet — with its own flood-lit cross as well. It was an impressive and, for some, passionate light show.

It was also Second Avenue's last hurrah. Second was distinguished from other downtown streets when Seattle's first steel-girdered skyscraper, the Alaska Building, was erected in 1904 at the southeast corner of Second and Cherry Street. The avenue was on its way to becoming the city's center-strip of grand-style urbanity, its main canyon of glass, terra cotta and granite.

In 1908 the New Washington Hotel (now the Josephinum) was completed and stood as the northern pole for this 12-block belt of hotels, banks and department stores. After 1913, the 42-story Smith Tower was Second Avenue's southern summit. (The tower is just off camera to the right.)

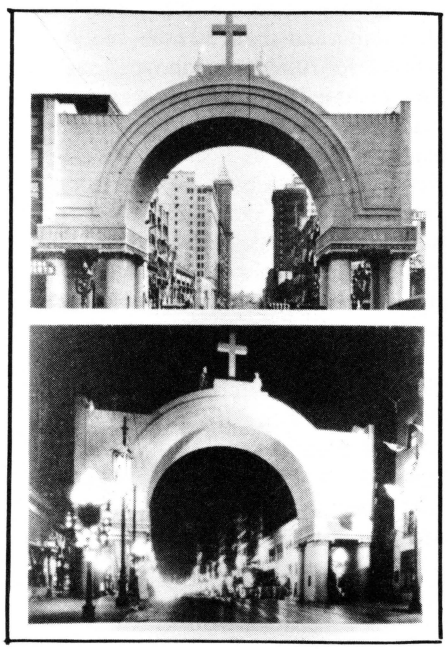
In the older scene, the foreground buildings to the left and right were built by John Collins after the 1889 fire. The one on the right still bears the family name. Its five stories of pleasing brickwork were recently described by local architect Grant Hildebrand as "a gutsy Richardsonian pile crying out for adaptive reuse and restoration." It's still weeping (1989).

Across the street is the Seattle Hotel. It was silenced in 1961 when Collins' elegant hostelry was razed for the parking garage that's still there.

Above: Knights Templar parade scenes on Second Avenue.

The last of Second Avenue's classic structures was put up across Cherry Street from the Alaska Building in 1924, a year before the Knights' convention. The Dexter Horton Building's white sliver of terra cotta splits the center of both the "now" and "then" photos. The Alaska Building is the darker structure to the right.

By 1926, Second Avenue's reputation as a bustling strip was eclipsed by major development plans for other avenues. Henry Broderick, real estate tycoon, prepared for the press a map locating the 37 downtown buildings that were either underway or projected for early construction. They represented an investment of $25 million — a Seattle record. Ten were slated for Third Avenue, four for Fifth Avenue and five on Sixth — and most were closer to Westlake than Yesler Way. Only one of the buildings was listed for Second Avenue. ■



Below: The Knights Templar welcome arch at Second Avenue and Marion Street.

Courtesy, Kurt Jackson

27 Front Street Showstrip

This is the best face of the pre-fire Seattle — the west side of Front Street (now First Avenue) between Columbia Street and Mill Street (now Yesler Way). The fire, of course, is that "great" one of June 6, 1889, which reduced this and about 30 other blocks to a few brick ruins rising above the ashes (see feature 28). These are all substantial buildings, built with brick and ornate caste iron in a showy style that delighted in details — the architectural trimmings of a community self-conscious of its successes. And this pre-fire Seattle was booming with an average of 150 new residents arriving each week.

The photographer — probably David Judkins — took this view of the elegant side of city life at eight minutes to three o'clock on the afternoon of a gray day during the winter of 1887-88. The time is indicated on the clock to the left, and the date speculated from the signs on the right. C. C. Calkins, of the

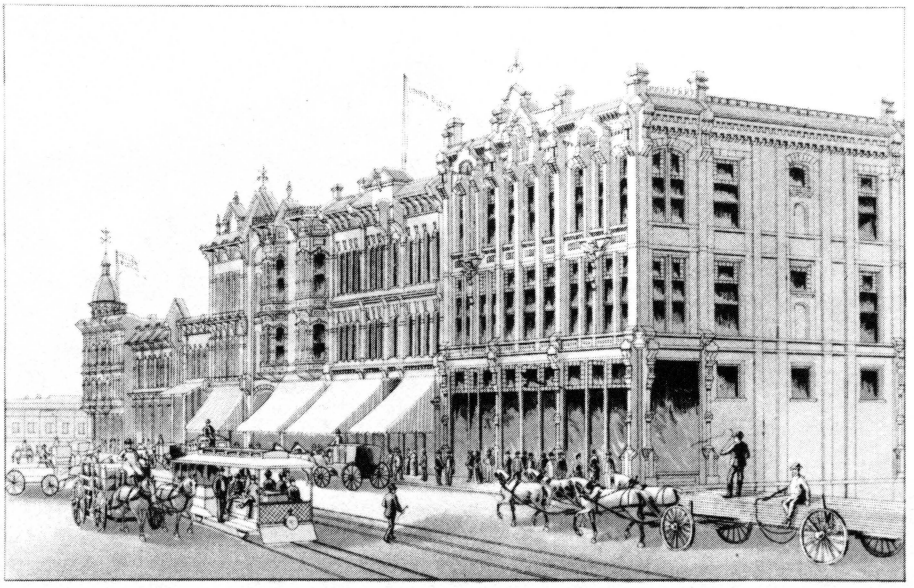
banner-advertised real estate firm Calkins, Moore & Wood, came to town in 1887 with $300 dollars in his pocket, plenty of promotional savvy in his head and luck in his hands. After borrowing, buying, and selling, he was left holding, within the year, $170,000 worth of real estate.

Below the Calkins banner, the sign in the window reads, in part, "The Lace House will open about February 10th." We can conclude that this February was in 1888 from the little vanity biography of its proprietor, J. A. Baillargeon, included in the Reverend H. K. Hines 1893 *Illustrated History of Washington State*. Baillargeon's window sign promotes the motto for his shop of "Fancy goods and materials of every description" as "reliable goods, lowest prices." The historian-parson Hines explains his low prices fell from his policy of only selling on a cash basis and thus "proving the old adage that a nimble penny is better than a slow shilling."

For all its distinction, this was a difficult two blocks to show off photographically — the pre-fire street was narrow and its east side was lined with non-photogenic frontier clapboards that were a confession of the boom town's still somewhat savage soul. Here the photographer shoots from one of those false-fronts, misses them, but still manages to half-hide the block's distant crowning touch — the tower atop the Yesler Leary Building, obscured behind the long pole on the left.

The reason for this apparent sloppiness is in the street itself. Front is being paved in a public work meant to cover the dirt with a little class of its own — planks. Here the eastern half of the street has been planked, and just to the right of the long pole that hides the tower we can see the line of men at work beginning the planking on the elegant west side of Front Street. The photographer cut off the tower because he was primarily interested in the street.

We might wonder what would have become of this long block had not the Great Fire of '89 nipped it in its distinguished youth. These structures were solid and might have made it well into the 20th century — perhaps as far as the early twenties when a higher but still ornate strip of terra cotta tiled landmarks could have taken their place. Such a successor would have had a better chance of surviving today — in place of the more Spartan parking garage that now dominates the western side of First south of Columbia Street. ■



Top: An etching of the Front Street block from a tour book of the time. *Courtesy, Special Collections, University of Washington Libraries. Above:* The 1888 Fourth of July parade as it passes beside the Front Street showstrip. *Bottom:* Of all the blocks in the burned-out district, the brick buildings on Front Street south of Columbia made the best ruins (see feature 28). *Courtesy, Michael Maslan*

28 The Great Fire

It takes a conspiring of coincidences to turn an ordinary fire into a great one. Mid-afternoon, June 6, 1889, Seattle was ready with a heat wave, a fanning wind from the north, its fire-chief out of town, next to no water pressure, a clapboard business district, and an upset pot of boiling glue. By sunset Seattle had what has ever since been recalled as the Great Fire of 1889. Burning south through the night, it extinquished itself in the tideflats south of Pioneer Square — now the site of the Kingdome. The next morning the exhausted citizens awoke to a smoldering landscape which, depending upon their disposition, inspired some to meditate on human folly and others to set up tents for business over warm ashes.

On the day of the fire most of the city's photographers were too busy rescuing their equipment from the flames

to shoot them. So our photographic record of the Great Fire itself is not so great. But not so the ruins. On the morning of June 7, the photographers (those who still had cameras and film) got busy recording the conventional romance of ruins — more than 30 picturesque city blocks of them.

Actually, there were not many distinquished ruins left in a firetrap business district made of wood. The best are exhibited in this post-fire view across Yesler Way and up First Avenue. When it was built in 1883, the Yesler-Leary Building at the northwest corner of this intersection set the architectural example for masonry and decorative cast-iron that was soon after followed throughout the entire long block to Columbia Street (see feature 27 for the photographic record of this pre-fire show strip).

As this scene reveals, when the fire crossed Yesler Way around dinnertime it had gutted Seattle's show block behind it but had not completely subdued it. Even the substantial support timbers (in the foreground) for the street's plank paving survived the conflagration.

The photographers had to shoot quickly. The picturesque ruins were soon razed. Within the first year 150 brick buildings were started and some completed. The city celebrated the first anniversary of its very own Great Fire by serving strawberry shortcake to all those who had helped to first fight the fire and then feed and shelter those made destitute by it.

The strawberry shortcake tradition is continued in Pioneer Square's annual Fire Festival, which also features craft booths, live music, and displays of fire-fighting equipment. The accompanying contemporary scene, bottom right, was photographed at the corner of Main Street and Occidental Avenue during the 1989 centennial celebration of the Great Fire. ■

29 The Colman Building

The Colman building was named after an immigrant Scotsman who was "endowed by nature with mechanical genius." That is pioneer Seattle historian Clarence Bagley's description of James Colman, and his building is smart like its namesake—constructed from a combination of sudden insights and prudent choices.

James Colman came to Seattle in 1872 with his reputation as a master mechanic already well-established from working as a steam-mill operator on Puget Sound. Here Colman first rescued, then leased and managed Henry Yesler's sawmill. He also built the Seattle and Walla Walla Railroad, the city's connection to the coal fields in the hills southeast of Lake Washington. Now he is still remembered in his namesake Colman Dock, the Seattle terminus for the Washington state ferry system; Colman Park on Lake Washington; and our subject here, the Colman Building.

The Colman Building is actually three (or four) buildings that grew out

of one another. For this "then" I chose its third incarnation, which is very much like its present form (the fourth) except for the 1930 Art Deco reworking of the building's entrance and lobby by celebrated Seattle architect Arthur Loveless.

Our historical setting was photographed about 1909, three years after the architect August Tidemand transformed the Colman Block's second incarnation into its third by adding four brick floors with large pivoting windows atop a brownstone-two-story base. The teams lined up in front of the building are part of the impressive delivery system developed by the building's principle tenant, the groceries and specialty foods firm, Augustine & Kyer. (See feature 34)

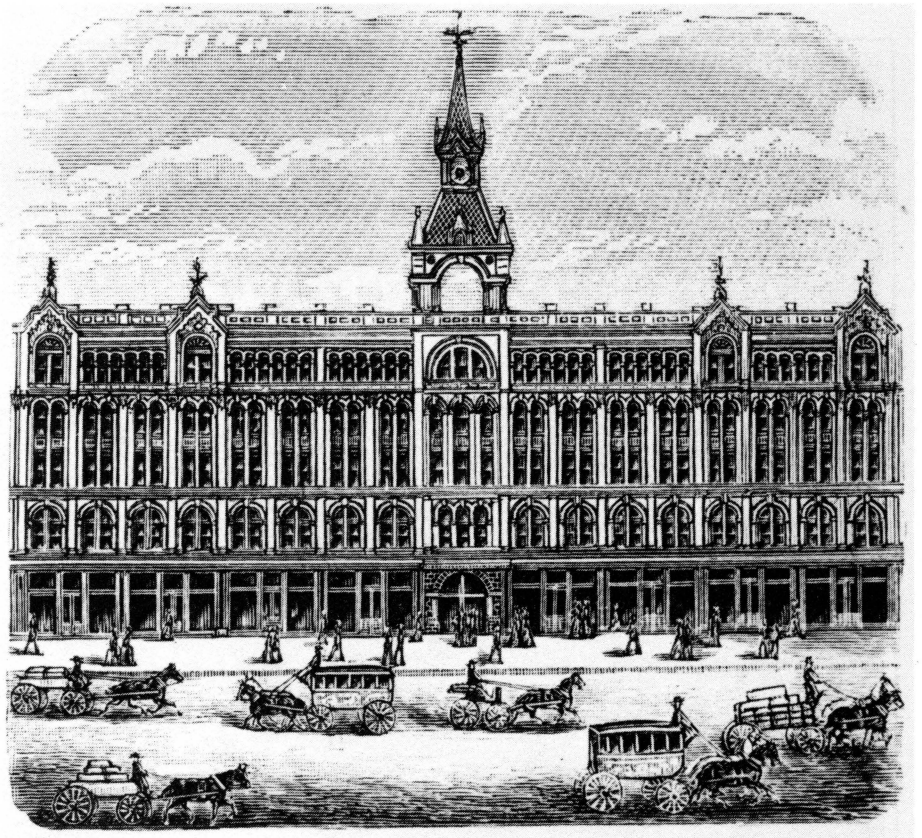
The building's original two stories were built on the ashes of the city's Great Fire of 1889, and featured arching windows in an ornate Romanesque Revival style. Tidemand changed all that with his enlarged modern facade typical of the clean functional designs of the influential Chicago architect Louis Sullivan.

The first Colman Building, the one James Colman commissioned the architect Stephen Meany to design in the late 1880s, exists only as an architectural drawing. It did have its cornerstone laid while Colman's First Avenue block between Columbia and Marion Streets was still covered with frame buildings — it was landlord Colman's intent to collect rents on the old clapboards as long as possible.

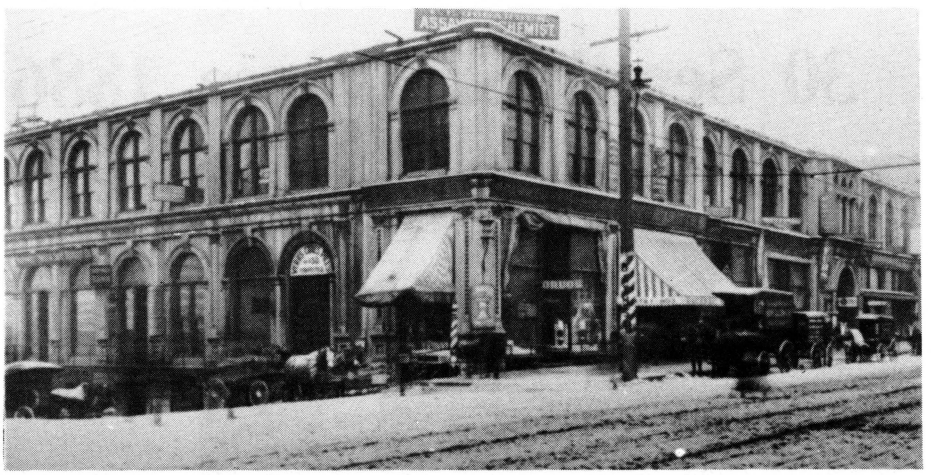
The Great Fire of 1889 saved him the cost of demolition, wiping out the entire block. And as soon as the ashes cooled Colman went ahead with Meany's ornate, five-story Romanesque plan which featured in its design a central spire that resembled the Albert Memorial in London's Hyde Park.

Almost instantly, however, the prudent side of Colman's "mechanical genius" came forth. Realizing that some sixty other fire-flattened blocks were being rebuilt — usually higher — he held Meany's design to its second floor. The contemporary Washington State historian H. K. Hines noted in 1893 that "the wisdom of his decision to stop has been signally manifest judging from the many vacant offices in the higher buildings."

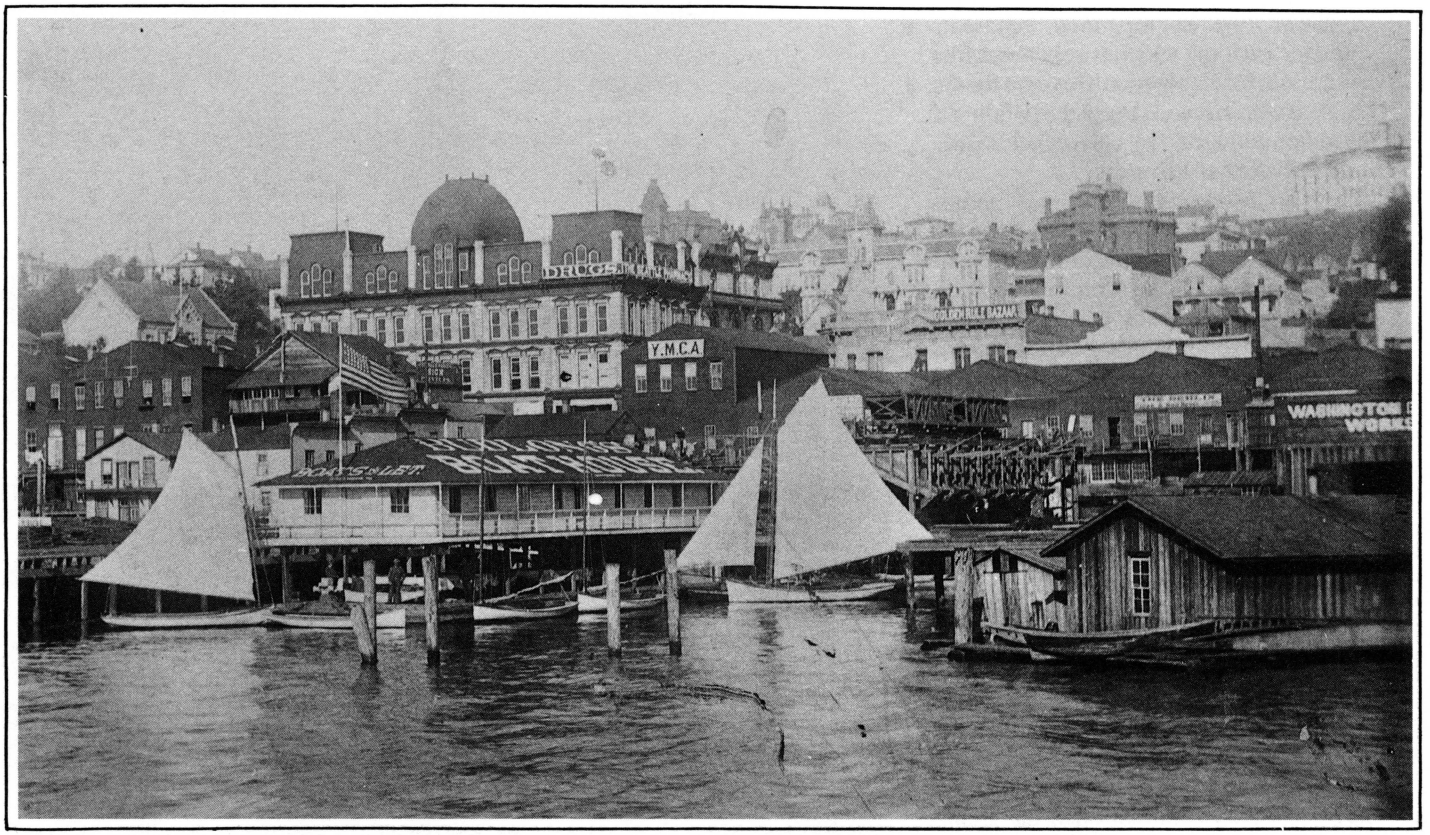
Now with the 1906 and 1930 additions and revisions and its recent renovation, the many builders of James Colman's namesake building have created a most satisfying harmony out of their diverse intentions. ■



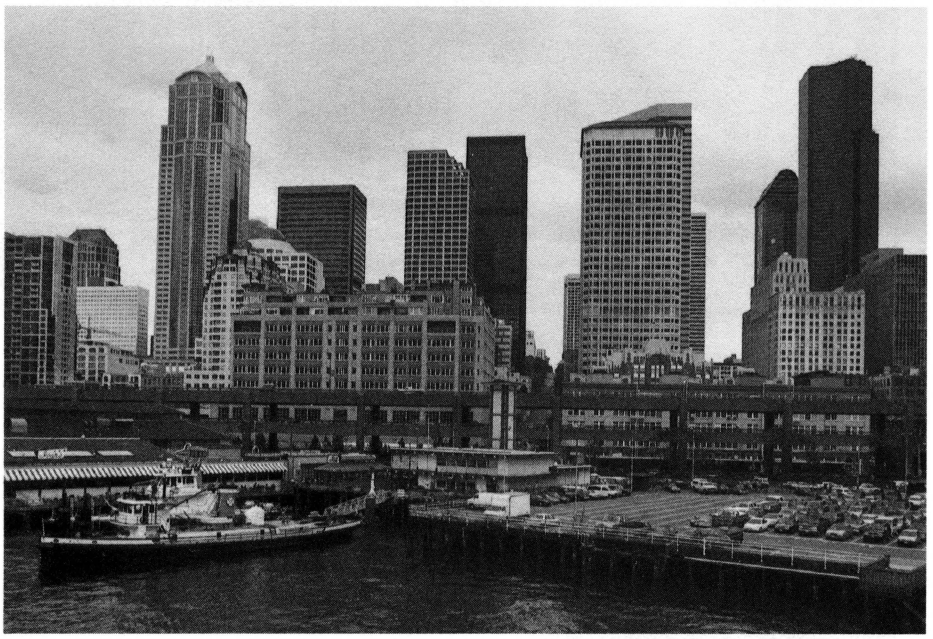
COLEMAN BLOCK, Covering an entire block on Front Street, between Columbia and Marion. Cost, $300,000.



Top: A pre-1889 fire architect's rendering of the planned Colman Building. *Above:* After the '89 fire only two stories at Front Street (First Avenue) between Marion and Columbia streets were erected. *Courtesy, Old Seattle Paperworks. Left:* James Colman.



30 Seattle Skyline ca. 1886



Besides the formidable mansard roofline of the Frye Opera House, left center, there are five other towers that rise above this cluttered but classic scene, and a number of other landmarks as well, sans towers. Together they compose a crafted skyline that asserts Seattle's new urbane confidence of the mid-1880s.

When it was completed in 1885, George Frye's Opera House was the grandest stage north of San Francisco. It was modeled after that city's famed Baldwin Theatre. Here it dominates the northeast corner of First Avenue and Marion Street, now the site of the Federal Office Building.

Kittycorner from the Opera House, and above a grocery store, the Y.M.C.A.'s quarters are marked by what appears to be a banner. The "Y" moved in here in 1882 and out in October 1886, which, of course, helps us date this scene as sometime in 1885-86.

Across the street from the Y.M.C.A., with its own high-minded sign is the Golden Rule Bazaar. Just above the Bazaar and behind the Opera

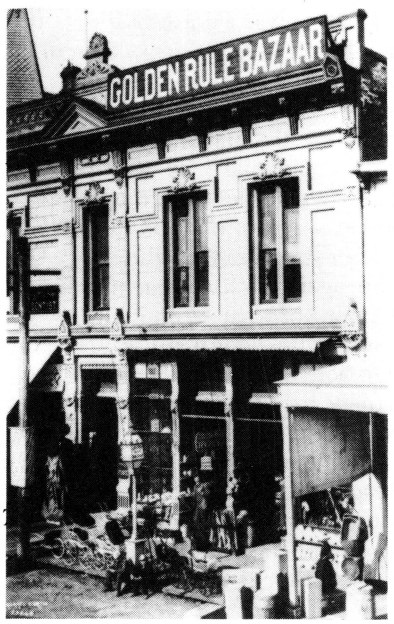
House is the Stetson Post Building at Second and Marion, which when it was built in 1882 was the fashionable address in Seattle.

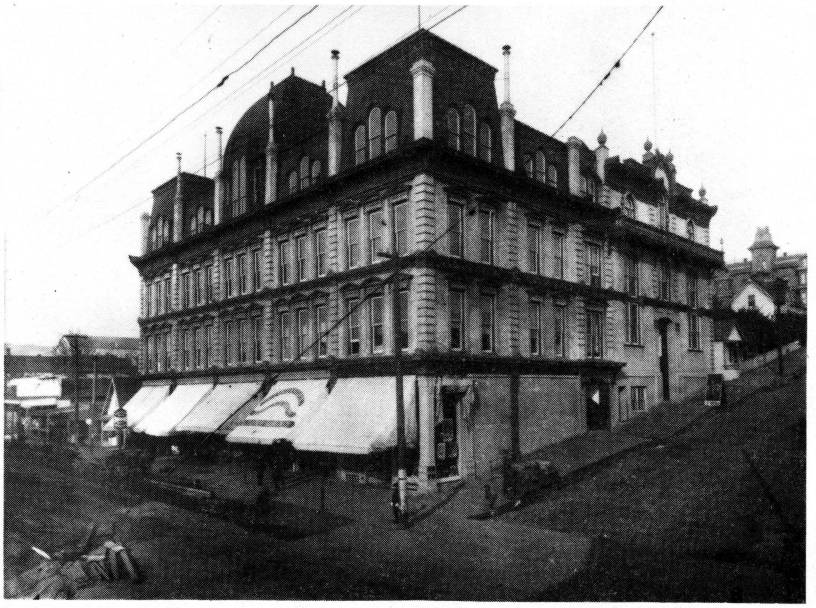
The tower and cupola-topped mansion above and to the right of the Stetson Post is the Stacy Mansion at 3rd and Marion. This lavish pile of Second Empire architecture lasted much longer than anything else in this scene. In the 1920s it was pivoted 90 degrees to face Marion Street and opened as the Maison Blanc: one of Seattle's then-few finer restaurants until it was destroyed by fire in 1960.

The three towered landmarks to the left of the Stetson Post's central tower are, left to right, Providence Hospital at Fifth and Madison (see feature 54,) First Presbyterian Church at 3rd and Madison and the McNaught Mansion at 4th and Madison, the site now of the Seattle Public Library.

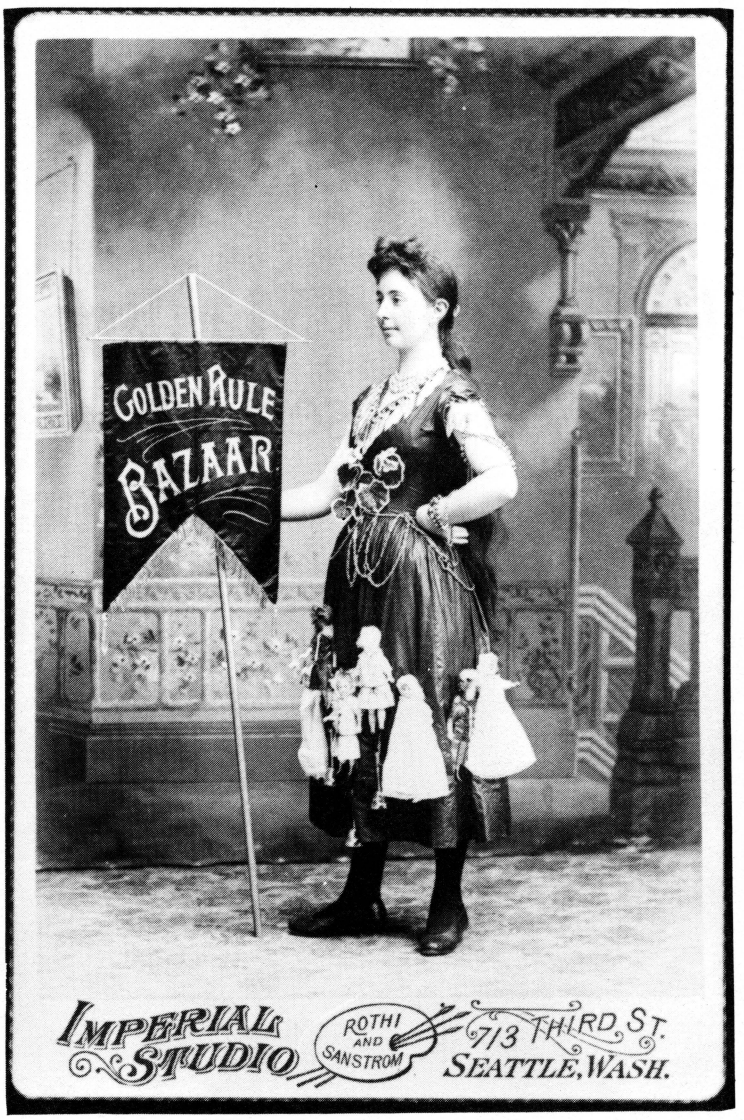
However, for all its landmarks what really makes this scene the oft-published classic it is, are the two sailboats in profile that frame Budlong's Boathouse. The boat-builder Budlong had boats of all sorts for rent, and in 1886 the Puget Sound Yacht Club was established here. The club's first cup race was run that year in August.

The Great Fire of 1889 started at the corner of First and Madison, on this scene's far left, and destroyed Frye's Opera House, the Golden Rule Bazaar, and practically everything else in this view this side of Second Ave. (Many of these landmarks, including the Opera House, and the McNaught and Stacy mansions, are treated in greater detail in "Seattle Now & Then, Vol 1." and "Seattle Now & Then, Vol. 2.") ■

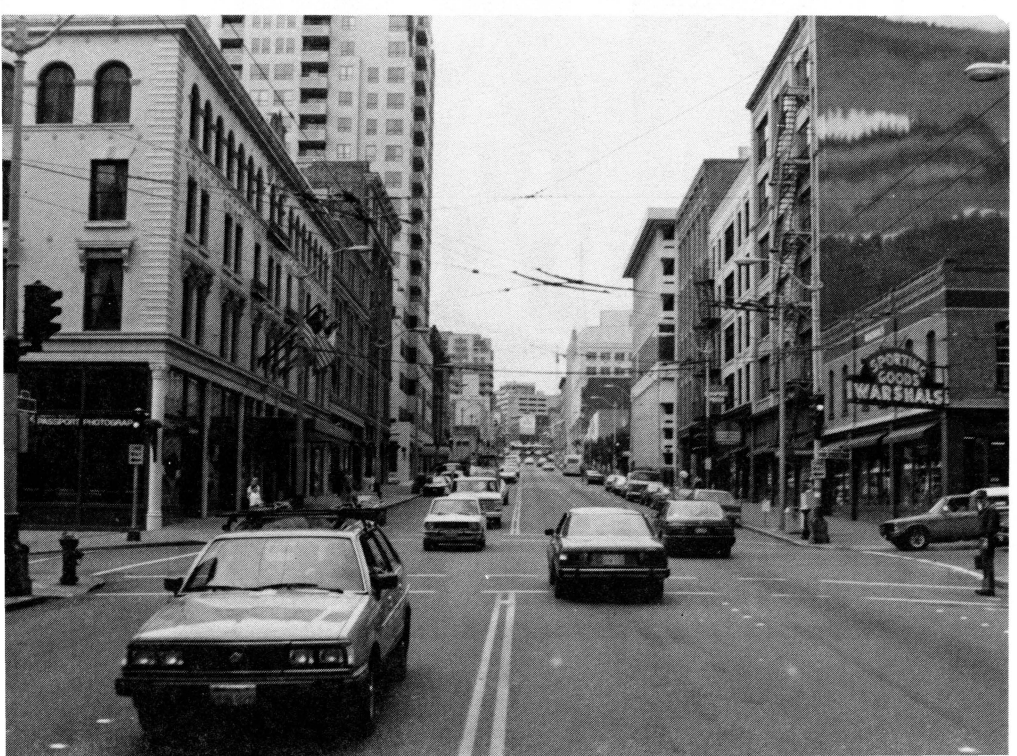




Above: The Frye Opera House at Front Street (First Avenue) and Marion Street. *Courtesy of Kurt Jackson. Below:* A whimsical 1880s advertising card from the Golden Rule Bazaar. *Courtesy William Mix Postcards Unlimited.*



31 First and Madison — Well-preserved



Although most of this century separates our now and then, it does not appear as if much has changed. Indeed, this First Avenue block between Madison Street (in the foreground) and Spring Street is one of the best-preserved in the city. For that we have to thank a century-long string of crashes.

The first was a crash-by-fire — the Great Fire of 1889, which razed to rubble this intersection and was ignited just a few feet out of view to the left of this scene. Then, before the elaborate post-fire rebuilding could make its way up First Avenue from Pioneer Square, a second — economic — crash of 1893 hit this and most other streets in the nation.

So, again, First Avenue had to wait for it knew not what — until 1897 when thousands of traveling men came crashing through here enroute to the lavish hardships of the gold fields in the north. They hoped to strike it rich (their chances were a bit better than yours are of winning the Washington state lottery) and then return to enjoy the comforts and pleasures of First Avenue. This is a scene built up from the wealth of the gold rush — that taken

from the many on their way to the gold and that received from the few who returned with it — and it shows.

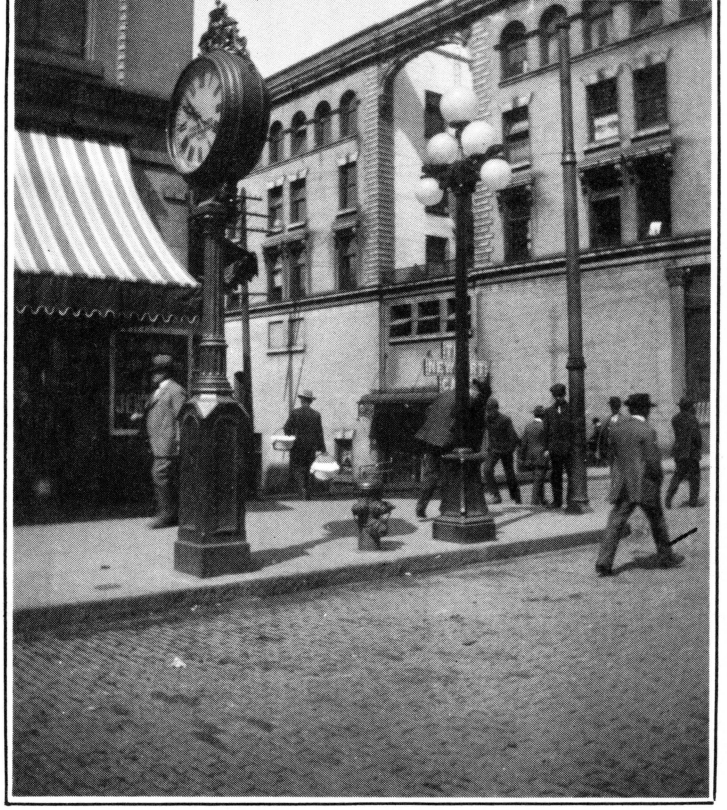
The three elegant buildings on the left, historically the Globe and Beebe buildings and the Hotel Cecil, are all the satisfying 1901 creations of architect Max Umbrecht. They are new here, showplaces along what was for a brief time one of the busiest blocks in Seattle — and the photo shows that, too.

But this elegant energy was short-lived. For all the terra cotta tiles, fluted pilasters and arched bays lavished on First's front, behind this facade it was primarily a strip of working men's hotels serving the rougher businesses of the waterfront. One block up the hill the paralleling Second Avenue was growing taller buildings, businessmen's hotels, granite and marble banks and shops that sold good taste.

The economic crash of 1907, although not as bad as 1893's, hit this avenue peculiarly hard. It never really rebounded — never, that is, until now. And the irony of First Avenue's years of neglect is that it was thereby preserved. Through the decades that First Avenue was "Flesh Avenue," its role of paradise-lost fullfilled a cosmopolitan purpose that also saved the minimally maintained buildings. For years the Globe Building, on the left, was used as a penny arcade and parking garage, functions that preserved it for renovation into the Cornerstone Corporation's swank Alexis Hotel.

There are plenty of local examples of distinguished well-crafted buildings being replaced with dull ones — the kind that may be air-conditioned but have little soul. Not so on First Avenue. Here, between Madison and Seneca streets, Cornerstone has saved five architectural delights, including the Globe. Cornerstone's one exception on First is its 20-story Watermark Tower at Spring Street. And this is but half an exception for this sculptured tower with its Art Deco touches and cream-colored tile skin emerges from within the preserved terra cotta facade of the 1915 Colman Building.

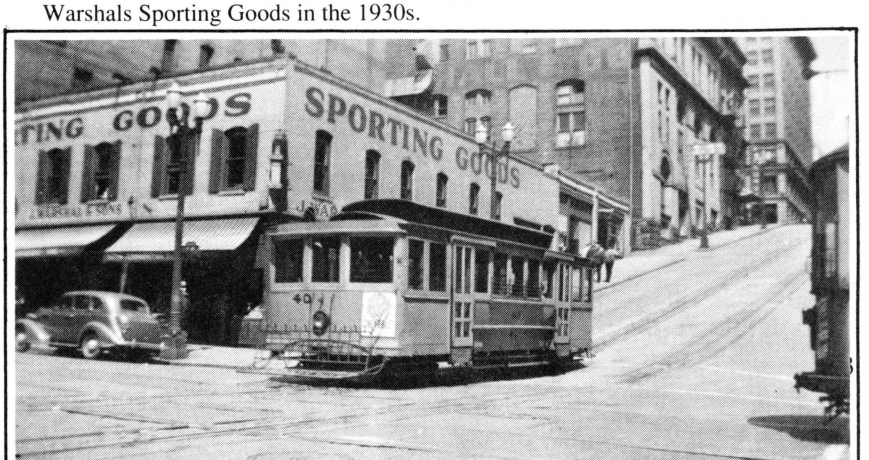
A variation in this First Avenue story is the simple two-story brick structure on the right. Although it is one of the oldest buildings in Seattle, put up soon after the fire of 1889, its longest continuous occupant is still there. In 1986 Warshal's Sporting Goods celebrated its Golden Anniversary at First and Madison. ■



Early view of the Globe Building.

The Globe Building before the Cornerstone Corporation's renovation. *Photo by Lawton Gowey.*

Warshals Sporting Goods in the 1930s.



32 Pioneer Survivor — The Brown Home

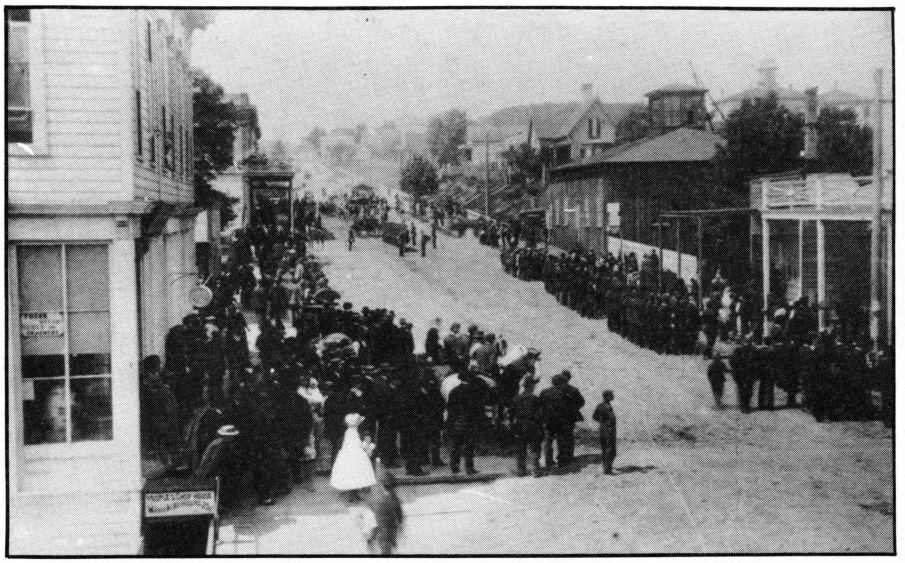
Rising like a ship's bridge above its deck, the pioneer home of Amos and Annie Brown was surrounded by shops in its last years. This view of their house was photographed on August 15, 1911, or 44 years after the newly weds Amos and Annie moved in.

Amos Brown was a New Hampshire lumberman and the son of one. However, it was not lumber but the exaggerated news of a gold strike on the Frazer River that brought him to Victoria, B.C., in 1858. There, an early biographer noted, he found the "golden bubble broken, the hopes of thousands blasted, and the town overcrowded with suffering, starving humanity."

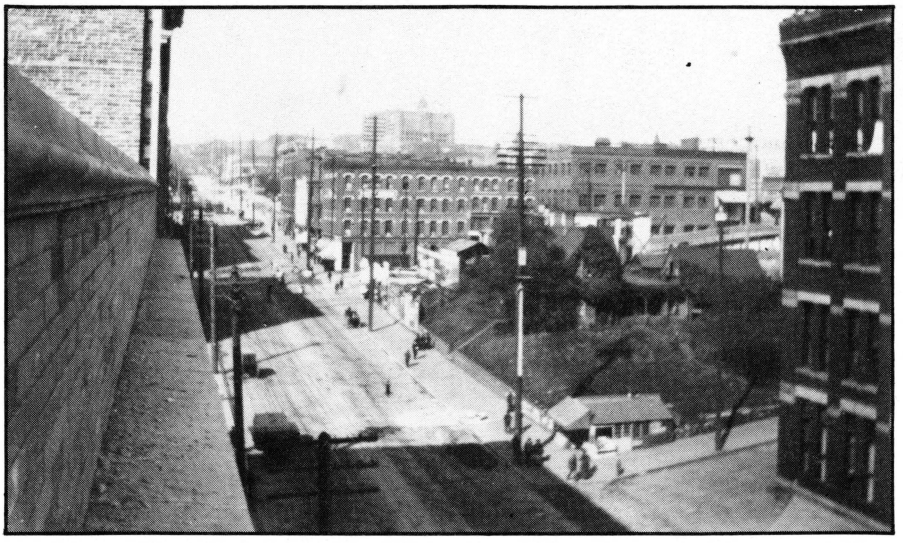
Brown turned to what he knew best, logging. Hired first at the Port Gamble mill, he was soon in business for himself, and by 1859 bought this half block at Front Street (First Avenue) and Spring Street from Arthur Denny — although he did not inspect it until two years later.

Brown's increasingly prosperous choices included a third share in the construction of the Occidental Hotel, Seattle's best in 1865. At the same time, but across the continent, an adventurous Annie Peebles and her sister paid passage for Puget Sound on the same ship that carried the famous "Mercer Girls" of Asa Mercer's second expedition east in search of single women. At the time Mercer's project was controversial but in almost all cases the results were conventional and fruitful. The Peebles sisters first considered themselves tourists, but then decided, like most of Mercer's charges, to stay. Within two years of her arrival, Annie Peebles married Amos Brown and the two moved into this fancy Carpenter Gothic symbol of their success and, for a time, the finest home in town.

After Amos died in 1899, Annie survived him for many years more, although not here. In 1900 she moved the family across Elliott Bay to West Seattle, and converted her Brown estate to commerce. In this view a barber shop sits below the front porch and a rifle range off the front bay window. ■



An early 1880s look up Front Street (First Avenue) from Madison Street with the Brown residence on the right.



Above: The Brown home's domestic anomoly in a growing commercial neighborhood is beginning to show in this turn-of-the-century view. *Below:* The Brown home appears near the center of this Peterson Bros. 1878 record of Front Street photographed from the end of Yesler's wharf. *Courtesy of Kurt Jackson*

33 Arthur Denny's Home

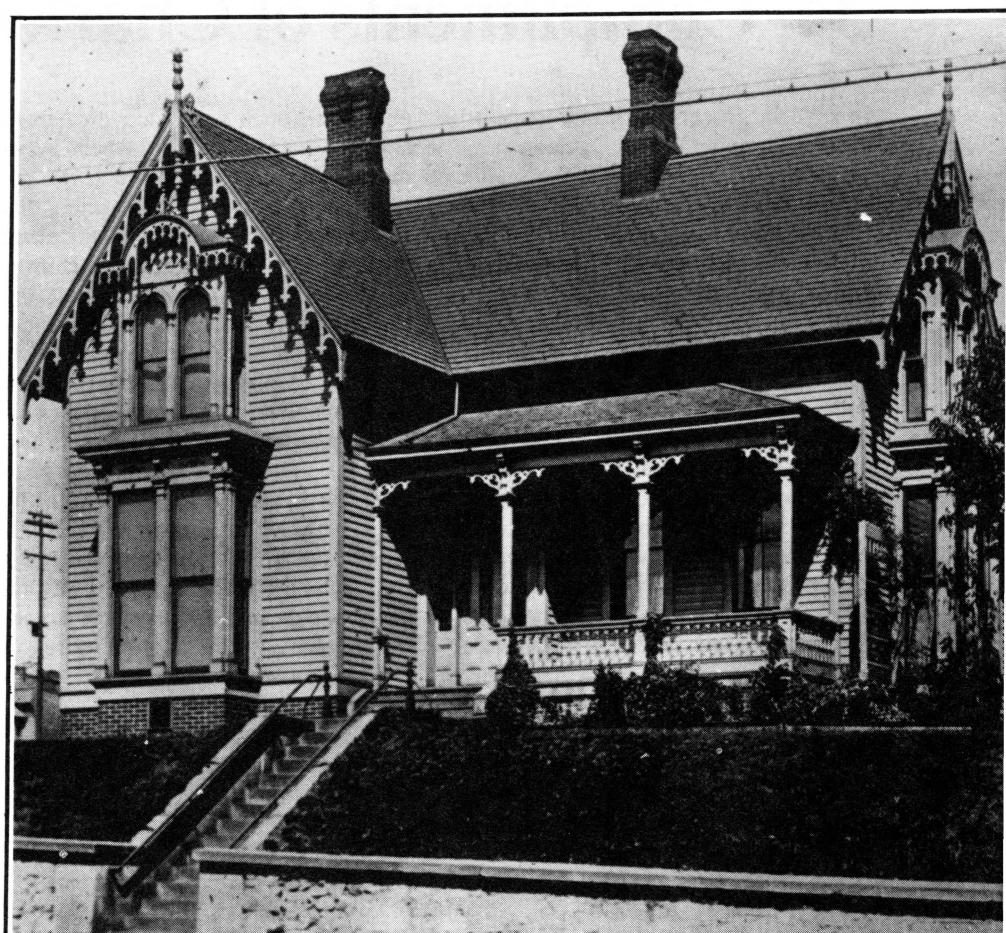
This was the original settlers' Arthur and Mary Denny's third and last home. The first was a log cabin they built in 1852 on a clearing near the present intersection of First Avenue and Battery Street. The second was another cabin at the northeast corner of First and Marion, now the site of the Federal Building. And then in 1865 they moved into this fancy Carpenter Gothic at First Avenue (then Front Street) and Union Street and stayed.

In this, Arthur Denny was a bit eccentric (insofar as a capitalist, Calvinist, and a Republican can be eccentric.) While others of his class moved into mansions on First Hill, this "Father of Seattle" stayed on his original claim — the real estate which, along with a long list of mostly prosperous enterprises including Seattle's first bank (now SeaFirst), made him very wealthy.

Roger Sale's description of Arthur Denny in his history *Seattle, Past to Present* suggests why a magnate with the means to build a mansion would choose to live here. Sale writes, "He was austere and ascetic, he ate alone in his later years, and he always carried with him a needle and thread so that he might immediately sew on a button if one fell off. While the city grew up around him, he kept his house, his yard, his cow, his barn, his chickens, his orchard, after most of the other original buildings had long since gone and most of the land on his claim was being used for commerce and manufacture."

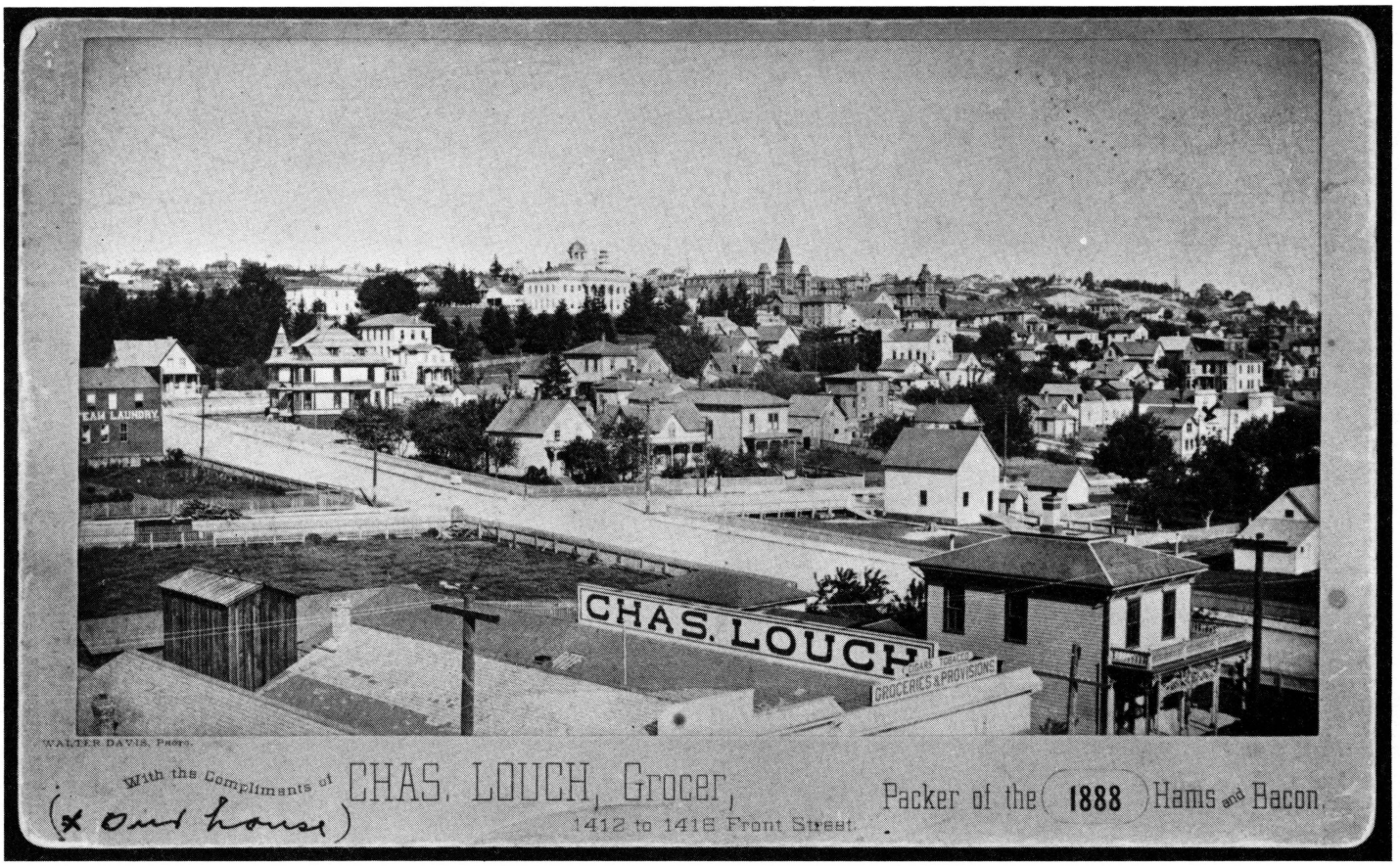
All Seattle historians, including a

Above: The Arthur and Mary Denny Home at First Avenue and Union Street is marked with an arrow in this classic 1878 view of the city from Denny Hill. Other landmarks are indicated in the photograph's own caption. *Courtesy, Frederick Mann.*



few of Denny's grandchildren, have had to account for the city's original patriarch. Sophie Frye Bass remembered the luxuries of this, her grandparent's home. It was the place where the child Sophie could have a bath with running water. The house had a paneled cedar living room, carpeted floors, and horsehair furniture. And she remembered that "on parade days Grampa's terrace with its stone ledge [seen here across First Avenue] was filled with spectators."

Arthur Denny died in 1899. Two years later the pasture behind this home was taken by the block-long Arcade Building. The house stood until 1907 when, at last, it was razed for the Arcade's annex. In 1926, the Rhodes Department Store replaced the part of the Arcade that faced Union Street between First and Second Avenues. Now this structure, only the third on Arthur Denny's corner, is still standing. (1989) ■



Above: Seattle's residential neighborhood in 1888 as seen from the present site of the Pike Street Market. Rising above the intersection of Second Avenue and Union Street, left-center, is the whitewashed Territorial University, and beside it, to the right, the three towers of the original Providence Hospital. *Courtesy, William Mix Postcards Unlimited.*

34 Compliments of Charles Louch

In 1888 the grocer Charles Louch hired the photographer Walter Davis to shoot across his roof sign to part of the Seattle neighborhood he served. Louch's grocery store was on First Avenue, two lots north of Union Street which runs diagonally through the photograph.

Louch gave copies of this scene to his customers — so many of them that they are still a commonplace in local collections. On the bottom border of his mass-produced prints, the grocer had the photographer inscribe, "With the compliments of Chas. Louch . . . Packer of the '1888' hams and bacon."

The "1888" brand hams were a Louch creation which according to an 1890 Seattle Chamber of Commerce publication, *Seattle Illustrated*, were even more popular than his give-away photographs. The Chamber reported that Louch's 1888 hams were "universally used by nine-tenths of the citizens of this city... All the year round you can obtain at Louch's an uncovered fresh and juicy ham which has not been out of the smoke house for 24 hours."

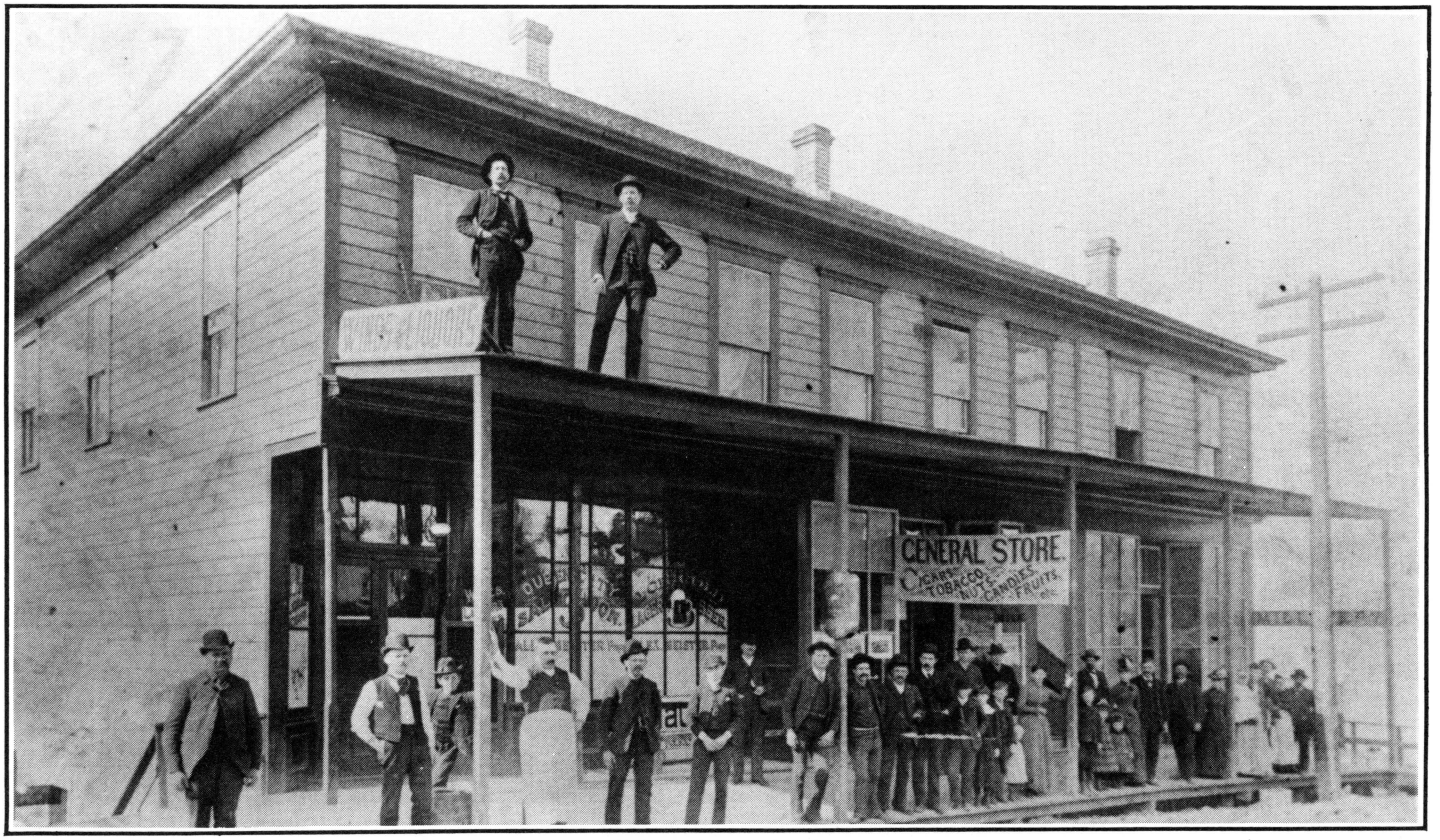
The chamber also claimed that Louch was the "largest wholesale and retail grocer in Seattle," an achievement which is remarkable considering his distance from the central business district. The attraction was probably the pickled hams which he shipped from the East and smoked here. Charles Louch himself came from farther east than his hams. As a young English sailor he landed in Elliott Bay in the mid-1880s, left his ship for a little sightseeing and decided to stay to open a fruit stand. To fruit he added pickled hams, and the rest, as they say, was specialty foods. By the time he retired in 1903 he could afford to return to England and purchase an estate.

Louch's quick success was furthered by the Great Fire of 1889 which did not reach him at Union Street, but did reduce to ashes many of his competitors. Also that year Louch formed a partnership with a traveling food salesman from Nevada named M.B. Augustine.

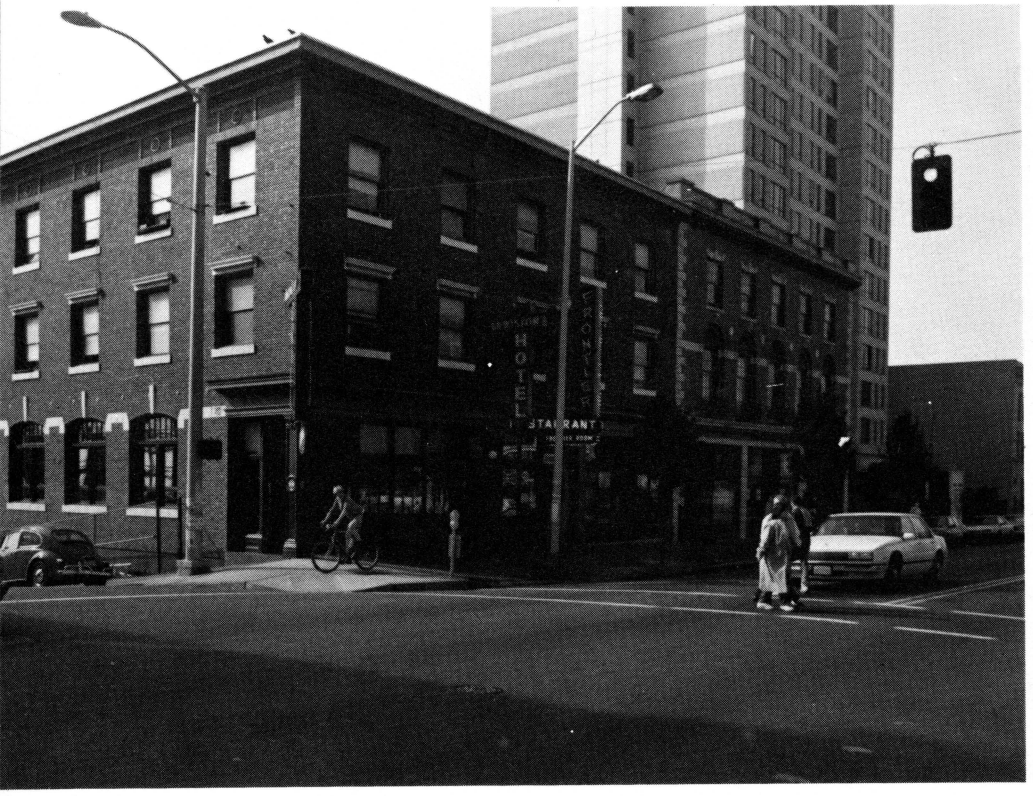
In 1893, when Augustine moved his family to Seattle, he and Louch moved their grocery into the Colman building at First and Columbia. There the pair continued their mastery of local foodfare, developed their own brands of coffee, candy, and baked goods, opened branch stores throughout the city and established a free delivery system that was the envy of their competitors (see feature 29).

When the Englishman Charles Louch returned home in 1903 with his Seattle fortune, Augustine found a new partner in Henry A. Kyer. For years after, the name Augustine and Kyer was synonymous with specialty foods and faithful customers. ■

107 SEATTLE FROM THE RIPLEY'S



35 The Paups of Belltown



There is a remarkable continuity to the northwest corner of First and Blanchard street. Martin Paup bought it in the late 1880s when Belltown was still part of North Seattle and Martin Paup still owns it today.

And some of the character of this corner has also held. Until it closed three years ago the Queen City Tavern was, according to the contemporary Martin Paup, the longest continuously operating union bar in the city. Consequently, that watering hole shows up in the older view as does the historical Martin Paup posing with his wife Ellen and their three children to the right of the sign reading "General Store." Paup is the one with the mustache, but without the hat. By the time this Martin Paup died here in 1938 he'd become a cherished pioneer. Born in 1846 to poverty and as a child indentured by his parents to an abusive farmer, he eventually escaped to the Civil War as a boy cavalryman for the Union side. Years later, as old as 86, he marched the entire route in local parades as color bearer for the remaining Civil War veterans.

The still young Paup came west after the war and soon settled on Bain-

bridge Island, working for many years as an engineer for the Port Blakely Mill Company on the famous pioneer steamer *Politofsky*. Married in 1877, Martin and Ellen began to raise a family and save their money, investing it in real estate and rental homes mostly in Belltown.

Interviewed by the *Post-Intelligencer* in 1888, Paup explained, "A number of years ago I came to the conclusion that Seattle would some day become a great city. I talked the matter over with my wife and we both agreed to live as economically as possible and lay by a few dollars every month to put into property. . . . It does not take any shrewdness to get ahead in this county, barring sickness. All that is necessary is to lay out a plan and then follow it. . . . I think about five years more of hard work will let me out of steamboating and I will come to Seattle and settle down."

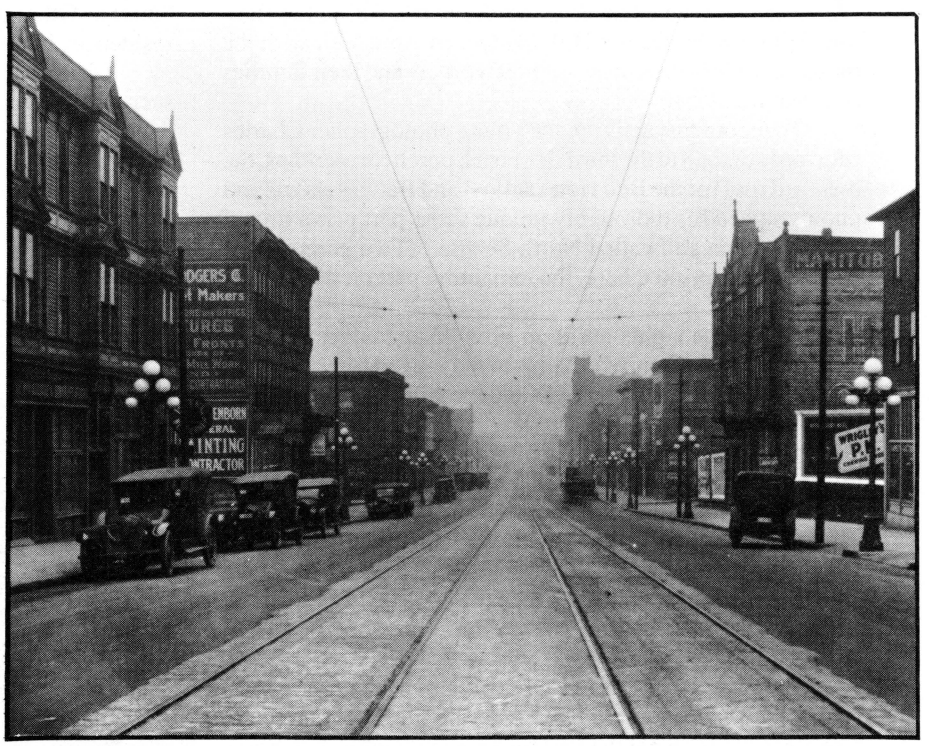
And so he did, moving with his family to Belltown in 1895 to a home at Western Avenue and Blanchard Street, one block west of where they soon built this two-story commercial building with the tavern, a general store, bakery and modest hotel upstairs for "traveling men" (two of whom may be posing on the roof).

When this short-lived clapboard was razed in 1910 for the brick property in the "now," its basic commercial uses as a bar downstairs and a hotel upstairs were retained. And in this there is yet another continuity, for the contemporary Martin Paup (grandson of the Civil War veteran) has, with the help of the city, renovated the old Lewiston Hotel to retain its service to low-and-fixed-income tenants. The average rent for the Lewiston's 48 units is only $113 a month (1987). When this good work was done in 1980 it was the nation's first federally-supported SRO (Single Room Occupany) project. Today the Lewiston is managed for Paup by the non-profit Plymouth Housing, an agency of Plymouth Congregational Church, an institution with a long record of inner-city social activism.

In 1987 the corner regained its Queen City name when Peter Lamb, owner of the Pike Place Market's popular Il Bistro restaurant, opened the Queen City Grill here, next door to the Frontier restaurant and cocktail lounge. ■

Courtesy, the Paups.

Above: The Paup family home on Western Avenue and Blanchard Street, one block below their commercial property on First Avenue. *Courtesy, Martin Paup. Below:* First Avenue from Lenora Street.



Courtesy, Kurt Jackson.

36 North of Belltown — 1888

This view looks north from Belltown in the year 1888. Seattle was then expanding rapidly north, filling the shallow dell between Denny Hill and Queen Anne Hill with the mostly simple homes of immigrant workers and their families (see features 1-5).

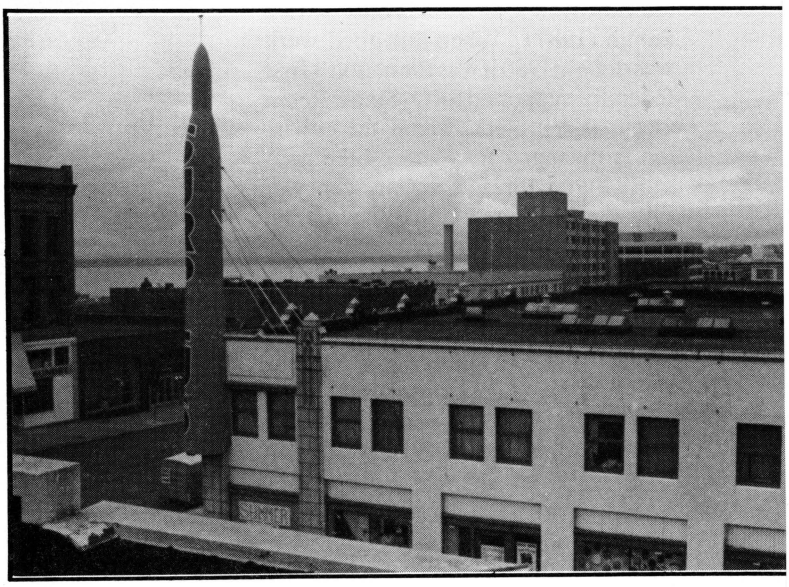
To record this activity, the young photographer Charles Morford climbed to the third floor back porch (or, perhaps, the mansard roof) of the Bell Hotel at First and Battery streets and photographed his thoroughly unique three-part panorama of what was then still called North Seattle. (Two parts of that panorama are printed here, the remaining part on the following page.)

This scene sights north up First Avenue over William Bell's and David Denny's claims to the ragged forest horizon of Queen Anne Hill on the right and the still-dense verdure of Magnolia on the left.

The breeze-bent column of white smoke that rises just left of the scene's center probably comes from stump burning near where First Avenue turns north at Denny Way, the southern border of David Denny's claim (then still called Depot Street). The dark line of treetops that borders above the smoke is the present site of Kinnear Park. In 1887, George Kinnear gave this 14-acre site on the west slope of Queen Anne Hill to the city for park use.

The park's trees were saved, although soon after Morford made this panorama the rest of the Queen Anne forest was clear-cut for what the first historian of Seattle, Frederick Grant, described in 1891 as "a region of elegant and attractive houses. Other portions of the city have fully as fine single residences but no such uniformity of excellence."

Grant described the North Seattle neighborhood in our scene's foreground as solidly mediocre, constructed of residences of "medium character for the most part, interspersed with flats and lodging houses; rarely in any case a building reaching the level of squalor, and not in many cases rising to magnificence. For the most part solid comfort, home-like

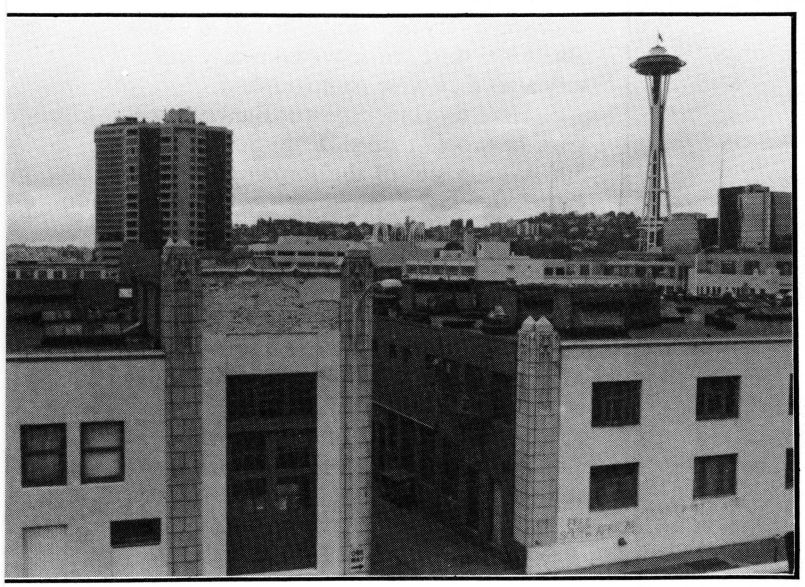


cosiness and good taste prevail here." However, unlike those atop the hill beyond them, the modest single-family homes on these flats below have not ultimately "prevailed," and practically all have been replaced with a variety of small businesses and big apartments.

There are two remaining irregularities to note in Morford's view up First Avenue. First, the avenue still rises and dips through the undulating topography of its first, and almost natural, grade. This section would not be regraded smooth for another ten years.

Finally, there are those beaten paths on the field in the foreground. Throughout the late 1880s, this northeast corner of Front Street (now First Avenue) and Battery Street was the site of one of the city's most popular baseball diamonds. A close inspection reveals third base at the angle of the base paths, lower left.

But what game wore those circles in the outfield? ■



Left (and bottom of page 94): View, circa 1987, from the roof of the two-story structure on the site of the old Bell Hotel *(see top of page 95)* as it looks north, across the roof line of the Surplus Store (with corner rocket sign) and a remnant of old "Film Row" on Second Avenue *(at right). Below:* This scene, taken from the path which parallels southern access to the Battery Street Tunnel *(at bottom left corner),* shows a new residential structure *(at left)* which recently replaced "rocket" surplus (the rocket was subsequently raised in Fremont) and the Austin Bell Building *(at right)* now planned for construction.

Courtesy, Kurt Jackson

37 Charles Morford's View Up Battery Street

The northeast third of Charles Morford's 1888 panorama of North Seattle (see preceeding pages) looks east up Battery Street from the back of the Bell Hotel at Front Street (First Avenue.) 1888 was a boom year in which every week an average of 150 persons arrived in town looking for work and residence. Morford had been here only one year. Only 20 years old, while working as a clerk for the Seattle Lakeshore & Eastern Railway, he still found time to develop the skill of photography and produce some very memorable scenes of which about 100 were rediscovered nearly a century after they were photographed.

Here, four blocks east up Battery Street rises the cupola-topped Denny School at the 5th Avenue site of the former long time *Post-Intelligencer* Building. Actually, the school would have sat on the newspaper's roof, for as we can see in our historical scene, Battery Street once made a rather steep ascent east from Third Avenue to Fifth. This ridge was the most northerly arm of Denny Hill and was the last of the hill to be steam-shoveled into Elliott Bay. Denny School, with its part of the hill, survived until 1929, and sixty years later one could still probably fill a school auditorium with a

reunion of its graduates.

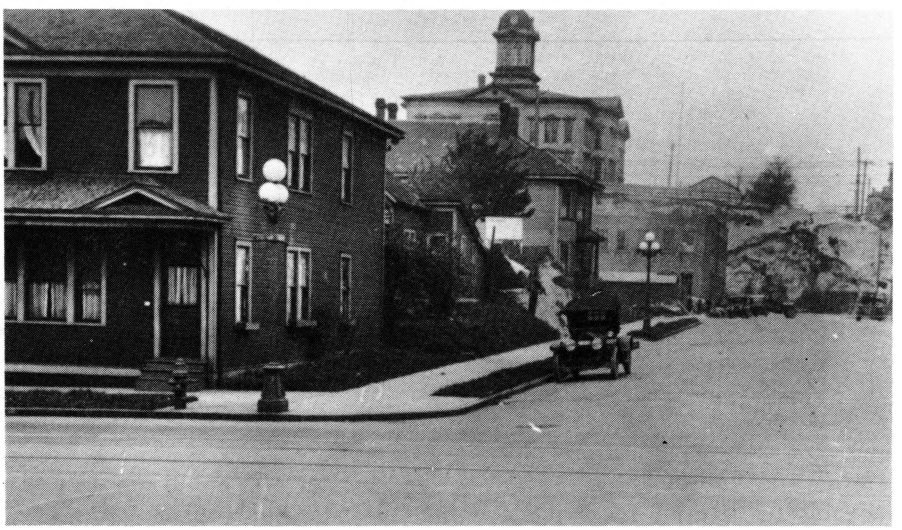
In 1888, Denny School was only four years old, but it was packed. The population boom and the burning of Central School joined in a confusion that kept several hundred children at home or in the streets. Miss Julia Kennedy was hired as the city's second superintendent of schools in 1888. Her professional standards were soon deflated by a situation in which the system's 29 classroom teachers had an average charge of 64 students each. Miss Kennedy announced to the school board that the majority of the "professionals" were not teachers at all but "school keepers." Although rehired in 1889 to a second term, Superintendent Kennedy, no doubt both frustrated and exhausted, soon resigned.

Construction during the '88 boom year required some contractors to import their bricks from Japan. The local elite's Rainier Club began in 1888 (see feature #48), as did the city's first cable railway out Yesler Way to Leschi Park. And that year the Arbor Association formed to beautify Seattle, planting one thousand trees beside the city's busiest streets. However, practically all of these trees were doomed by either the Great Fire of 1889, the commercial uses of the business district's sidewalks during the late '90s Alaska Gold Rush, or the street regrades in the first years after the turn of the century.

The Arbor Association was motivated by the local commonplace of stump-strewn scenes like this one. But this neighborhood would soon fill up with modest homes and gardens, and although probably none of its residents enjoyed lunch at the Rainier Club, North Seattle did soon have cable cars running through it. The rough wagon trail at the bottom of the photograph is Second Avenue. By March 1, 1889, it would be graded, fixed down its center with a double line of standard-gauge tracks for a cable system in service, at first, as far as Denny Way and later the top of Queen Anne Hill.

By then Charles Morford had probably shifted some of his interest in photography to the marketing talents which would ultimately make him secretary and part stockholder in the large MacDougall & Southwick department store chain and, for a time, president of the Seattle Retail Credit Bureau. Morford, who was conventionally described in the biography section of Clarence Bagley's *History of Seattle* as "among those who have achieved prominence as men of marked ability and substantial worth in Seattle," probably had lunch at the Rainier Club. ■

Top: The Bell Hotel at First and Battery. Above: An early view of Denny School at Fourth and Battery. *Below:* A portion of the regrade cliff along Fifth Avenue and the truncated Denny School above it appear in this view east on Battery Street from near Fourth Avenue.



38 Engine House No. 4

In 1870 the Seattle City Council wrote its first fire ordinance. The law was composed in appreciation of volunteer citizens who had equipped themselves with ladders, buckets, and axes — but no wagons — to fight fires. In the ordinances, the council required of every household that a 40-gallon cask filled with water be kept available for dowsing. A daily fine of ten dollars was included as a draconian warning.

However, the locals were neither easily persuaded nor threatened. As Clarence Bagley notes in his 1916 *History of Seattle*, this "enthusiasm soon died down. The men got tired of parading with heavy ladders on their backs; the householders failed to keep water in their barrels . . . and the ordinance was forgotten."

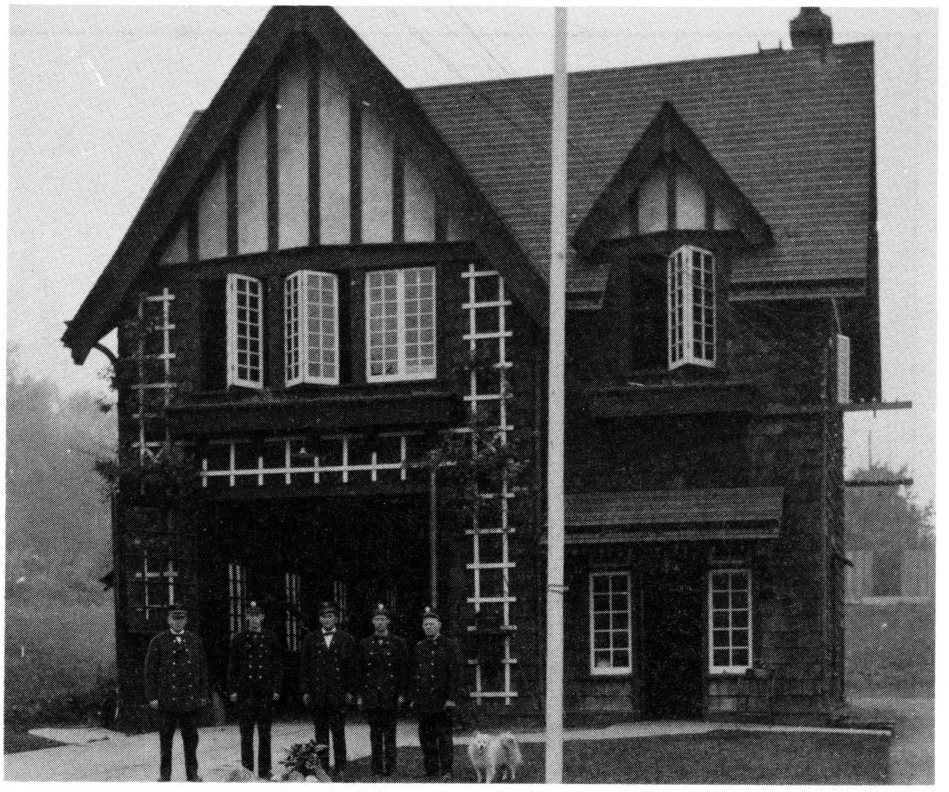
Bagley concludes, "It is a good thing to have a fire once in a while."

Six years later, in 1876, Bagley's ironic "good fire" was lit when T. P. Freeman's store on First Avenue S.

burned to the dirt. Quickened, local enthusiasts for fighting fires organized Seattle Engine Company Number One, and they bought a wagon. Next, in 1879, the volunteers purchased a steam engine, just in time for Seattle's nearly-great fire of that year. The combustion started at the foot of Yesler Way, and the new steamer was near to containing the conflagration when it blew a gasket. The renewed fire then went on for a day destroying five saloons, two warehouses, a hotel, seven factories and Yesler's mill (see feature 7).

The really "Great Fire" came ten years later and razed the city's business district. It was considerably hotter than Bagley or the city needed to get Seattle's fire-fighting act together. Before the fire, a volunteer department with inadequate equipment and notoriously low water pressure was charged with protecting a tinderbox boom town. After the fire, the business district was built in brick, the volunteers hired, and several new firehouses constructed.

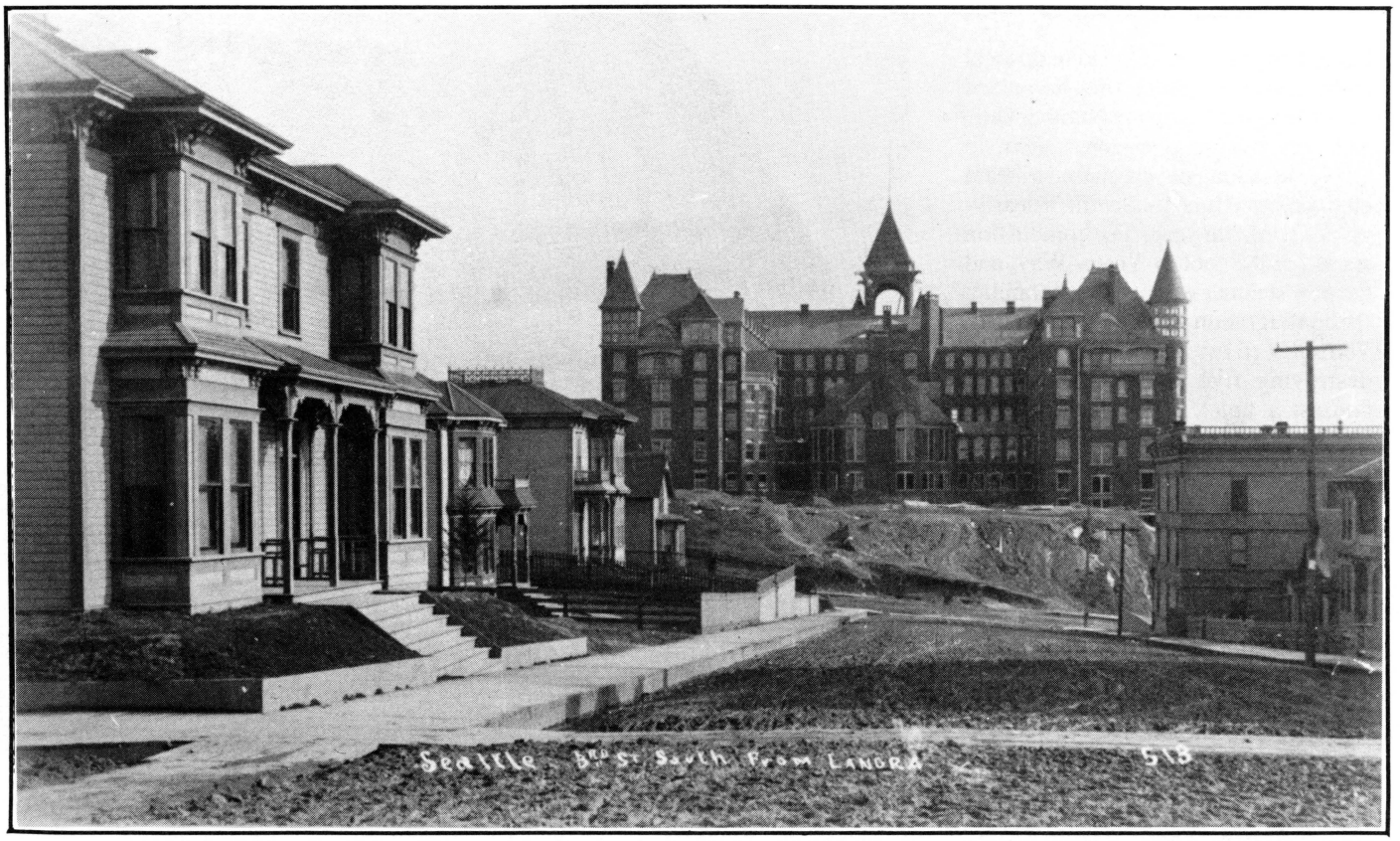
Engine House No. 4 was one of them. Built in 1890 on the northern slope of Denny Hill, at Fourth Avenue and Battery Street, this fanciful landmark served what was then still called North Seattle, including Belltown, Queen Anne Town, and the development around the south end of Lake Union. This view of the station dates from either 1899 or 1900. Posing in front are, left to right, Hose Wagon No. 4, Hook and Ladder Truck No. 1, and Steam Fire Engine No. 4. The hook and ladder comes by its numbering with some historic pride. It was the first truck in the pre-1889 volunteer department and was originally drawn not by horse but by firemen. The steamer, next to it, was placed in service in 1893 and then rebuilt in 1899. The duties of the twelve uniformed men posing beside the gear are suggested by their titles which include stoker, driver, pipeman, engineer, and truckman.



Above: Another fancifully-styled early-century fire station.

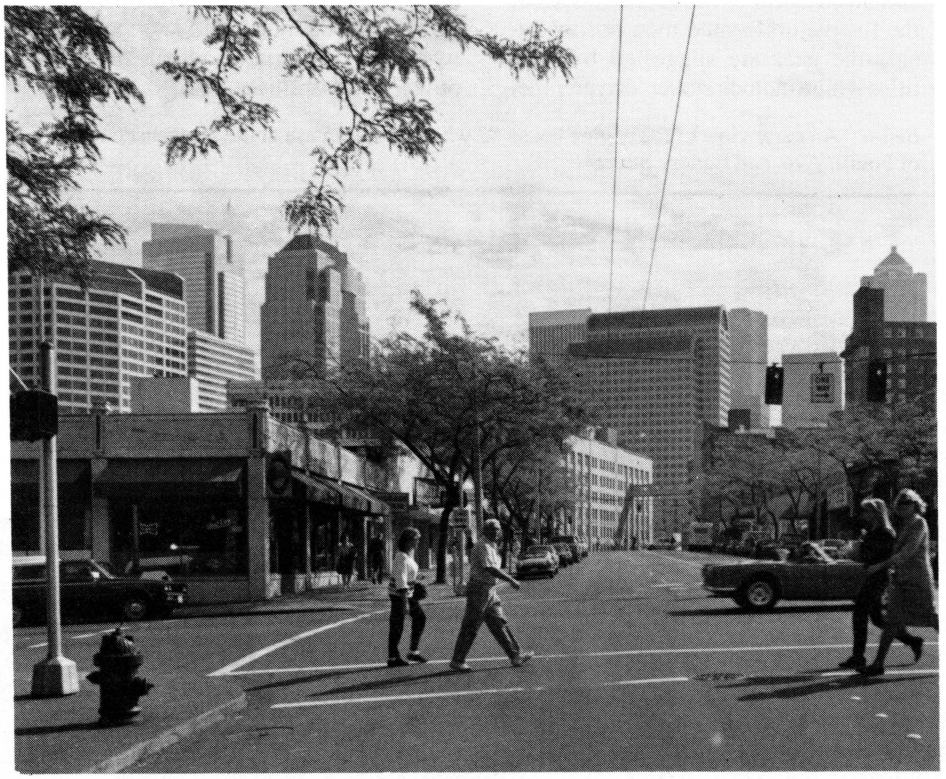
Fire Station No. 4's life was shortened by another public work, the Denny Regrade. When this corner was lowered by 31 feet in 1909, the station was removed. Later, in 1921, across Battery Street and showing on the right of the contemporary scene, brick Station #2 took up the north end service with what the department called "motor-powered apparatuses." ■

Below: An early view of the engine house #2 which is still in use at the southeast corner of Fourth Ave. and Battery Street



Courtesy, Special Collections, University of Washington Libraries.

39 Rear View of a Landmark



Frank LaRoche, the photographer of this scene, is one of those few professionals whose body of work is essential to our understanding of Seattle's historical anatomy.

When LaRoche arrived in town in 1889 at the age of 36, he was a seasoned photographer who had been recording stock scenes throughout the country since he was a teenager. Once in Seattle LaRoche quickly made his mark with a numbered series of well-focused, composed and captioned cityscapes. Most of them, of course, were either commissioned "vanity shots" of businesses and such or picturesque views of Seattle's best sides. But not this backside view of Denny Hotel.

View number 513 (the number is recorded lower right) is captioned matter-of-factly: "Seattle 3rd St. South from Lenora." But the centerpiece is Seattle's first really grand hotel — so monumental that even its inglorious behind seemed a worthy subject to the committed LaRoche.

Plans for the building of Arthur Denny's namesake hotel were first made

in 1888 when Denny gave up on his hopes of stealing the state capitol from Olympia to his reservation for it on the front hump of Denny Hill. Instead, Denny agreed to join in building a first class hostelry there. The speedy construction of this landmark was encouraged by a drastic need for beds when most of Seattle's other hotels were destroyed in the Great Fire of 1889.

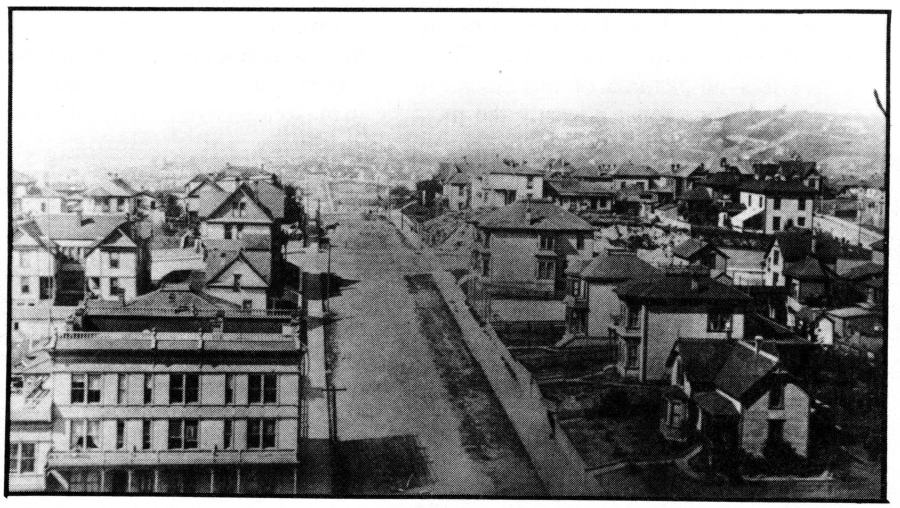
LaRoche made this record in either 1890 or 1891. Here the carriage road to the back of the hotel is not yet completed. And neither is the hotel. Although the city was booming in its post-fire rebuilding, work on its scenic hotel was not. By the time the crash of 1893 depressed almost everything nationwide, the principal investors in the Denny Hotel Company were already bloody from fighting amongst themselves over the inflating construction costs.

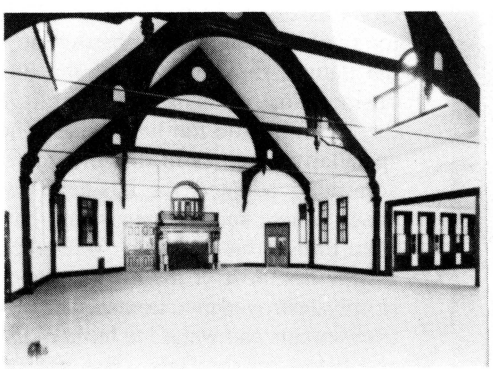
The Denny Hotel, the city's most dominant landmark, did not open for another decade, until super-developer James Moore (perhaps our city's early-century intimation of Martin Selig) bought it, finished it, renamed it the Washington Hotel, and opened it May, 1903, to its first patron, President Teddy Roosevelt.

Once opened the landmark hotel did wonderfully well, but its bright future was literally undermined by its elevated position when Moore gave in to the forces of regrade and agreed to the destruction of Denny Hill and therewith the razing of Seattle's first really grand hotel. (This story is told in greater detail in *Seattle Now & Then, Vol 1.*)

The drop was impressive. LaRoche's intersection at Third Avenue and Lenora Street is 92 feet higher than ours. ■

Above: A part of the Washington Hotel's lobby.





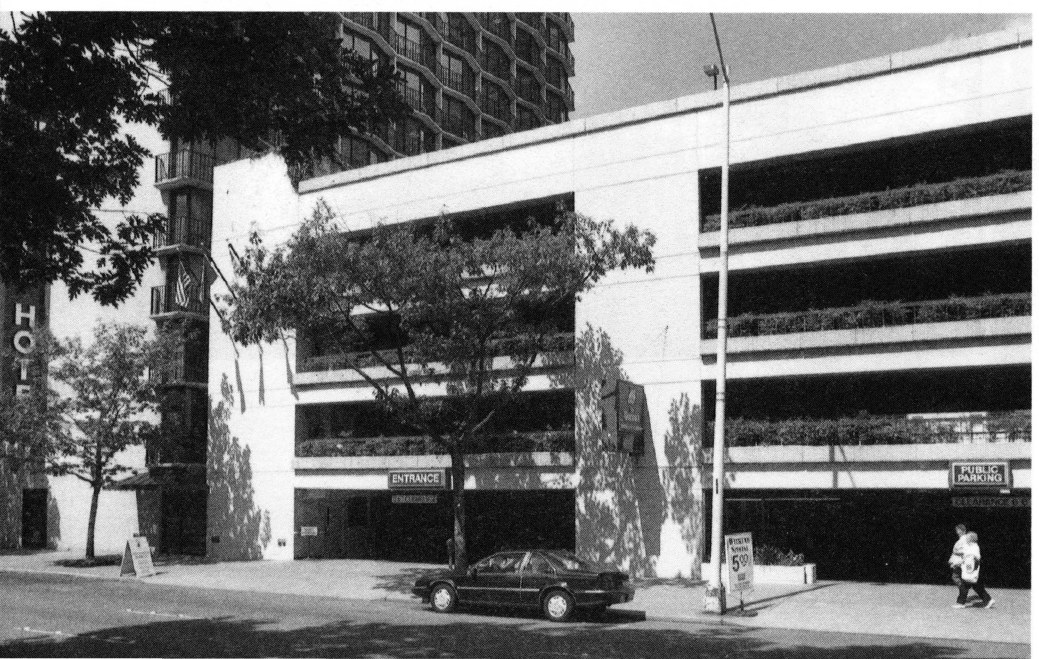
The Denny Hotel's vacant dining hall.

40 A Rooming House Worth Moving

Like the ground that supports it, the history unearthed for this oversized house is somewhat soft. While I know its place and fate, I have nothing to offer about either its owner or its residents — "residents" for surely there were a few. This was an oversized rooming (or, perhaps, boarding) house in a neighborhood of mostly modest homes. There are lots of pictures of this house to choose from, for it is easily the most photographed structure in the relatively brief pictorial history of the regrading of Denny Hill. The precarious position of its impressive mass made it an alluring subject.

It was one of the regrade's many threatened homes; however, the most common latter-day interpretation of these dramatic photos of haunted houses teetering atop monolithic mounds was in most cases wrong. The false assumption, now so common that it qualifies as a local myth, is that all these houses belonged to protestors who refused to cooperate with the regraders and so were left to reach their front doors either by ladder or faith. The truth is that most of these homeowners were themselves quite caught up in the regrading thrill of creating a new neighborhood — a flat, commercial one.

This regrade credo, that the business values of a flattened Denny Hill were not speculative but rather natural, was torturously summarized by the city's assessor, Scott Calhoun. "The removal of this gigantic obstruction of the natural rapid growth of the high business district values of this city to the North Seattle flat has assured (not speculative) values in that district, so admirably adapted for business purposes, where such values would have been impossible before." With these assurances most of the hilltop owners simply destroyed their homes, paid their assessments and waited to build bigger and better on the flats. But not this owner. His boarding house was probably fairly new, built to accommodate



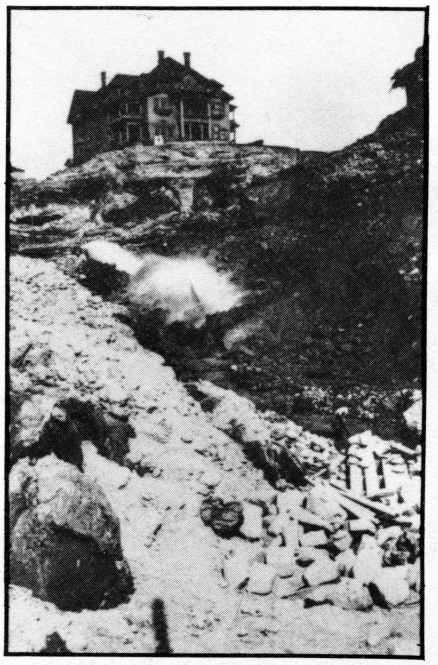
the heavy immigration that became something of a flood around 1900. When the regrading mania got serious enough in 1906 to threaten his property, he made the decision to lower his house with the hill, and thereby also pleased scores of photographers.

But where on the original hill was this formidable piece of real estate? Discovering its approximate site from all those regrade photos was relatively easy. Before it was disturbed, one very rare photo (bottom) of the pre-regrade Denny Hill, shot from far away at Ninth Avenue and Madison Street on First Hill, shows (with the aid of a magnifying glass) that this big house was set in from the southeast corner of Fourth Avenue and Lenora Street. (The arrow marks the spot.) Between the house and Fourth Avenue was a large front lawn that sloped upward to the street.

This location was only one block away from Denny Hill's highest point near Fourth between Lenora and Blanchard streets. There the regrading cut went 110 feet. At Lenora it was 84 feet, and here at the boarding house the difference was about 75 feet between its old hilltop elevation and its final resting place in the new Denny Regrade.

Besides being lowered, the house was also moved forward flush with Fourth Avenue, which was appropriate for the new commercial neighborhood. And, predictably, since such a Gothic structure would not look quite right up against a sidewalk in a modern business block, its owner streamlined away the house's gables and balconies. Without the romance of its dramatic descent, the remodeled boarding house was no longer a subject, and the photographers stayed away.

And so did the business. It is one of the well-to-remember ironies of Seattle history that the Denny Regrade for the most of this century did not live up to the assessor Calhoun's promise. And the second irony worth repeating is now that highrises are rising in the regrade, their residents in the most expensive condos on the upper floors wish that the old Denny Hill were back, for the stacking of skyscrapers up the side of a hill would help them to better see over one another. ■



From its exalted position (top), the rooming house was lowered to the new regrade (above) and there shorn of its Gothic gables for the trim look of the new and/or remodeled neighorhood.

Below: A First Hill look to Denny Hill. The arrow marks the location of the rooming house at Fourth Avenue and Lenora Street. *Courtesy, Special Collections, University of Washington Libraries.*

41 Town and Country

In the mid-1880s there was as yet no suburbia separating the city from the country. This historical scene is evidence of that. It's photographed looking south across Seattle's northern border from a landscape which would be downright bucolic if the cows were out.

The contemporary view was photographed from beneath the Fifth Avenue monorail a little ways north of Virginia Street looking south. I speculate that the historical view was photographed from only a few feet away on the eastern slope of the now eradicated Denny Hill. The first evidence for this claim is the shaft of light that streaks across the scene's foreground and bathes the fence posts with what was a late afternoon glow. That beam cuts through the hill in line with Virginia Street which was a valley between the two humps of Denny Hill.

The Fifth Avenue half of this proposal — that the path which rises out of the scene's center curves across the contemporary way of Fifth Avenue — is easy to confirm with a little more homework.

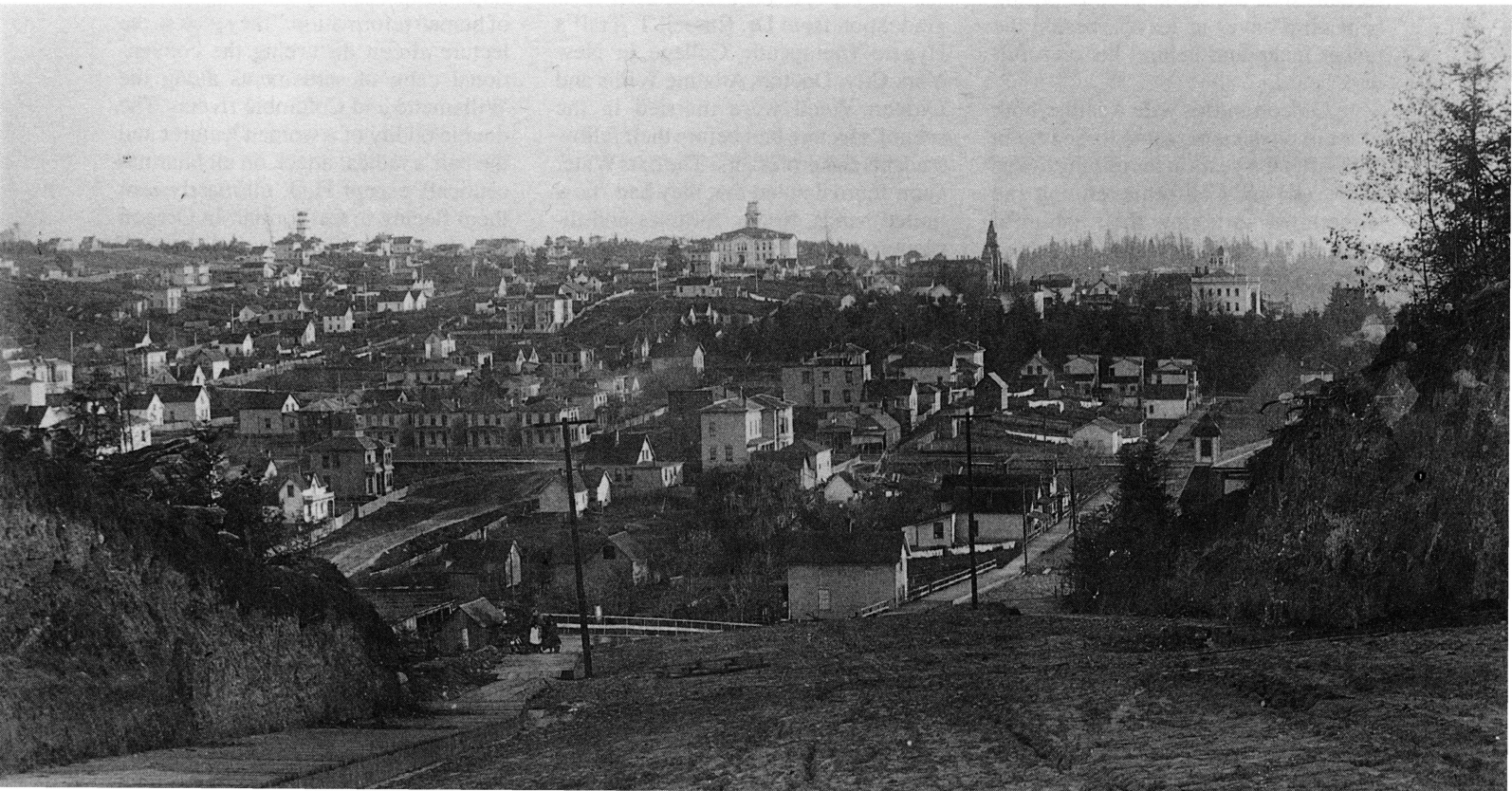
The evidence of other photographs indicates that the bright white box of a building just right of the scene's center and above the wagon road's break in the fence sits on the north side of Pike Street at the second lot west of Fifth Avenue. The clear break between the buildings which runs diagonally across the center of this view is Fifth Avenue. Here we can also make out how Fifth ends at the Territorial University's greenbelt which ran along the southern side of Union Street on the slope of the old Denny Knoll (not hill) campus (see feature 24).

To the photographer's side of Pike Street, Fifth Avenue descends the two blocks to Olive Street (below the barn,

left of center), where it and the city's grid now turn a few degrees further west. And that, if you line it up with a ruler on a city map, puts Fifth & Virginia within a few bushes of the break in the fence.

Of course, no artifacts survive from the old scene into the new, and both Denny Hill and Denny Knoll have been graded away. And yet only a century separates the two scenes, a comparison which is startling evidence of how quickly this western American city has overrun its surrounding country. ■

Above: 1890 view of the neighborhood from Denny Hill. *Below*: A look south on Fourth from near Stewart Street, or about two blocks southwest of the feature's primary scene. *Courtesy of Michael Maslan.*



Courtesy, Karen Bodding

42 The Weeds on Madison Street

Standing beside his mansion on Madison Street, pioneer Seattle physician Gideon Allen Weed is barely detectable near the scene's center posing beneath a cover of leaves, beside the picket fence and behind his own full dark beard.

Gideon and his wife Adaline, both of them physicians, came to Seattle in 1870 after ten years in the mining towns of Nevada and California refining and sometimes softening their youthful dedication to hydrotherapy (the "water cure"), vegetarianism, prohibition (of all drugs, not just alcohol), free breathing (of fresh air only), and correct bodily positions.

In 1857, a few months after their graduation from Dr. Russell T. Trall's Hygeio-Therapeutic College in New York City, Doctors Adaline Willis and Gideon Weed were married in the school's lecture hall before their fellow students and professors. The next Water Cure Journal noted that they had "now united hands, hearts, fortunes and diplomas in the place . . . where they had so faithfully studied the laws of life."

Missionaries for the curative powers of water and the rights of women, they left for Oregon by way of Panama. Explaining that they were "in the field of human reformation," they took to the lecture circuit disturbing the conventional calm of settlements along the Willamette and Columbia rivers. The double oddity of a woman lecturer and the pair's radical attack on all pharmaceuticals except H_2O, ultimately sent them fleeing to California. In Oregon one doctor-druggist accused them of "free love," while another hired a brass band to break up their lectures.

Just before they returned to the Northwest in 1870, Gideon Weed went off to Chicago (no doubt, on the then-recently completed transcontinental Union Pacific) for 18 weeks of study in standard prescription medicine. So when they settled in Seattle, the Weeds were ready to dress their reformist inclinations in somewhat conventional clothes.

This decidedly dynamic couple soon became civic leaders. His medical practice flourished as did their real es-

tate choices. In 1874 they founded the Seattle Hospital principally to serve injured loggers who were usually single and so unattended. A while later Gideon Weed also gave free consultation to the indigent sick at Providence Hospital.

In 1875 Gideon ran for city council but was trounced. Adaline, who by this time was known around town as an energetic prohibitionist, blamed her husband's defeat on the "saloon vote," and she was probably right. The following year, however, Gideon was elected mayor on a non-partisan ticket. Later, he was the first Seattle mayor to be re-elected.

It was while Gideon was mayor that he and Ada moved into this executive-sized home at the northeast corner of Second Avenue and Madison Street. Here they raised their two children, Benjamin and Mabel, and entertained progressive citizens at thoroughly dry receptions.

Adaline left the practice of medicine and hydrotherapy when they moved to Seattle. She remained a reformer, however, serving as director of the Library Association, and as president of the Seattle branch of the Womens' Christian Temperance Union, or W.C.T.U.. She was a leader at the progressive Plymouth Congregational Church, whose tower is seen here topping the Weed's front lawn trees, and twice elected secretary of the Woman's Board of Missions.

Ada retained her passion for woman's rights, but during the 1880s aligned the struggle for suffrage so closely with prohibition that she alienated some of those suffragists who either enjoyed an occasional glass of wine or believed it their right to.

About 1882 the Weed's sold their big home to John Leary, a Seattle nabob who was said to be "president of everything." With Leary, no doubt, came booze into Ada's once dry parlor; however, the home retained its mayoral charm when Leary was elected his Seattle's chief archon in 1884. After Leary applied some decorative additions to it, the old Weed home looked, truly, like a mansion, and felt even more like one after 1891 when he married Eliza Ferry, daughter of Elisha P.Ferry, Washington state's first governor.

Gideon and Adaline did not attend the wedding. By 1891 they had moved to Berkeley, California and enrolled their two children in the University of California. While still in Seattle, Gideon was for nine years a regent of the University of Washington. In his last year as regent, 1888, Dr. Weed helped organize the King County Medical Society, and was elected its first president. ■

(Most of the above was drawn from two sources which should be credited. First, Tom Edwards' essay on the Weeds which is included in "Experiences in a Promised Land," a book he also co-edited, was most helpful. Tom Edwards teaches history at Whitman College. Karen Bodding, a great-granddaughter of the Weeds introduced me to her research on the Weeds — which included Edwards' essay — as well as the photographs used in the story. I thank them both.)

Above: A portion of the Weed-Leary home is evident on the left in this record of regrading on Madision Street in 1907. The scaffolding is for the continued operation of the cable railway on Madison during an upheaval which eventually took the Weed home with it.

Adaline Weed
Courtesy, Karen Bodding

Gideon Weed

43 Mob Rule of 1882

After 18 years of keeping the peace in a city of friends and familiars, King County Sheriff Louis Wyckoff woke up on January 18, 1882, in a town he didn't know.

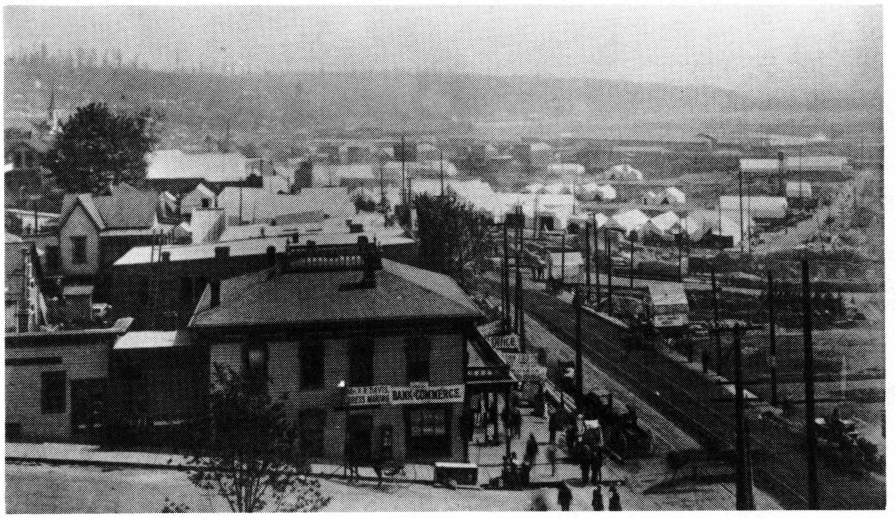
This uncanny feeling began the day before with the suicide of one resident and the murder of another. The daylight shooting of George B. Reynolds on a city street so outraged the citizens that more than 200 of them turned into vigilantes. When the murder suspects were caught hiding in a stack of hay, only the law and order of Wyckoff stood between the mob and due process. Later Wyckoff's efforts were futile when, after a night of plotting, the mob grabbed the suspects and hanged them from the maple trees along Henry Yesler's side lawn on James Street.

On January 19, Wyckoff attended Reynolds' funeral at the First Presbyterian Church. Then, complaining of chest pains, he told his wife he wouldn't be going to the cemetery and returned to his home at the northwest corner of Second Avenue and Cherry. Three days later he was carried by friends, Henry Yesler and Carson Boren included, to his own funeral at the same

Presbyterian church. Undoubtedly, it was one of the most distressing weeks in the city's history. It likely killed the sheriff.

This historical photo, shot at the turn of the century, shows the Wyckoff home after it was converted from a residence into an oyster house. The home kept its place until 1903, when it was razed to make room for what was advertised as "the first absolutely fireproof, all-steel-frame building on the Pacific Coast." The multi-story Alaska Building, which is still standing, was Seattle's entree into the age of skyscrapers. Survivors from the then scene into the now include the Grand Opera House (now the Cherry Street Garage), pictured on the photograph's far left, and the Collins Building, on the far right.

With the destruction of the Wyckoff home went the Manca's Cafe behind it. The Victor Manca family moved their family restaurant to 108 Columbia Street and it survived there into the 1950s. The Manca's most popular creation, the Dutch Baby, grew into an international delight. It is a small variation of a German-style baked pancake — hence the name "Dutch Baby." So while beginning this feature with a murder we end it with the recipe for the Manca's Dutch Baby — preserved and passed along by Ann Faber and appreciated many times at her table. ■



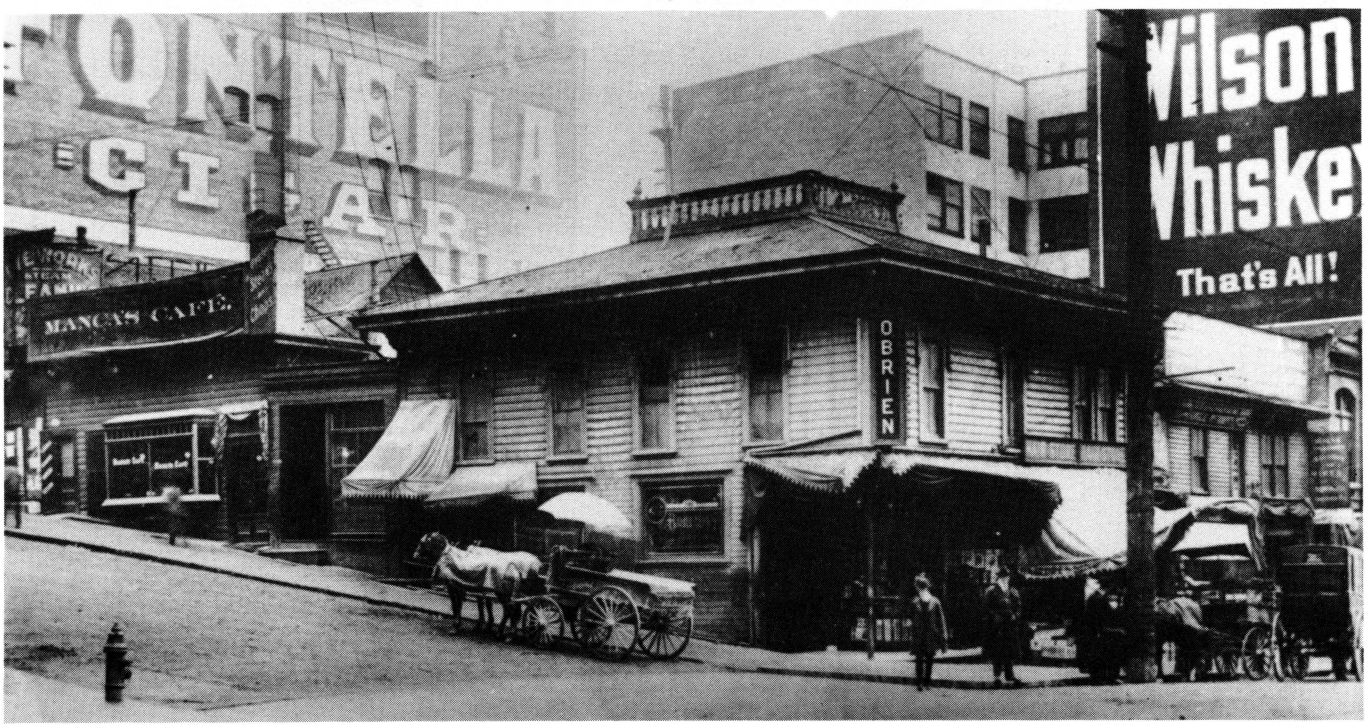
The Wyckoff home on the border of the wreckage from the 1889 fire.

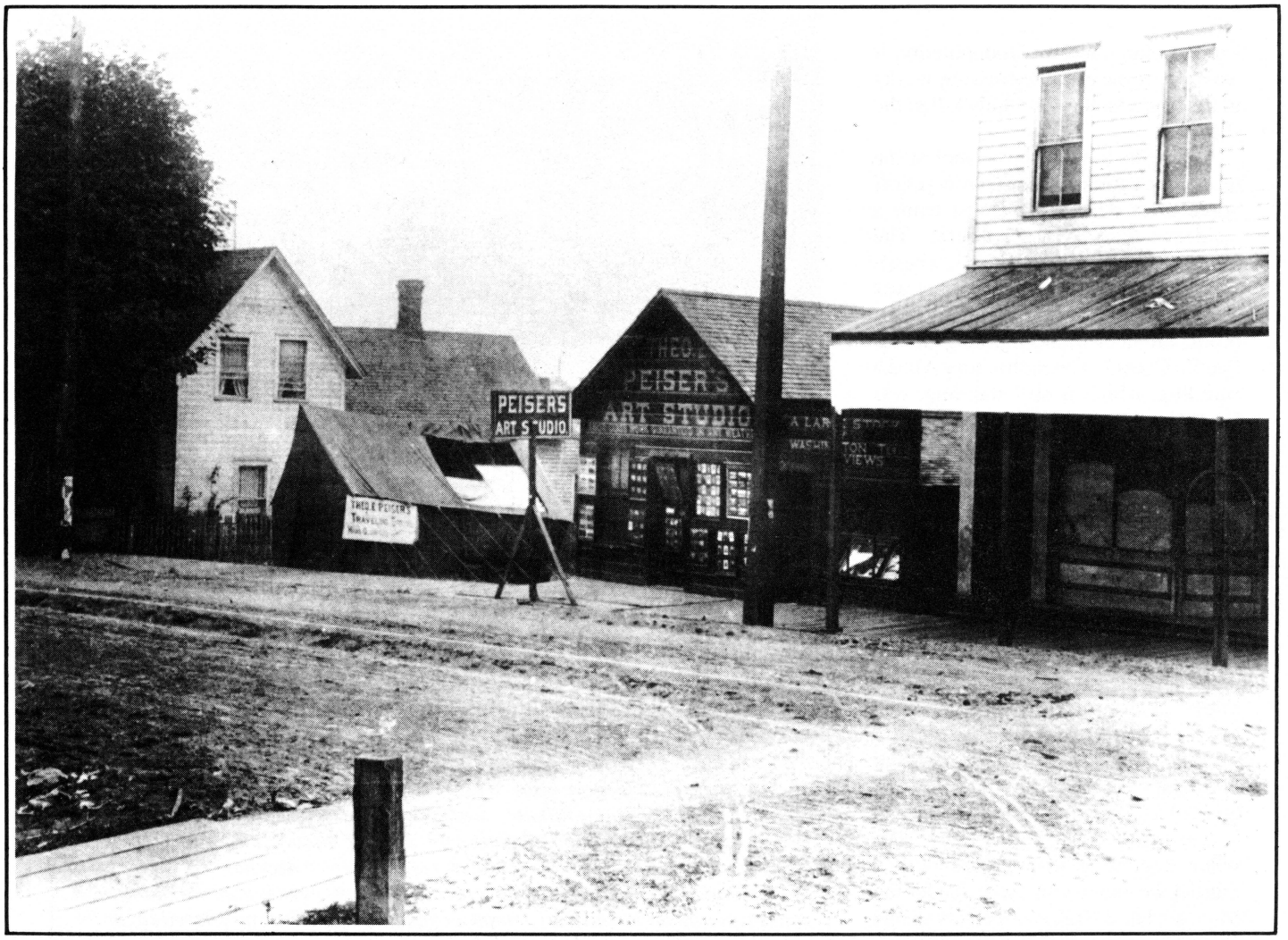
Recipe for Manca's Dutch Baby

Pan Size	Butter	Eggs	Milk & Flour
2 - 3 quart	1/4 cup	3	3/4 cup each M&F
3 - 4 quart	1/3	4	1 cup each M&F
4-1/2 - 5 quart	1/2	6	1-1/2 cups each

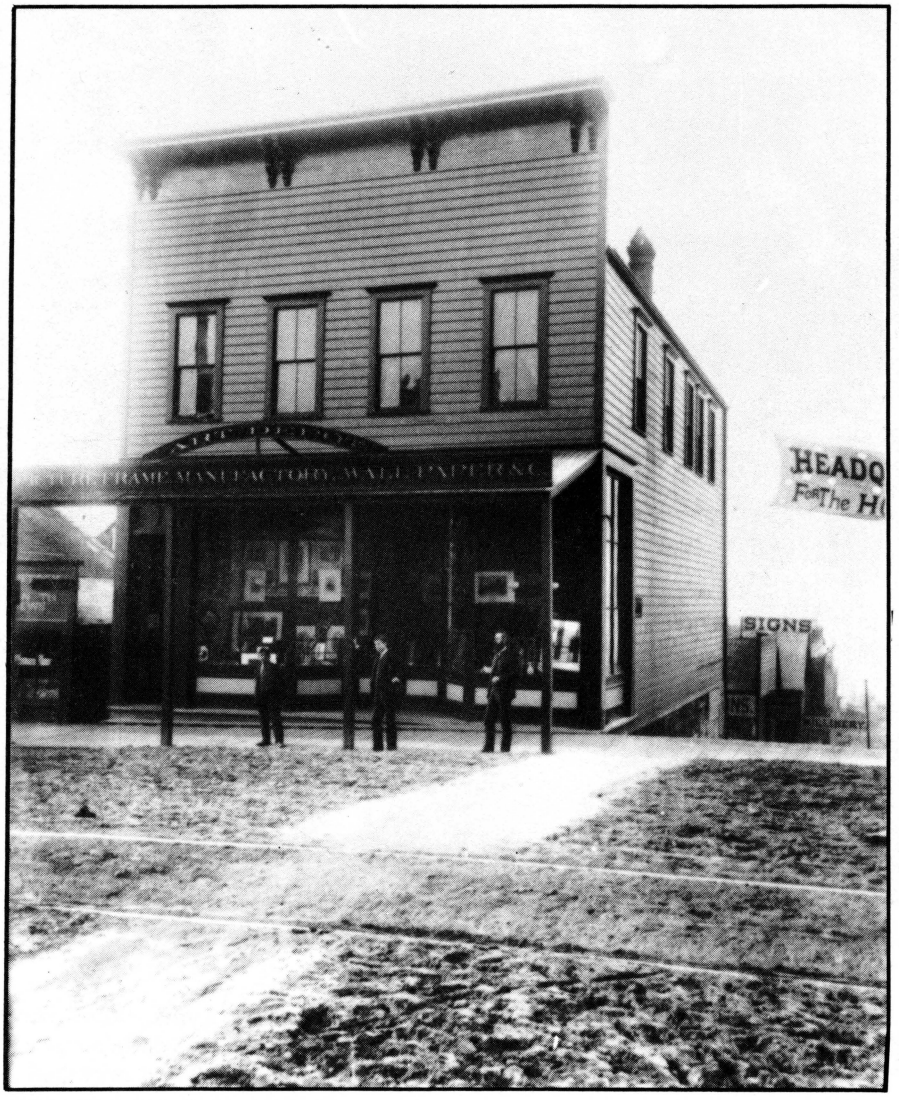
You will need a heavy pan with straight up sides. Don't use a wok. Put butter in pan, set in a 425-degree oven. While the butter is melting, put eggs in blender or beat like heck for one minute. Start pouring in milk slowly, beating as you go, slowly add flour, keep on beating for another minute, take pan from oven, pour mess in pan w/ hot melted butter, return to oven and bake until puffy, 20 to 25 minutes. Keep your eye on it, especially if your oven is unpredictable. Cut it like a pie, pass around fruit, lemon wedges for squeezing, powdered sugar for sprinkling. No syrup, please.

Below: A street-level view of the Wyckoff home shortly before its razing for construction of the Alaska Building. *Courtesy, Seattle Public Library*




PEISERS
ART S UDIO

44 Peiser's Art Studio



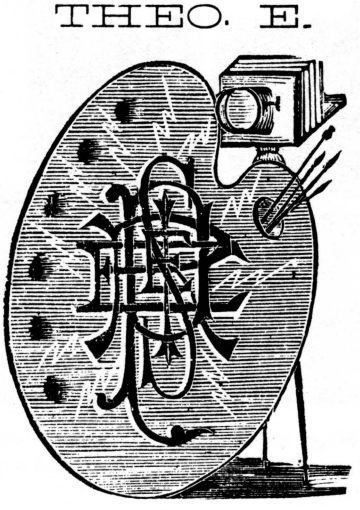
Above: Conveniently, this art store at the southwest corner of Second Avenue and Marion Street was next door to Peiser's studio. *Courtesy, Kurt Jackson.* *Below:* The view from Peiser's studio back across Second Avenue. *Courtesy, Kurt Jackson.*

When Theodore Peiser came to Seattle, about 1883, the San Francisco native set up his studio one lot south of Marion Street on the west side of Second Avenue. Like most other local photographers, Peiser did not always work in town. His signage to the right of the interrupting pole reads, "A large stock of Washington Territory views." And the sign hanging from the tent on the left advertises it as his "Traveling Studio." Peiser has even rolled up part of the tent's roof to, perhaps, demonstrate how he uses the sun as the light source for exposing contact prints when called into the field.

Like most photographers of the time Peiser tagged his studio with art. Photography was then young enough that it still promoted itself as a kind of "painting with light." However, the profession itself had very little of the glamour now sometimes associated with photography; consequently, photographers were eager to borrow some of the romantic distinction residing in the fine arts.

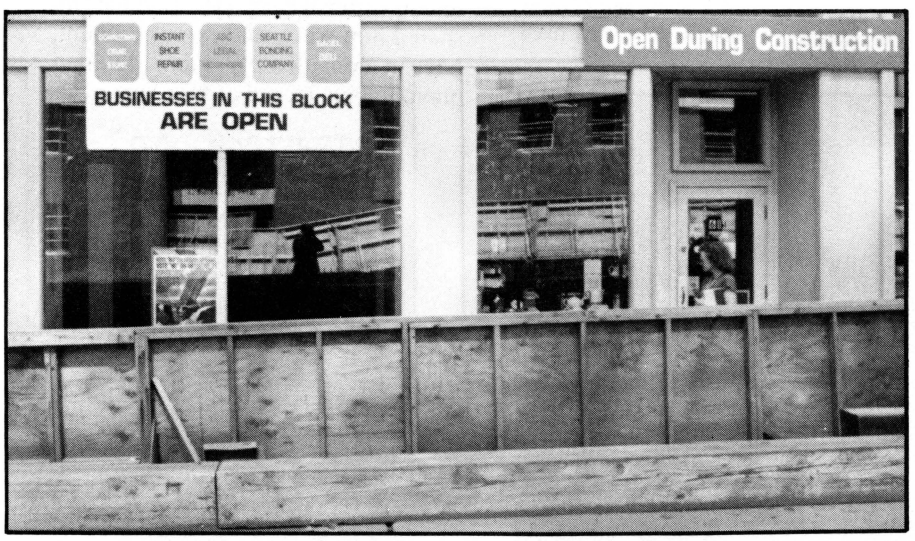
In the smaller type between his main sign and the montage of selective views he has fixed to the front of his studio, Peiser promises "first class work guaranteed in any weather." One kind of "weather" he could not work with was Seattle's Great Fire of 1889. Of the 33 city blocks destroyed, his was one. It wiped him out.

It was an unfortunate loss for both Peiser and the photographic memory of Seattle, for what survives of his work from the 1880s is easily one of the most significant records of the city's growth in that explosive decade. Had the fire spared him we would now, no doubt, have a considerably more detailed photographic record of those years. ■



Lyman and Nellie Wood, pose beside unidentified friends or relatives on their Third Avenue front porch in 1888 or '89. *Courtesy, William Mix Postcards Unlimited*

45 The People's Man



Where a century earlier County Auditor Lyman Wood sometimes took his accounting home, in 1988 Third Avenue businesses worried about theirs during the construction of the Metro tunnel.

You won't find Lyman Wood mentioned in any of Seattle's earliest histories, although Wood once had a song written about him which was sung with a brass band before 4,000 people in Pioneer Square. And in his time both Lyman and his wife Nellie were consistently popular with the people.

Not long after the Woods arrived in Seattle, Lyman went to work at the post office's general delivery window, a job that eventually put him face to face with most of the town's 5,000 residents. Within five years Lyman Wood was King County's auditor, and this view of him framed by his front door with Nellie to his left was photographed in either 1888, his second and last year as auditor, or 1889. The 1889 city directory, compiled in 1888, lists the Woods' residence on the west side of Third Avenue between James and Cherry streets. That this is that place is corroborated by the appearance in the photograph of the Yesler-Leary

Building's landmark tower on the scene's far left between the ornate fence post and the tree. Then the most lavish structure in Seattle, it did not survive the city's "Great Fire" of June 6, 1889.

Lyman Wood held a variety of government positions, some elected but most assigned: deputy assessor; clerk of Seattle School District Number One; bailiff in the federal court; deputy county treasurer. He was also exalted in the International Order of Odd Fellows, (I.O.O.F.), and his wife Nellie was a charter member of Rebekah Lodge, No. 6, and its chaplain for twenty years.

After 53 years of living with Lyman, Nellie Wood died suddenly on her eightieth birthday. In customary good humor, Lyman printed a memorial card featuring 16 portraits of his wife at different ages surrounding a portrait of himself. He captioned it, "Lyman Wood and his wives." On the backside Wood printed a poem of his own composition which included the lines,

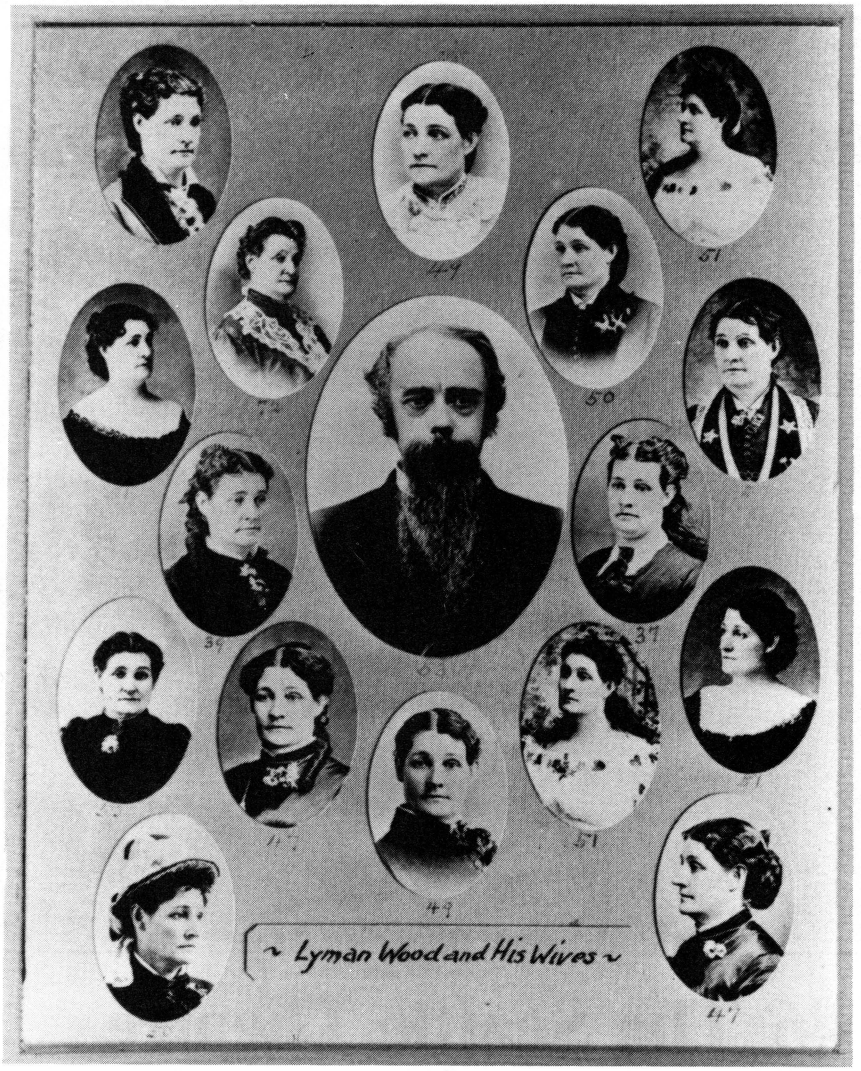
Stately, handsome Nell;
Your eyes are as clear as the eagle's
They fling 'round me a magical spell
You sparkle, you radiate, you shine,
In all the walks of life
As friend, lover and wife.

Lyman died in 1924 at the age of 85, seven years after his "Beloved Nell." Both of their funerals were officiated by a Rev. J.D.O. Powers, pastor of the People's Church.

The Woods' sentiments consistently ran with the people. Lyman Wood was the People's Party (the Populists) nominee for secretary of state in 1892, and earlier that year was their candidate for mayor of Seattle as well. It was during the mayoral campaign that Lyman was praised in a Pioneer Square rally with a song including these lines,

Ho, the People's Party are in the race;
They'll never fly the track;
For there's our fore-horse Lyman, running neck and neck ...
Three candidates are in the field,
Now ...vote for an honest man ...
So vote for the People's man.

■



Lyman Wood surrounded by portraits of his wife, Nellie. *Courtesy, William Mix Postcards Unlimited.*

For 20 years Nellie Wood was chaplain of Rebekah Lodge, No. 6.

46 The Seattle Theatre

Considering that the whole world is a spectacular stage which is electronically delivered to us 24 hours a day in our well-wired living rooms, we may be forgiven for not fathoming the excitement that once was part of leaving the house and stepping out to the theatre.

Seattle pioneer real estate nabob and theatre patron Henry Broderick remembered those early-century times as "an era when little pleasures were looked upon as treasures. Going to a theatre now is an incident in one's life. Then, it was an event."

And those events were decidedly democratic. You would almost certainly see a friend or acquaintance at the performance whether you were a "mechanic or a member of the 400." You might well have dined out with friends before the show.

When the Seattle Theatre, at the northeast corner of Cherry and 3rd Avenue, was opened in 1892, it was the city's premier showplace. J. Willis Sayer, who in his time was an early-century theatre critic for both the *Times* and the *P-I*, remembered it as "a beautiful modern structure that housed leading attractions for a dozen years and was used until 1915." This view of it dates from about 1910, or a few years after its heyday. The billboard here reads, "Emma Bunting, In Excellent Com-

pany with Anita the Singing Girl."

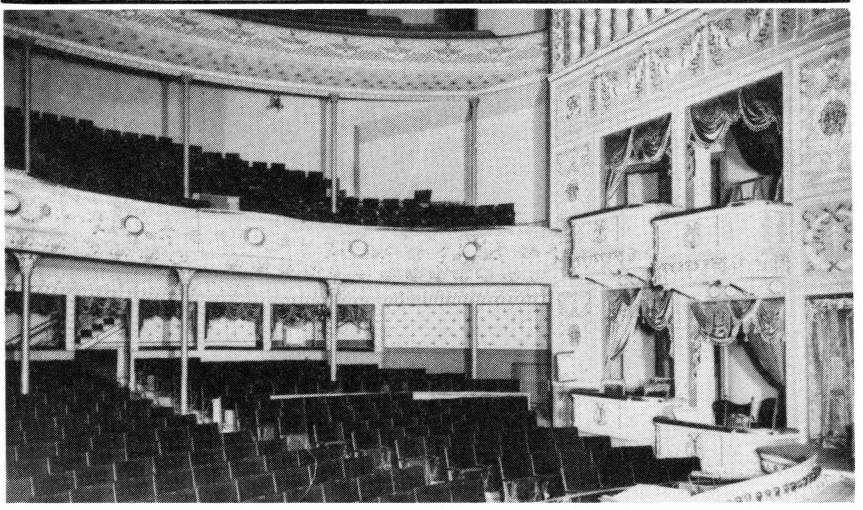
During the 1890s when the Seattle Theatre was the city's leading stage for variety theatre, it billed national acts like Hopkin's Trans-Oceanic Star Specialty Company for a three-day run in May of 1894; David Henderson's American Extravaganza Co. in "Sinbad the Sailor" for two days in April, 1895; and Professor Bristol's Educated Horses for a full week during the summer of 1896. Traveling minstrel shows like the Georgia Minstrels, Black Patti's Troubadours, Dante the Magician, Rusco and Holland's Operatic Minstrels, and Hi Henry's Big City Minstrels were also popular acts that made it on the Seattle Theatre's stage in the 1890s.

Even motion pictures in their early dim and jerky form made it into a darkened Seattle Theatre. In August, 1897 a "Veriscope" exhibition of the Corbett-Fitzsimmons fight was projected there. Film, which didn't get a voice of its own until the late 1920s, was throughout the early 1900s often run on the same program as vaudeville (the 20th century name for "variety"). As Eugene Elliott notes in his *A History of Variety-Vaudeville in Seattle*, it was "the motion picture that freed variety from the saloon. The darkened house made the sale of drinks during the show impractical. . . . Now income depended solely upon admissions, a rapid turnover was necessary. . . . Sometimes as many as 15 or 20 performances were given in a day. When the vaudeville part of the show was the most important, motion pictures were still used as `chasers' to clear the house for the next performance."

Of course, ultimately the movies eclipsed vaudeville. It was much easier to move a few reels around the country than a seven act variety show with seven stars and supporting paraphernalia.

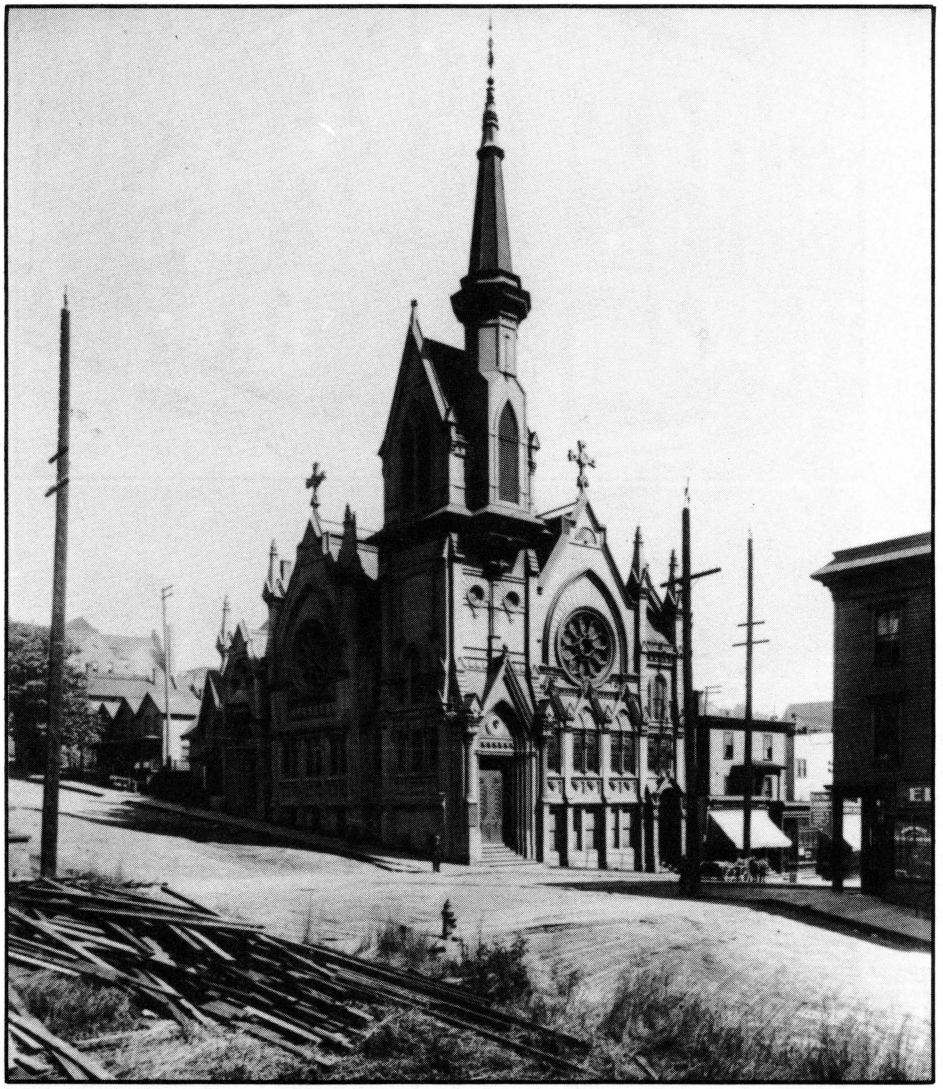
When John Cort, one of Seattle's nationally known early century impresarios, opened his Grand Opera House in 1900, only one-half block down Cherry Street from the Seattle Theatre, the latter was superseded. For a while Cort also controlled the Seattle, introducing burlesque there after he captured the lease in 1905. But as Broderick recalled, this burlesque was of a "genteel character with only an occasional lapse into the visceral vernacular."

The Seattle Theatre's run was, all in all, a rather long and successful one. It survived until the elegant terra cotta Arctic Club took its place. And more recently, beginning in the 1970s with a proliferation of many new companies, theatre in Seattle has once again become, for many residents, something more than a mere incident. ■



Stock players with the Seattle Theatre. *Courtesy, Michael Maslan*

47 Three Homes for the First Church



The city's oldest congregation has moved twice, but never far. Since 1908 First United Methodist Church has worshipped in the light of 16 windows that support its classical dome at Fifth Avenue and Marion Street. This low-rise Christian landmark is surrounded by skyscrapers in the heart of Seattle's banking Babylon.

In 1855 the Methodists dedicated Seattle's first church at Second Avenue and Columbia Street, or less than four blocks from its present location. This spartan little clapboard was modest in every respect, including its color. It was called simply the "White Church." As the size of its congregation grew so did the price of its promising commercial corner, which the church sold for $30,000 in 1887.

With those thousands the congregation skipped two blocks to Marion Street and Third Avenue and built the lavish gothic pile we see here. Its first "white church" was moved too, by its new owners up to Third Avenue & Cherry Street. There, the First Methodist's published history laments, "it fell into the hands of selfish men who used it for a saloon, gambling den, dance hall and other evil purposes."

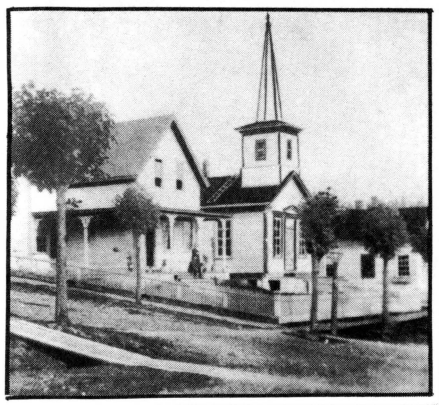
Both buildings survived the disastrous June 6, 1889 fire that swept through about three dozen city blocks, but destroyed only one building on Third Avenue south of Yesler Way, and that a church: Trinity Episcopal's first sanctuary at Jefferson Street.

But the Methodists at Marion Street did not survive the clean sweep of the 1906-7 Third Avenue regrade which put their front steps a few feet in the air. As with their former property, the commercial value of this corner had also risen, this time considerably higher than the expensive, but not priceless, architectural detailing on their second home's gothic spires.

So the corner was sold, the landmark razed and the congregation moved, again only two blocks, up Marion Street to its present home. The first church survived three decades, the second but two, and the third nearly eight on a central city block the present value of which would have excited Nebuchadnezzar.

It also excites some of the mainstay members in the First Methodist congregation who would like to sell their landmark — for millions no doubt — and move Seattle's first church onto a fourth corner. Although there were no landmark laws to save the Methodists' first two historic sanctuaries, there are for the third. Preservationists both within and without the congregation like the distinguished old church where it is: a soulful center for a neighborhood of bankers and lawyers. Both sides have their lawyers. This old contest between the bottom-liners and the fine-liners is now (in 1988) in the courts, and will, no doubt, stay there for a long time. ■

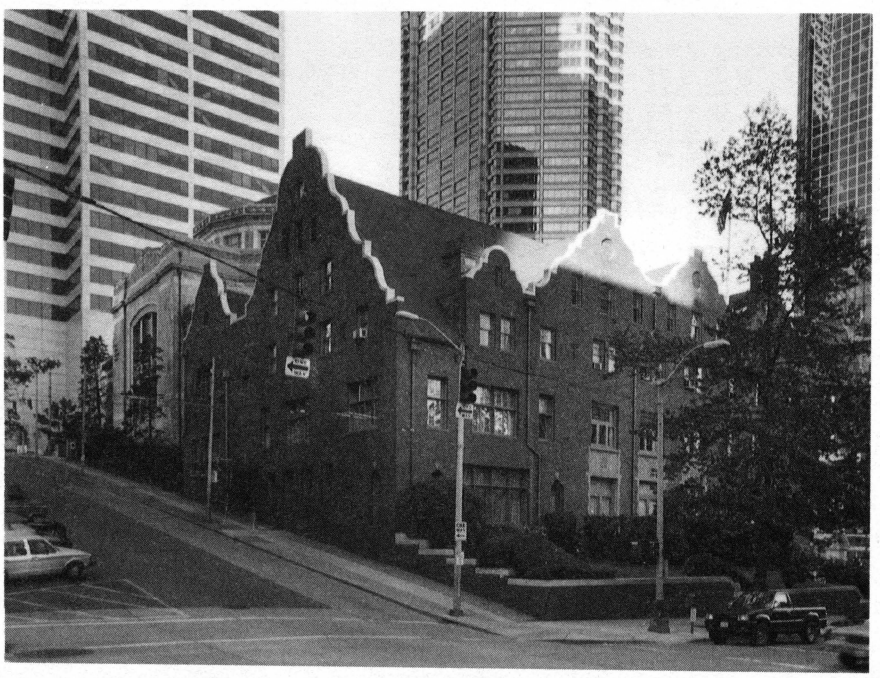
Below: First Methodist's — and Seattle's — first sanctuary built in 1855 at Second Avenue and Columbia Street.



Above: The Methodist's spire temporarily transcends the Third Avenue regrade. *Below:* The gothic-inspired First Methodist Church at Third Avenue and Marion Street is surrounded by an impressive array of early-century landmarks. Just left of the steeple is the Stacy Mansion, and left of that the old sanctuary of the First Presbyterian Church at Third and Madison. The chancel end of the Presbyterian's new church at Fourth and Spring appears just above it. The Meydenbauer home at the northeast corner of Third and Columbia can be found at the bottom center of the scene, and the Rainier Club on the far right. The central spire of Providence Hospital tops the horizon.

Courtesy, Rainier Club

48 "Curious Mansion" on Fourth



In 1988 the Rainier Club celebrated its own centennial, one year before the state's. Appropriately, it memorialized its century with a book history of the club. The author, Walter Crowley, concludes "...as the wheel turns and future generations regard this curious mansion nestled at the feet of skyscrapers, the Rainier Club will still serve as a reminder of the remarkable individuals who shaped Seattle out of forests and mudflats..."

It was only in 1986 that this "curious mansion" was officially recognized for what it has been since it was first constructed in 1904: a historical landmark. Wishing to keep its options, the club itself resisted the description for a time because the landmark designation restricts a structure's future to those that preserve its historical integrity.

However, Seattle's central busi-

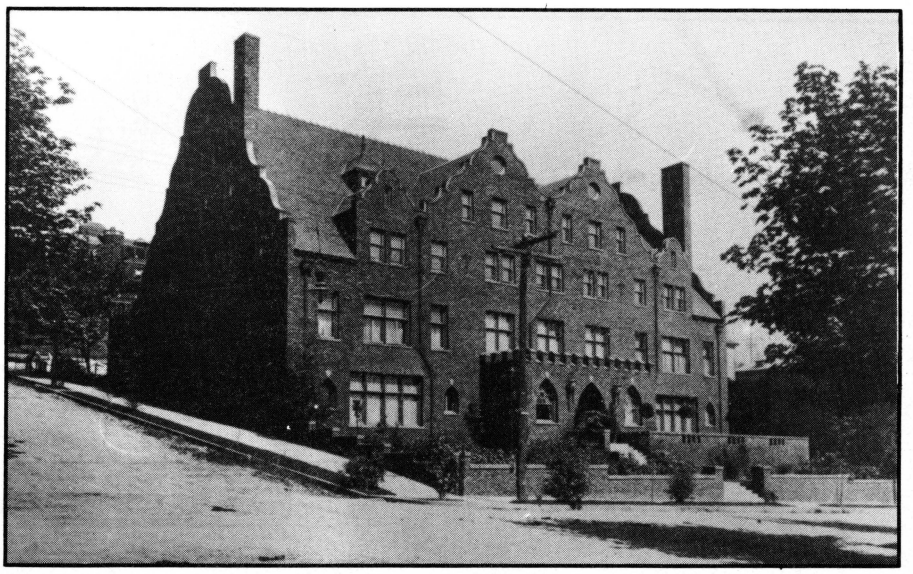
ness district would surely be more severe than it already is, were it not for the gracious relief of this well-wrought clubhouse. Modeled after the English example, this men's club held its first meeting on Feb.23, 1888. The next day's *Seattle Daily Press* reported that "the object of the club is like that of a hundred other kindred bands scattered over the face of the civilized world, the pursuit of pleasure among congenial conductors." These convivial male circuits were lubricated by coffee, freshened with tobacco, and, no doubt, loosened some by spirits — very good spirits.

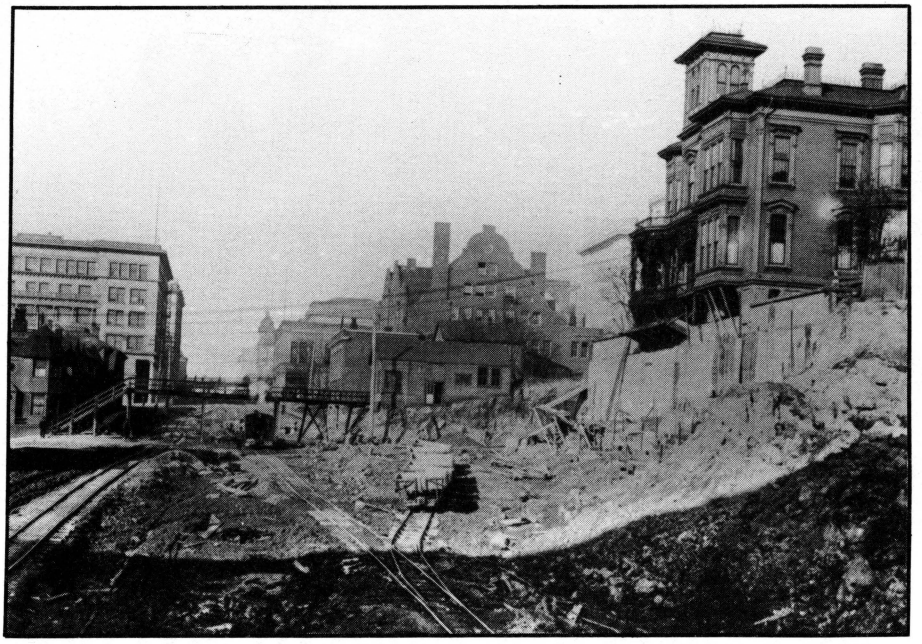
Of course, the Rainier is no longer a men's club. In 1977 the club's bylaws were amended to admit women, and by 1988, as Crowley's history records, over 40 of the 1200 resident members were women. The former entrance for women "guests" shows on the left of the historical photograph at the rear of the Marion Street side of the club.

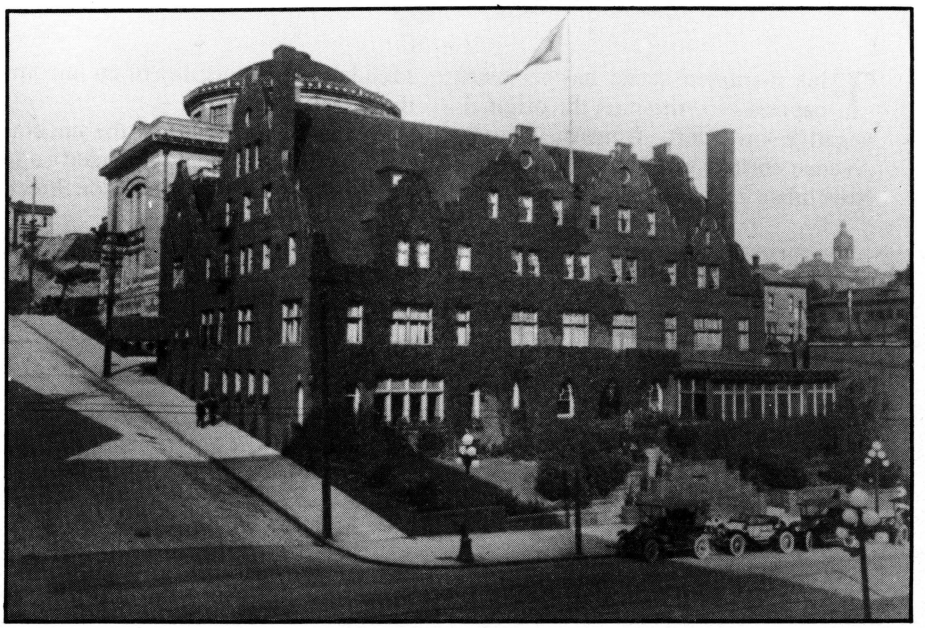
This view of the club (their third home) looks across Fourth Avenue and dates from about 1909 or soon after the 1908 regrading of Fourth Avenue. Of the Rainier Club's Jacobean style, the work of Spokane-based architect Kirtland K. Cutter, Crowley notes, "However antiquated the Club was designed to appear on the outside, the trustees spared no expense for modern luxuries on the inside, including telephones in every room." The club's style was preserved when its size was nearly doubled in 1929 with the south extension, the work of Seattle architects Charles Bebb and Carl Gould.

Within these landmark walls many a landmark project has been planned, including Metro, Forward Thrust and both of Seattle's world's fairs — the 1909 Alaska Yukon and Pacific Exposition and the 1962 Century 21. This meritocracy of men included familiar names like Thomas Burke, Horace McCurdy, William Allen, Clarence Blethen, Emil Sick and Ed Carlson.

Crowley quotes Carlson, "It used to be that if you had an important civic or political issue, you could get 25 or so people in a room at the Rainier Club and get a go or no-go decision." Walter Crowley adds, "Those days are gone, for the leadership of Seattle has not merely shifted, it has fragmented, and with it the concensus from which the community's establishment drew its tacit authority." ■





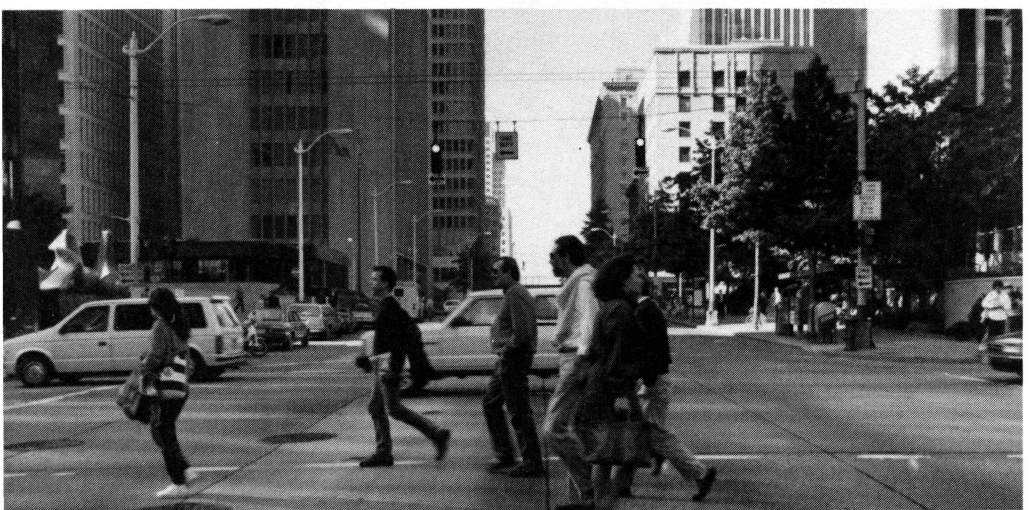


Courtesy, Special Collections, University of Washington Libraries.

49 Lowering Fourth Avenue

This disrupted scene has its own caption — written on the original negative lower left. It reads, "Fourth Avenue north from Madison Street . . . November 30, 1908," which was a wet Monday on the last day of an uncommonly wet month.

The street is also in the uncommon condition of being regraded — in this block, lowered. At Madison Street, Fourth was cut ten feet, and one block north at Spring Street, Fourth Avenue was lowered two feet more. That twelve foot difference is shown in the ground floor addition to the McNaught mansion right of center. This grand old reminder of Fourth when it was still strictly a residential street was not lowered with the street; rather the mansion's basement became its ground floor.



The same is true for the Seattle Public Library, far right, and the Lincoln Hotel, far left. The top of the two doric columns which support the hotel's corner reach the level of the old pre-regrade sidewalk. This was an extensive alteration for a hotel which was only seven years old and the rumble of the regrade, added to the mess of construction, cut into the hotel's business — but not nearly so radically as its

second alteration 12 years later, when the Lincoln burned down.

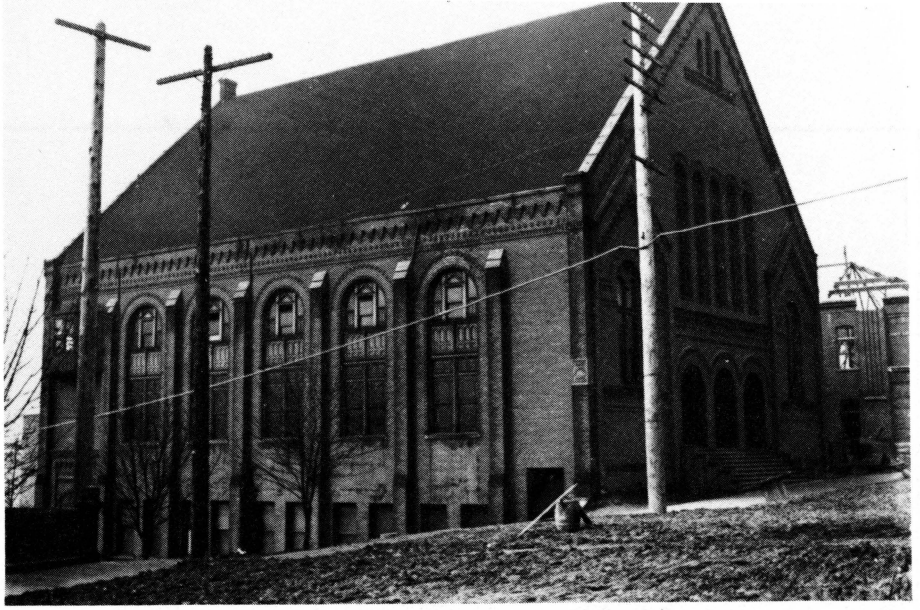
In 1908 the Carnegie Library, across the street, was but two years old. It was one of the grander examples of the hundreds of libraries across the country that were built with funds given by the steel magnate, Andrew Carnegie. When its front door on Fourth Avenue was first opened to the public on December 19, 1906, there was as yet no grand staircase, seen here on the right, needed to reach it. The Library lasted a good while longer than the hotel and was not razed until 1957 when it was replaced by the modern construction which still serves aging bibliophiles, young converts to our sometimes-literate culture, and tired transients.

Seattle's first library opened in 1868 and James McNaught (of the mansion across Spring Street) was one of its philanthropic founders. Actually, the McNaught mansion was built in 1883, originally on this side of Spring Street. In a move that was considerably more drastic than converting a basement to a ground floor, the entire mansion was moved across Spring Street in 1904 to make way for the construction of the library (See *Seattle Now & Then, Vol.2*, feature 23).

The lawyer McNaught moved out of his grand home in 1887 to become counsel in the east for the Northern Pacific Railroad. His mansion was really too palatial for any single family, so the then newly formed Rainier Club rented it for its first quarters. The club moved out in 1892, but the mansion survived as a lavish reminder of pioneer Seattle's first touch of class until it was at last razed in 1928 for the construction of the still-standing Hotel Hungerford (recently the Kennedy, and now renamed the Pacific Plaza).

Eventually, of course, the Rainier Club came back to Fourth Avenue in 1904 and built its own mansion at Marion Street, or one block behind this scene's photographer. The club's quarters are still standing and are one local landmark which may well last as long as its locality, Seattle. (The Rainier Club is treated here in feature 48.)

Across Fourth Avenue from the mansion, the hefty nave of First Presbyterian Church stands at a level which required something more material than the "leap of faith" to reach it. Like the mansion its old front door is stranded 12 feet above the new grade. Actually, the church itself was stranded by the Presbyterians, who one year earlier, in 1907, began meeting in their new sanctuary (from sin and regrades) nearby at Seventh Avenue and Madison Street.



First Presbyterian before the regrade.

This church on Fourth was built in 1893 with 1500 seats, because by then a service at First Presbyterian was locally the most popular way to occupy a Sunday morning. This distinction was furthered in 1902 when Mark Allison Matthews took to the pulpit (when it was still here on Fourth) and began haranguing the political sins of the city while promoting a progressive political agenda along with the peace that passeth all understanding.

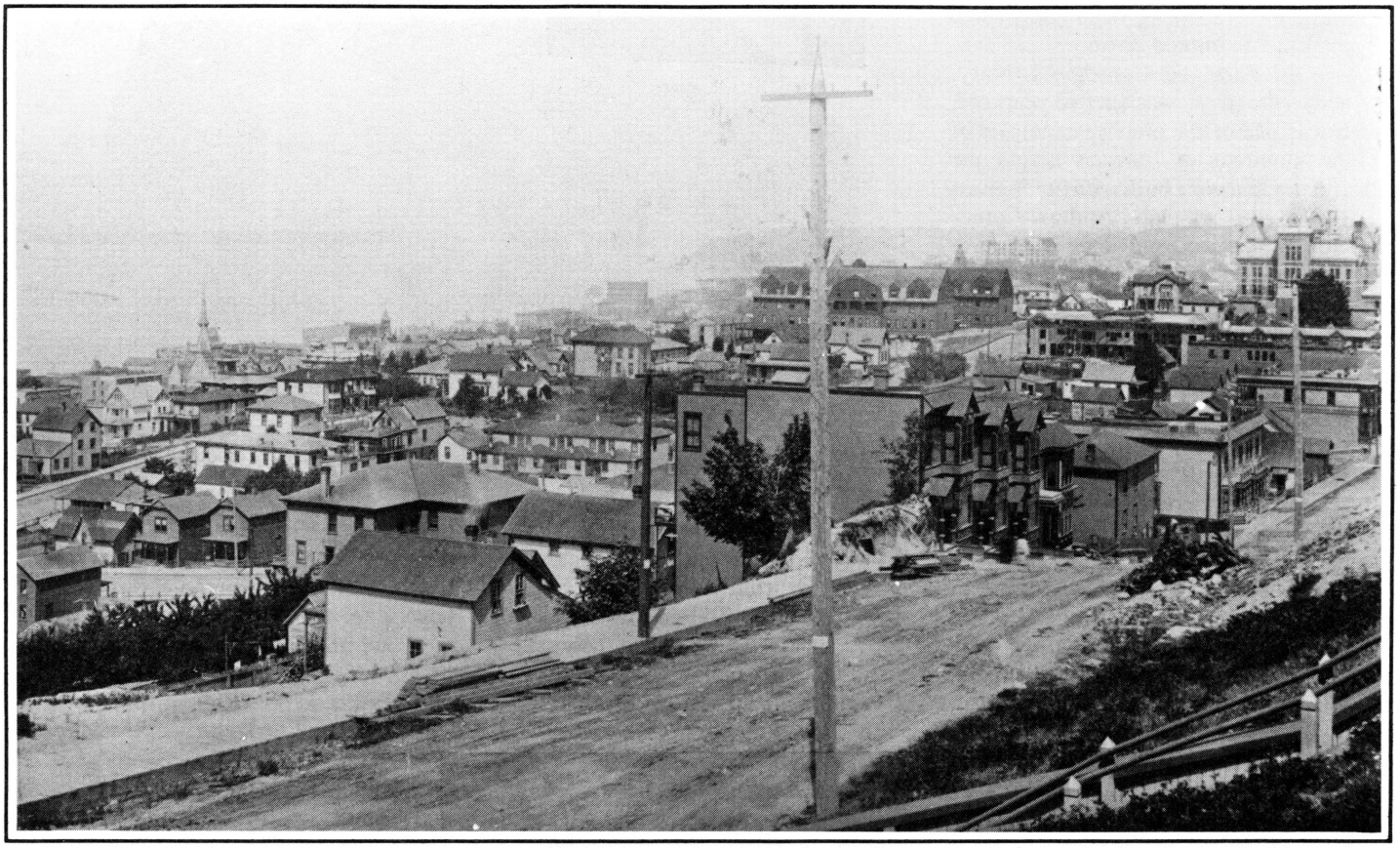
Matthews made as much local news as any politician, and on this gray Monday of November 30, 1908, he made it into the afternoon *Seattle Times* with three stories. One was a review of his Sunday sermon in which he attacked "the pernicious dance hall, the wine room and the quack doctor," another a message that the Christians of Seattle were, through January 1909, going to visit every home, Christian or not, in Seattle with the message of the Gospel.

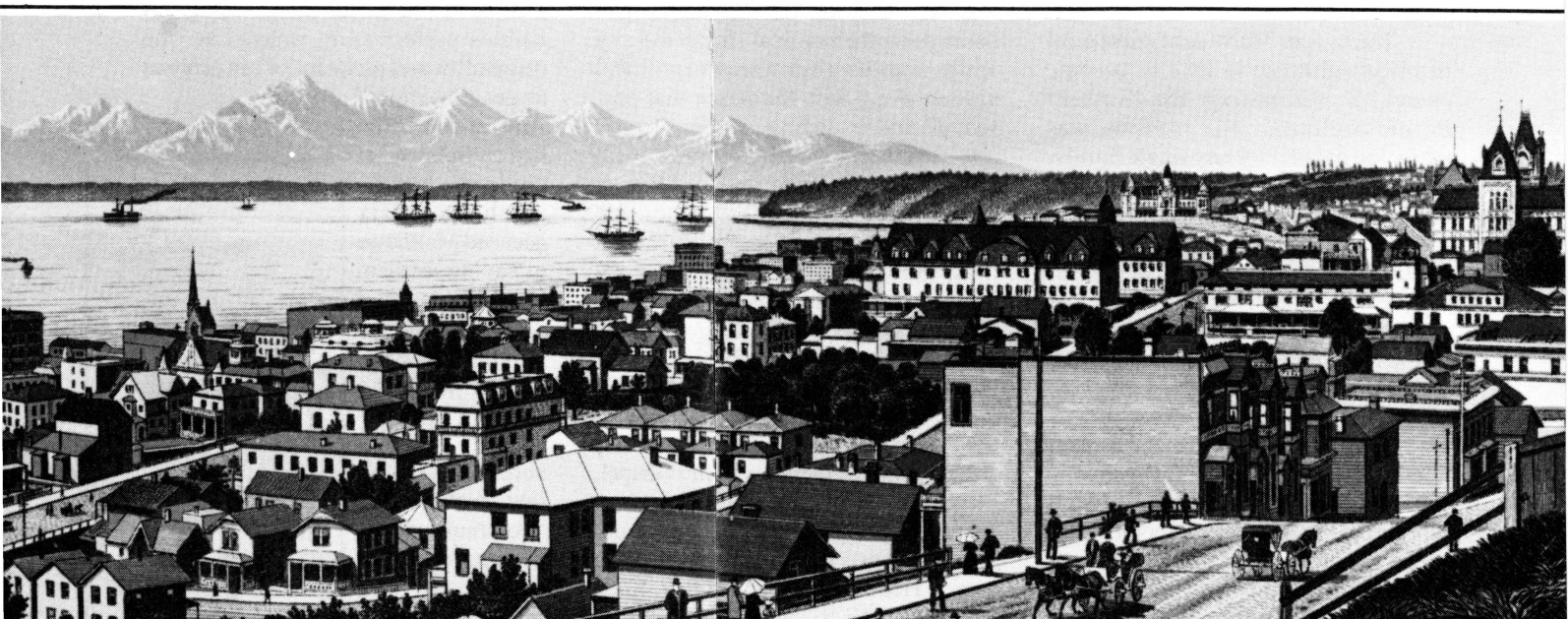
Matthew's third Monday story made it to the top of the *Times*' front page and was a rare embarrassment for him. Headlined, "PASTORS SAY THEY WERE BUNCOED," the story related how with Matthew's naive invitation a free-lance preacher-theologian named the Rev. Killen harangued most of Seattle's leading pastors in a morning meeting of the Ministerial Association in the auditorium of the new Y.M.C.A. (which was and still is just behind the left shoulder of this scene's photographer). Killen assured the clergy that they and their congregations were headed for the bottomless pit because they had abandoned the early-church practices of "feet washing ceremonies, love feasts and holy kissing bees."

Killen got on stage because Matthews let him, after being assured that "his address would be mild, entertaining and in line with Christian teaching." The actual homily was so outrageous that after the first audible murmurs of protest, the assembled preachers began at first to smile and then to laugh at Kilen's performance, amazed at "the originality and audacity of his scheme to get a hearing."

And once Killen had completed his tirade, the preachers humorously accused Matthews of having set them up for this "riot act." The normally unflappable Matthews was, no doubt, embarrassed, and assured the clergy that in the future "no crank will be permitted to address the ministers." ■

The Reverend Mark Matthews.

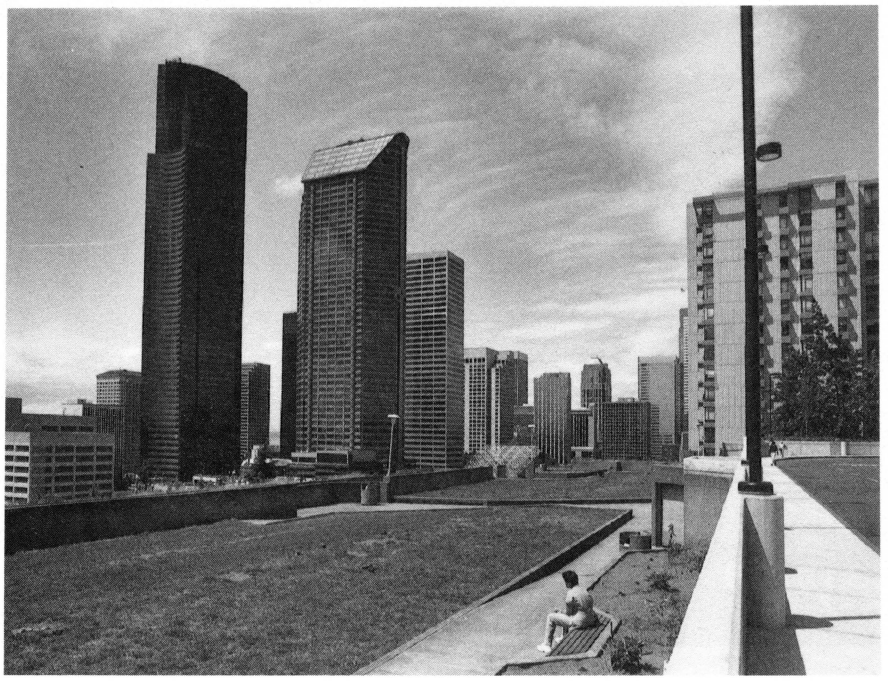




50 Half a Classic

The photographer John P. Soule is best remembered for his records of the wreckage left by Seattle's Great Fire of 1889. Soule must have lived fairly well after the fire for while the ashes were still warm thousands of prints from his negatives were distributed here and around the country.

Soule's studio was on First Hill, near the intersection of Broadway Avenue and James Street, and only a few blocks from where he shot this scene. This view is the north half of a two-part panorama whose southern section looks down on Pioneer Square. Soule did this work during the summer of 1890. (That southern section was featured in *Seattle Now & Then, Volume One.)*



This is not the fire district, so most of what we see here dates from before the '89 fire. The dirt street in the foreground is Seventh Avenue. The stacks of 2-by-12 lumber that are regularly placed between the boardwalk and the street are probably part of preparations to plank the street. Where Seventh takes a dip on the right it descends to James Street. Now I-5 exits here to James. A glimpse of James appears again on the left, and above it is Sixth Avenue.

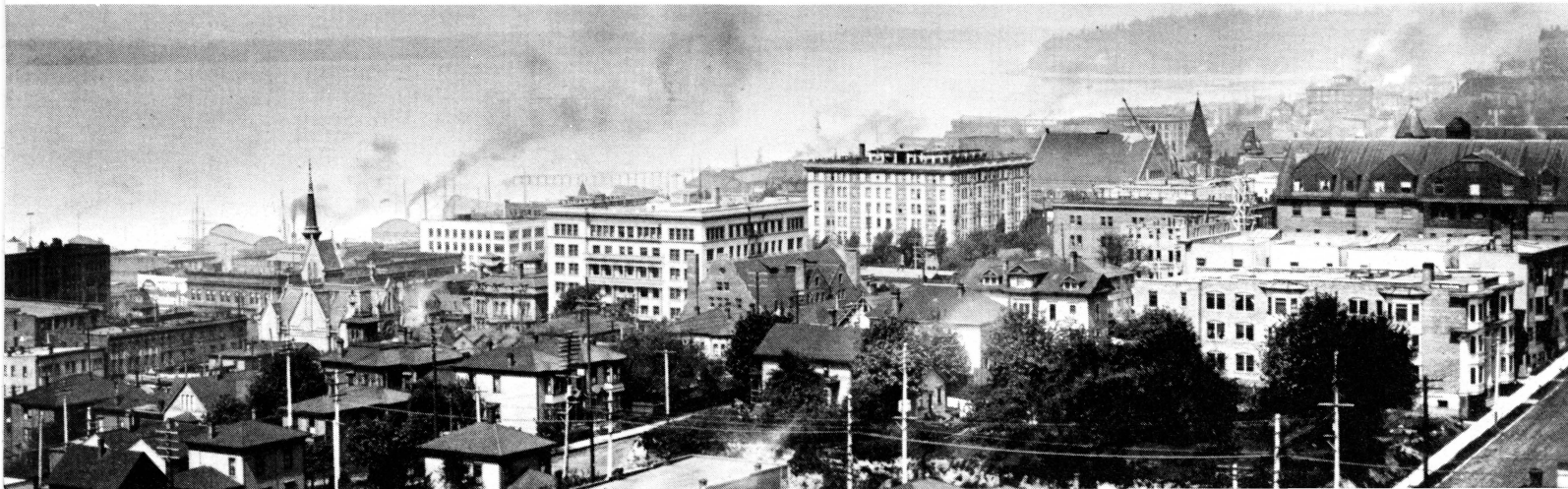
A century of dynamic change has preserved nothing of what we see in this north part of Soule's panorama. Most of this scene's landmarks were short-lived. The spire on the left tops the First Methodist Church at Third Avenue and Marion Street. Built in 1887 it was destroyed 28 years later during the regrading of Third Avenue (see feature 47).

The building with the square profile on the horizon left of center is the York Hotel at the northwest corner of First and Pike Street. Here it is new. Only fourteen years later it was razed when construction of the railroad tunnel beneath the city threatened its foundation (*Seattle Now & Then, Vol. 1* includes a feature on the building of the tunnel).

The huge barnlike building behind the telephone pole is the Rainier Hotel at Sixth and Marion. Here it is only one year old; put up in record time in the late summer of 1889 to exploit the loss of most of the city's hotels to the fire. When new brick hotels were built in the burned-over district the wooden Rainier's popularity faded, and it was converted into a boarding house for working women (see feature 55).

The Denny Hotel on top of Denny hill appears just above the Rainier's right corner roofline. Here under construction it is without its central tower. This grand hotel, which seemed so above the mutable fortunes of the booming city beneath it, was by 1907 razed with its hill during the Denny regrade. (See feature 39.)

The landmark in this view which endured the longest was the red brick Central School, showing here on the far right at Sixth Avenue and Madison Street. It survived until 1953, nine years before the I-5 ditch was cut through its block. ■



18771-3
6-7-56

1.
2.
3.
4.
5.
6.

51 The Skyline Eruption

When it was opened in 1928 the Northern Life Tower at Third Avenue and University Street fulfilled a longing for a landmark nearer the central business district's north end. The Tower's 27 inspired stories were as noble and nearly as lofty as the southern CBD's Smith Tower.

The tower's dark Art Deco lines are evident near, but hardly dominate, the center of the older view. A quick inspection of this historical scene will reveal that it was photographed within the living memory of persons who now, correctly, imagine themselves in their prime. The scene was shot on a cloudy June 7, 1956.

What was coming on the skyline in the intervening 33 years would, no doubt, have startled the engineering department photographer who climbed the central tower of Harborview Hospital to make his record of what was for decades Seattle's restrained cityscape. Indeed, what happened still seems surprising.

The Northern Life Tower (since renamed the Seattle Tower) with its earthy color, soaring lines, and the human scale of its indigenous style decorations is an expression of brick poetry that has been engulfed by a skyline of, with few exceptions, architectural cliches. For many, the contemporary cityscape is a prosaic text dominated by the hyperbole of the city's new dark tower, the Columbia Center.

Some of the old towers made allusions to the sky, while the new ones write over it, en masse. ■

Below: The full 1956 panorama extends more than 200 degrees from the back of First Hill counterclockwise to the industrial park south of Pioneer Square.

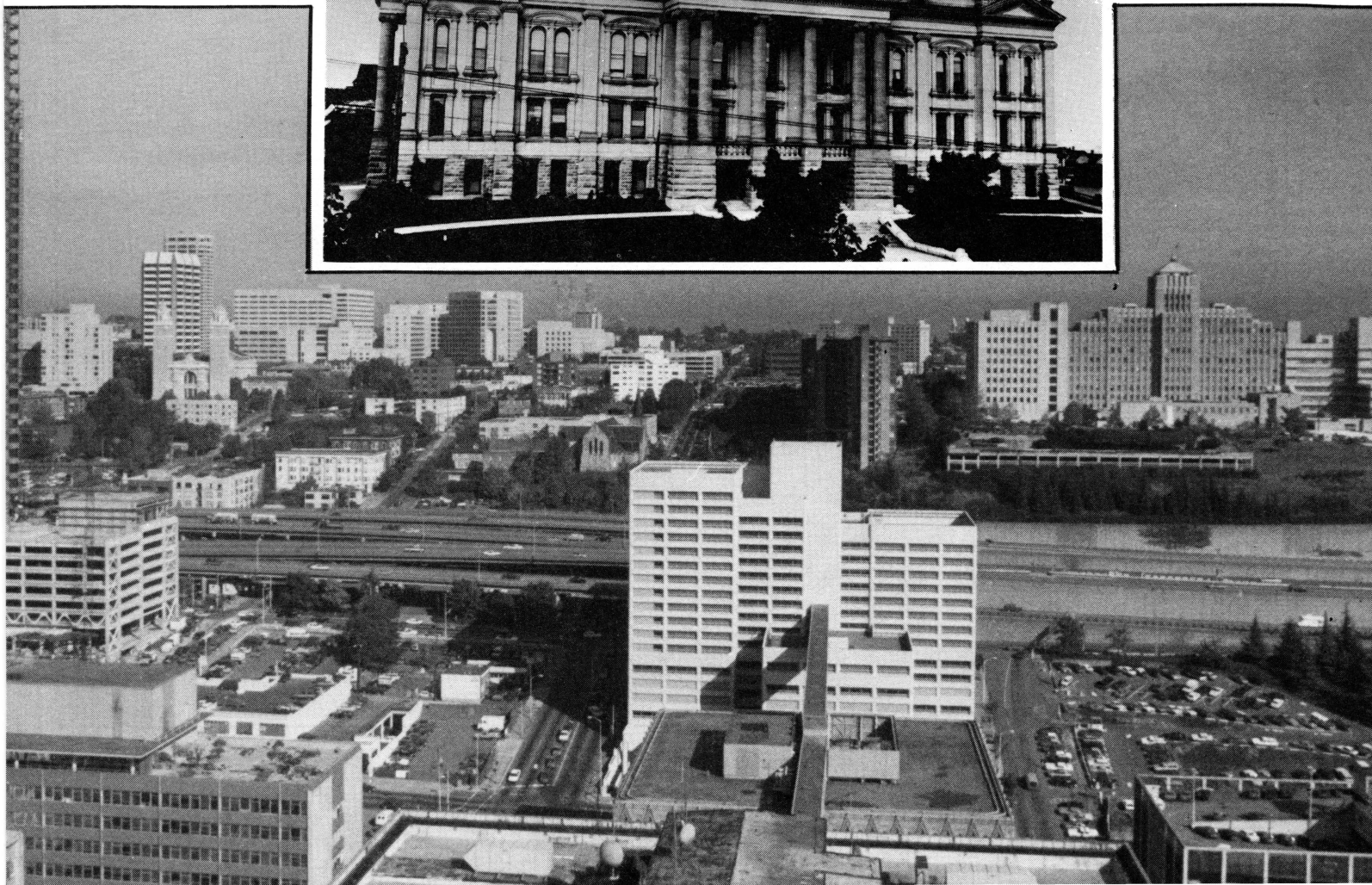
52 Seventy-five Years of First Hill

The prospect east from the observation deck of the Smith Tower looks at about eye-level with the horizon of the part of First Hill which has been variously called Yesler's Hill, Profanity Hill, and Pill Hill.

First, "Yesler Hill" was named for Henry Yesler's reserve of timber which he harvested on the hill after the forest along the shore was used up. Next, the name Profanity derives from the cussing habit lawyers and litigants acquired after an exhausting climb to the King County Courthouse, the dominant landmark on the right. Pill Hill is a reference to the collection of hospitals which have more recently taken the place of First Hill's mansions.

The older of the two views was probably photographed in the summer of 1913, the year the Smith Tower was topped off. Aside from the streets, the two scenes share only two landmarks which are discoverable from this perspective — with a little help.

The easiest of these is Trinity Episcopalian Church at Eighth Avenue and James Street. The intersection of Fifth and James is at the historical scene's bottom left corner, so if you follow the line of the old James Street cable up three blocks, you will discover the three stained glass windows on the rear chancel wall of



what is the oldest Episcopalian congregation in Seattle. The church appears in the now scene just left of the roofline of the new county jail.

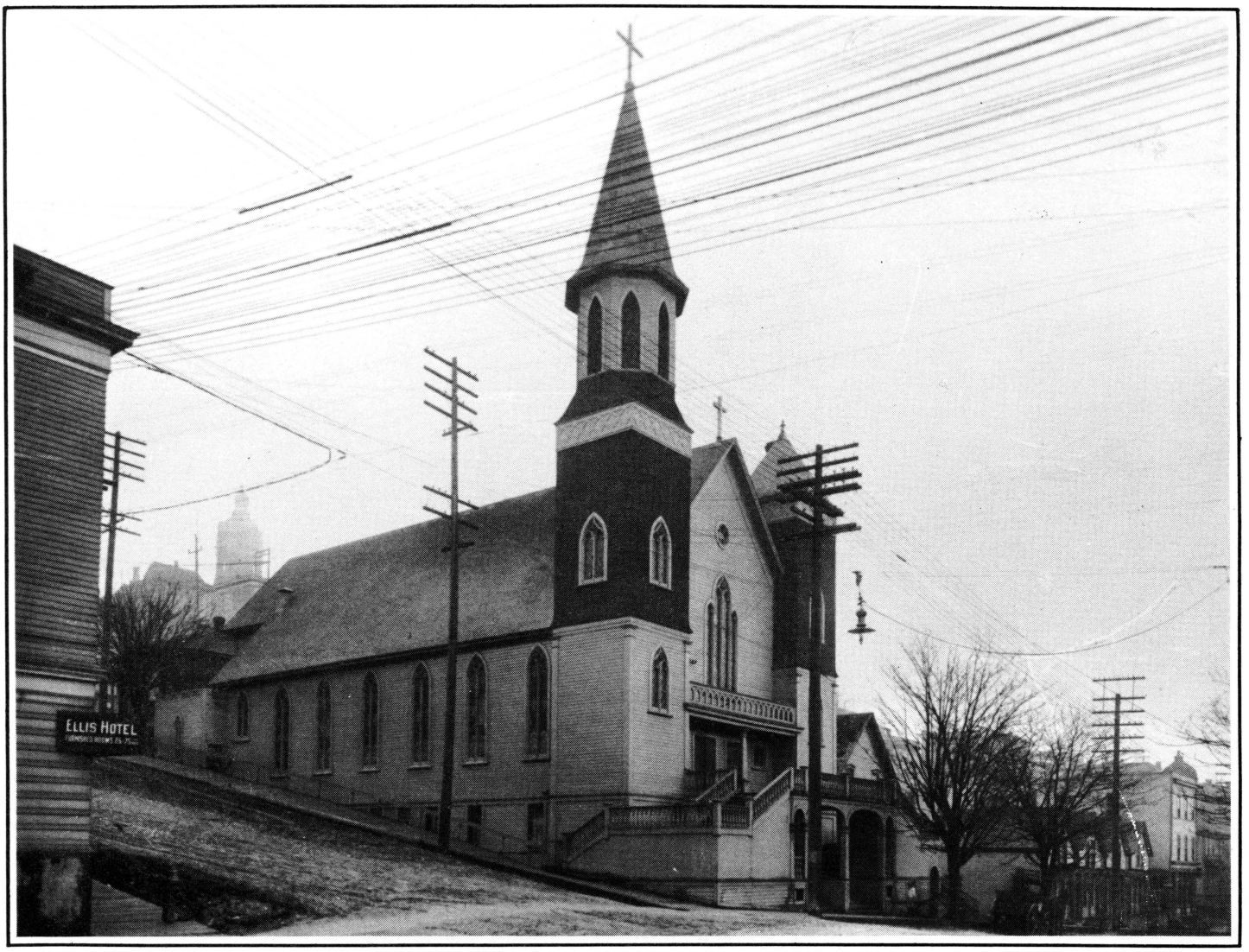
The twin towers of the second surviving landmark, Immaculate Conception Catholic Church, just escape the horizon near the middle of the 1913 view. And with a little squinting they appear in the "now" scene as well, just left of the roofline of Harborview Hospital.

Harborview was dedicated in February 1931, one month after the top-heavy cupola of the old courthouse was humbled by 200 sticks of dynamite.

Besides the churches, the two views do share a few other features, but discovering them would require enlargements. More readily noticeable at this scale are the freeway and the government buildings, in the foreground, which have completely replaced the old neighborhood of homes and apartments which was first developed up the west side of First Hill. ■

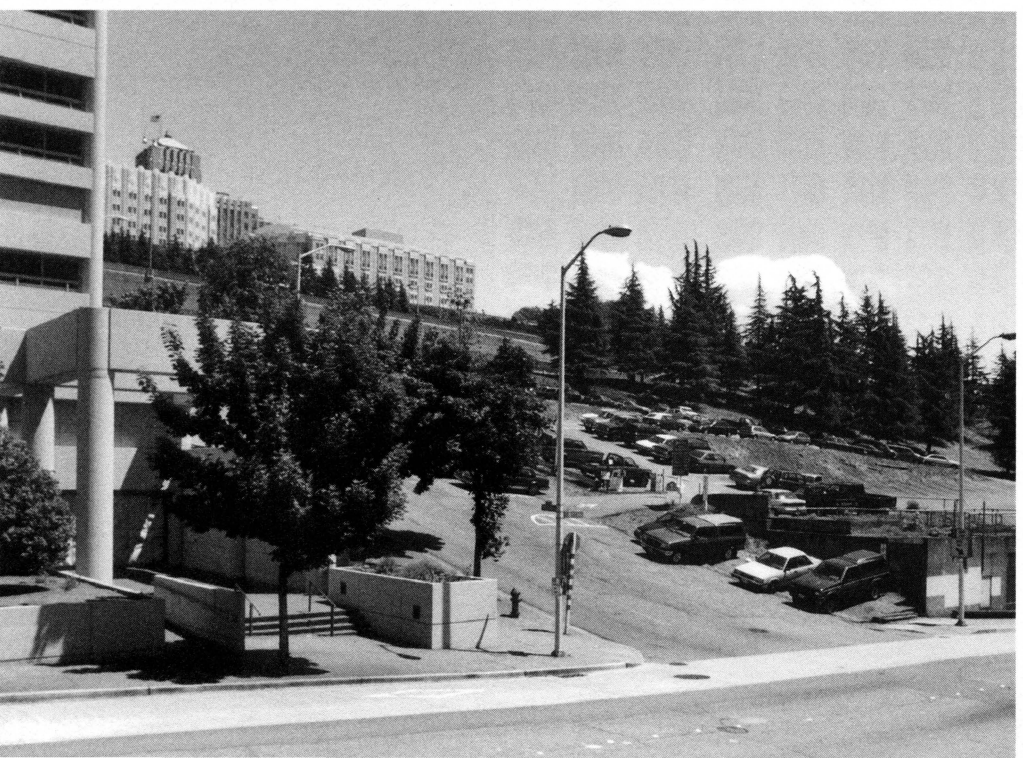
An earlier view, towards First Hill from the roof of the Alaska Building, 25 stories lower and two blocks north of the Smith Tower's observation deck.

L. C. SMITH TYPEWRITER
L. C. SMITH & BROS. TYPEWRITER CO.
PHOENIX HOTEL



Courtesy, Special Collections, University of Washington Libraries.

53 Our Lady of Good Help



That Our Lady of Good Help no longer graces the southeast corner of 5th Avenue and Jefferson Street is not the result of a slide in her parishioners' faith but of one in the earth beneath her.

The church's 1949 demise was reported by the *Times*. "The city's oldest Catholic church was abandoned hurriedly yesterday afternoon when it was discovered that the old frame structure ... was threatening to slide into Fifth Avenue." The heavy rains in February shifted the church, threw the windows out of line, tilted the chimney and, as the Rev. Joseph P.Dougherty noted while negotiating his way through the congregation's last Mass, twisted the altar steps.

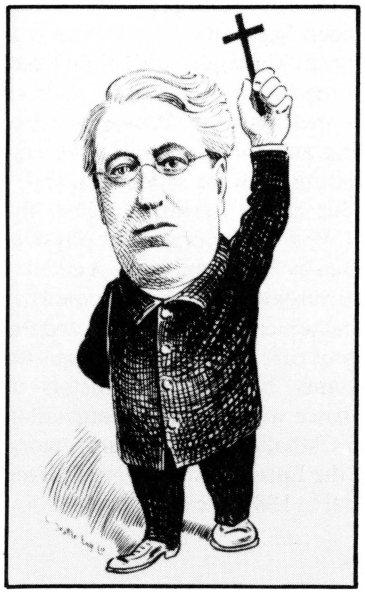
Our Lady took her first "slide" 45 years earlier when the original sanctuary at Third Avenue and Washington Street was torn down and the valuable property sold for commercial use. The $104,000 received was not used to build

this modest replacement on 5th Avenue, but rather helped fuel the building fund for the grand twin-towered St. James. When Seattle's cathedral was dedicated in 1907, it fulfilled the archdiocese's 1903 decision to move here from Vancouver, WA.

In its last year, 1903, the old Our Lady at 3rd and Washington was used by the archdiocese's Bishop Edward O'Dea as his pro-cathedral while he made plans for St. James. This meant that the city's first priest, Father Prefontaine, not only lost the old church he'd built, but that his congregation would ultimately lose its distinction as Seattle's center of Catholicism. (Prefontaine and his Our Lady are featured in *Seattle Now & Then, Vol. 1.*)

The cross-topped octagonal spire is the one part of the old Our Lady which was incorporated in this, its 1905 replacement. By then Father Prefontaine had retired to a home overlooking Volunteer Park. The home was his, for the French-Canadian Prefontaine was known not only for his jovial disposition, delightful ecumenical manner and love for Protestants, but also for his taste for fine food, good cigars, and real estate.

Indeed, the city powers-that-were were so fond of the pioneer priest that while he still lived, they named for him the short street that skirts the property south of Yesler Way and that Francis X. Prefontaine himself first cleared for his sanctuary in the late 1860s. After his death, Prefontaine added to his landmarks by leaving $5,000 for the Prefontaine fountain that intermittently still spouts at Third Avenue and Yesler Way. But his "Lady" has slipped away. ■



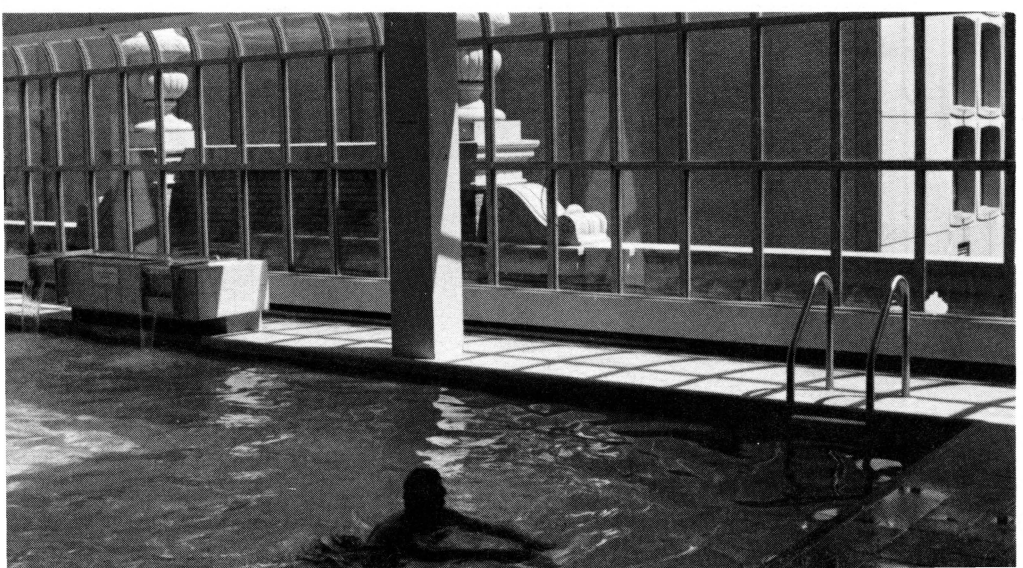
Father Prefontaine

Top: The church and its neighborhood seen from First Hill, 1906. *Above:* Fifth Avenue, with Our Lady, before it was regraded. Both this view and the one below it were photographed from Yesler Way looking north. *Bottom:* Fifth Avenue during its early-century regrade.

54 The Builder's Hospital

This wonderfully detailed historical view looks southwest from the old metropolitan campus of the University of Washington. The photographer (probably Charles Morford) carried his camera to the cupola of the Territorial University building for an elevated sighting of his primary subject, Providence Hospital.

The scene is relatively easy to date. The hospital's central tower on Fifth Avenue and its south wing at Madison Street (here on the right) were completed in 1887. Central School, behind the hospital, left-center, burned to the ground in April, 1888. Since the leaves on some of these trees and bushes seem to be just beyond budding, and there is no wind-stacked mulch of autumn collecting in the gutter along Seneca Street below, we can say, almost confidently, that this scene was shot in the early spring of 1888. It may have been but a few days before that unnaturally hot bright April night when men armed with brooms and pails of water darted across the Providence roof dowsing and sweeping aside the embers falling from the school and sky.



But in the Spring of 1888, the sisters were less worried by physical fires than by Protestant ones. A century ago the religious temper was somewhat less ecumenical than it is now, and the quality of care given by the strange-to-Protestants, black-habited Sisters of Providence was chronically embattled by anti-Catholic resentment and rumors. When the Episcopalians opened Grace Hospital in 1886, the open competition

for patients resulted in the area's first health insurance plan. The Grace administrators offered, for five and ten dollars, yearly health bonds to the Catholic sisters' "bread & butter" clients, the working class.

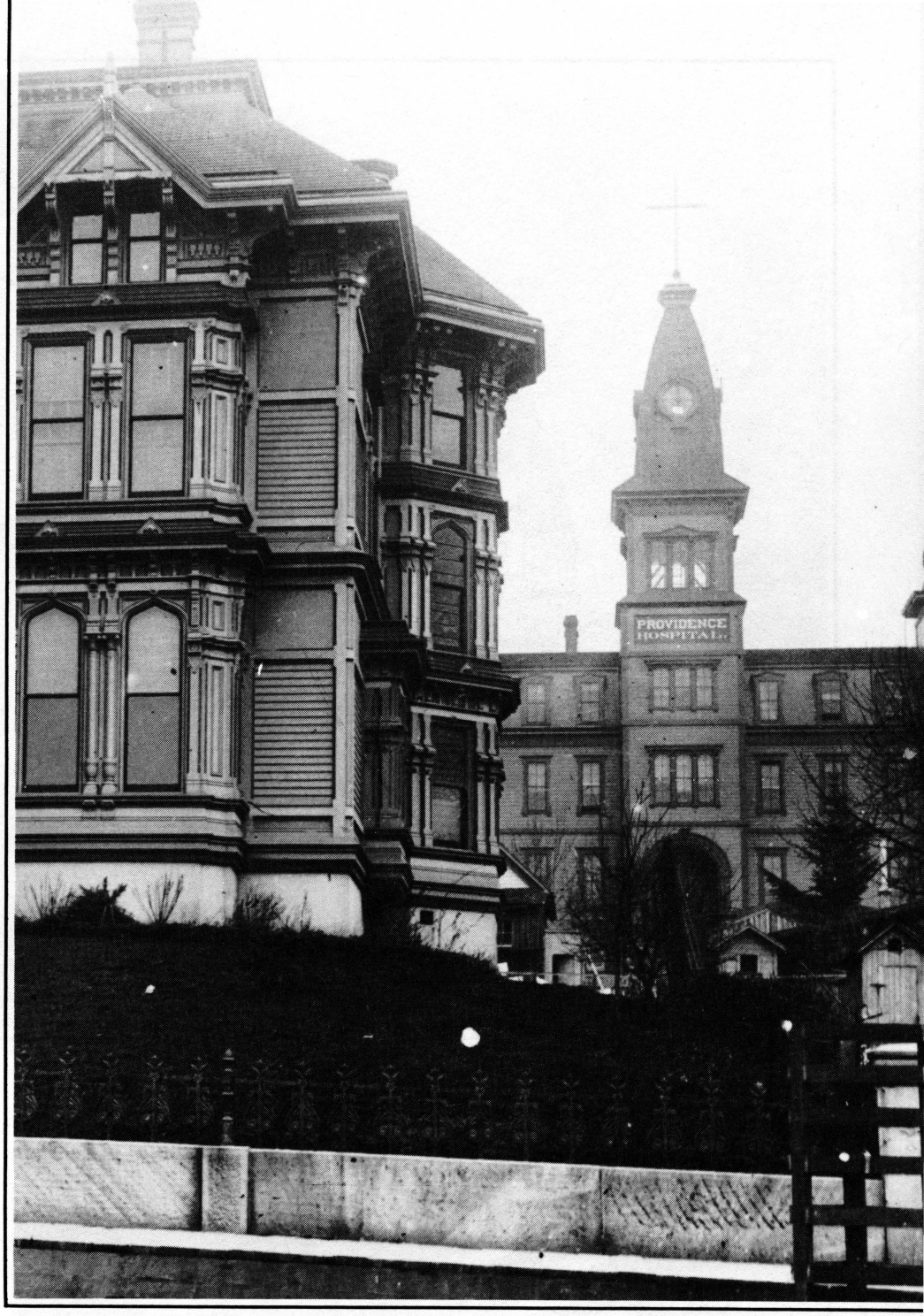
The sisters responded with their own plan. After eight months the Sister Chronicler wrote, "Our tickets are doing well, even in the territory of our adversary... A good number of patients left his hospital dissatisfied, while ours leave happy. His hospital is luxuriously furnished with Turkish carpets, furniture with marble tops, and so forth. Ours is simply furnished, but our Sisters are so devoted that they aptly compensate for the lack of wealth."

In 1893, the overextended Grace Hospital failed following the economic panic of that year (see feature 65 for more on Grace Hospital). But Providence survived and kept enlarging. When the last addition along Madison Street was ready in 1901, Providence Hospital was the largest in the Northwest.

And the sisters survived in a hospital of their own making. The restrained but satisfying symmetry of the completed plant was designed by artist-architect Mother Joseph, who was also the founder of the Sisters of Providence in the Northwest. Self-taught, she was known as "The Builder," and was ultimately honored by the American Institute of Architects as the first architect in the Northwest.

The sisters arrived in Seattle in 1877, accepting a contract to care for the county's poor house in Georgetown. The next year, they bought the John Moss residence at Fifth and Madison, and under Mother Joseph's supervision, converted it into their first hospital. Seventy-five beds were added to those in the Moss home when the first wing (at Spring Street) of Mother Joseph's structure was dedicated on Ground Hog Day, 1883.

After 28 years at Fifth Avenue and Madison Street, the sisters moved in 1911 to their present site at 17th Avenue and Jefferson Street. The central tower of the surviving hospital is a brick variation on Mother Joseph's frame tower along Fifth Avenue and so may remind us of "the builder." Recently, the hospital's tower — part of what is now called the 1910 Building — was threatened when its original construction was found wanting by modern earthquake standards. However, the tower escaped the wrecker's ball (or imploder's charge) when the neighborhood's Squire Park Community Council successfully campaigned to save it. This preservationist's success included a reciprosity. For its part Providence Hospital agreed to restore and reinforce the 1910 tower, and the council agreed to not stand in the way of the hospital's plans to add a modern wing (construction began in 1989) to their old hospital. ■



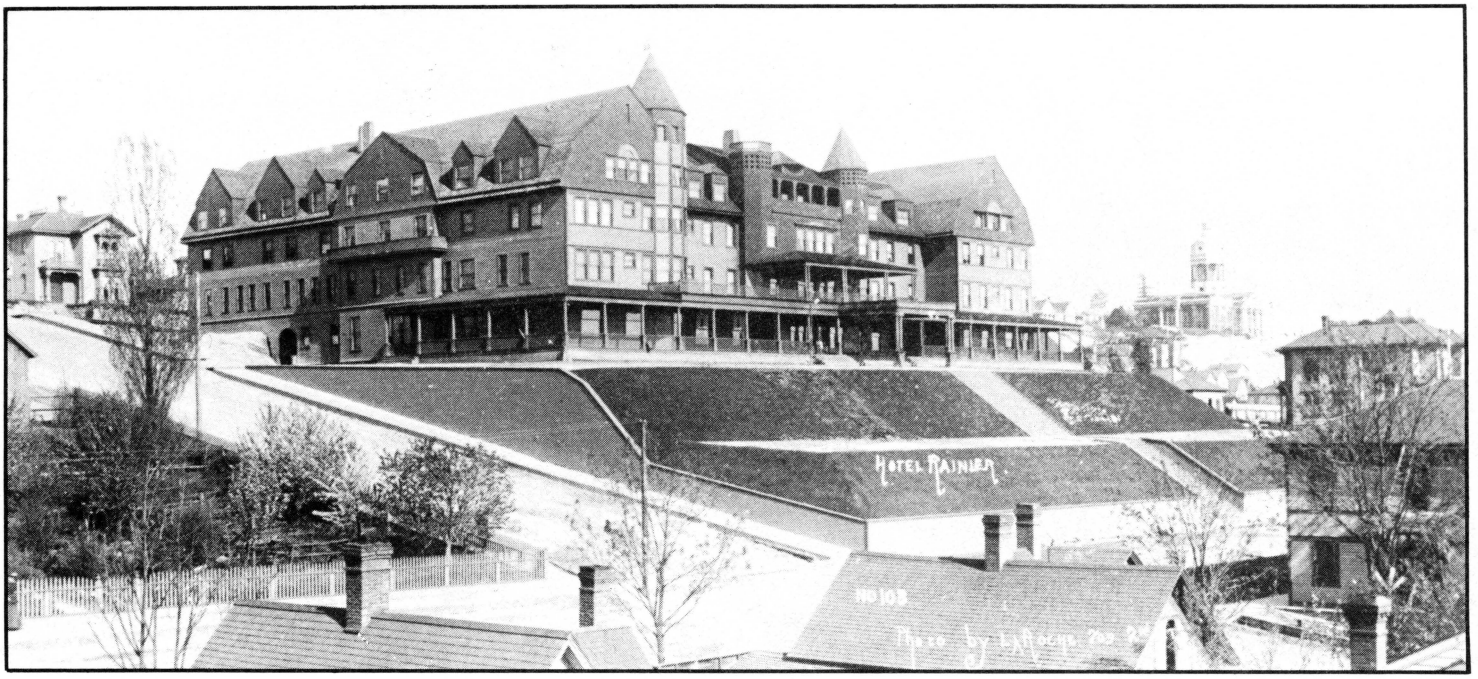
Above: The central tower to Providence Hospital on Fifth Avenue seen behind the McNaught mansion's sidelawn on Fourth Avenue. (See feature 49) *Courtesy, Kurt Jackson. Below:* Mother Joseph.

55 Hotel on the Hill

One of the strangest constructions ever to dominate Seattle's horizon was this whale of a hotel. The wooden Rainier was built after the fire of 1889 consumed most of the city's rentable beds. Only 80 days after the carpenters arrived on the scene, the zinc bath tubs and lobby furniture were moved in and the first guests soon followed.

The effect this structure had on the imagination is suggested by the number of snapshots that were taken of it. The Rainier Hotel's insistent bulk crops up somewhat regularly in local photo albums from the 1890s. This particular record is one of my favorites. The amateur photographer poses his two subjects, the hotel and the four women, side by side. The effect is rather overwhelming for the women.

Sitting on the ridge above Fifth Avenue and filling the block between Columbia and Marion streets, the over-



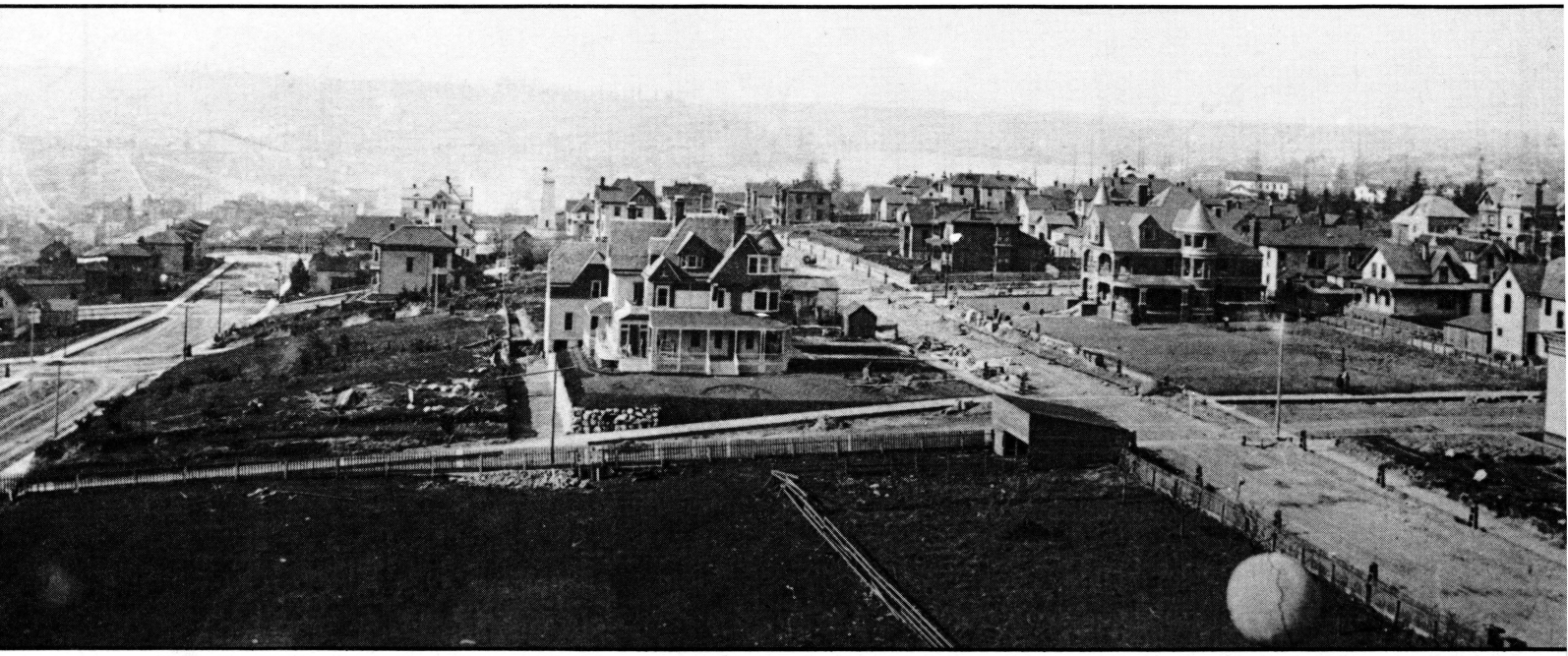
Below: The view from the front porch.

sized Rainier Hotel could not be avoided, except too-often by potential guests. For your average starch-and-lard-fed Victorian physique, the climb to its front door was exhausting. Within a year after the Rainier's opening, many of the new brick hotels down in the rebuilt fire district were finished. Given the choice, many visitors quit climbing the hill up from the depots and docks.

By the time the economic crash of 1893 chilled commerce generally, the Rainier was already in trouble. Closed as a hotel in 1894, this timber castle with a veranda that wrapped around a fashionable asymmetrical design became the Rainier Apartments.

Since this view is not dated, we cannot tell whether the relationship of the posing women to the Rainier is one of guests or residents — that is, whether they brought their own towels or will leave with the Rainier's. ■

An artist in residence at the Rainier Hotel.



Above: A continuation to the north of the panorama beginning on the facing page. (See "Seattle Now & Then, Vol.2" feature 25 for the third surviving part of this panorama.)

56 First Hill Panorama

Through Seattle's first 35 years the rich and the not-so-rich were usually content to live side by side in what is now the central business district. But with the population boom of the late 1880s, the city began to break out of this homogeneity and into new and sometimes exclusive neighborhoods.

The First Hill neighborhood was the city's first camp of mansions. This early 1890s view looks northeast and kittycorner across the intersection of Columbia Street and Terry Avenue. In this new community the lots are big and so are most of the homes. A few of them can be identified.

On the far left, in its brick baronial splendor, sits the home of contractor Otto Ranke and his wife Dora. Otto, Dora, and their lavish home sat well with First Hill culture; Otto was a tenor who performed in local productions of Gilbert and Sullivan, and Dora was a dancer.

The Rankes built their home in 1890 at the southeast corner of Madison Street and Terry Avenue. One block behind them on the southeast corner of Boren and Madison sat the celebrated mansion of another contractor, Morgan James Carkeek. Here, it's the home with the tower just left of the scene's center.

Morgan and Emily Carkeek's home was completed in 1885 and for years after, this mansion with 14-foot ceilings, stained glass windows and a fireplace in every room, was a center for Seattle high society hosted by Emily Carkeek, one of the historical truly grande dames of Seattle culture.

Emily Carkeek established the annual Founder's Day Celebration, a kind of birthday party for the city and its pioneers. The Carkeek's Wednesday card club was formed here in 1893 and kept playing for 21 years. The Historical Society of Seattle was also founded here in 1914.

On the cleared ground, visible here across Madison Street and to the left of the Carkeek's home, are the two courts of the Seattle Tennis Club. It is now the site of a McDonald's parking lot. However, the Stacy mansion, just left of the courts, at the northeast corner of Madison and Boren, still survives as the University Club. (The Stacy mansion, the Seattle Tennis Club, and the Uni-

versity Club are considered in greater detail in *Seattle Now & Then, Volume Two.*)

Mary and James Lowman played cards with the Carkeeks and tennis at the club. Their home, one block south of the Carkeeks at the southeast corner of Boren Avenue and Marion Street, shows here just right of center, partially hidden behind the tall fir tree. Long after the Carkeeks, Rankes, Stacys and most other First Hill families had moved on and surrendered this neighborhood to apartments and hospitals, the Lowmans held on, living together here until Mary's death in 1939. And J.D. Lowman continued to live on Boren Avenue until his death in 1947.

The historical view was photographed from Coppin's watertower at 9th and Columbia. For the contemporary view, I had to settle for a prospect half a block south. In less than a century, the old First Hill neighborhood in this view has been wiped away, except for one modest architectural detail. The front porch in the older scene's lower right corner survives in the "now" view at the southeast corner of Columbia Street and Terry Avenue. By 19th century First Hill standards, it is an untypically modest home.

The photographer's First Hill view from Coppin's water tower is continued, upper left, with a second record — made on the same occasion — looking north towards Lake Union. (A third part of this panorama is included in *Seattle Now & Then, Vol. 2*, feature 25.) In yet another scene, bottom left, the onion-shaped cupola of the Carkeek mansion still manages to surmount a First Hill neighborhood beginning to surrender to its second life as a community of apartment houses and hotels. At this time, the First Hill which would eventually enter its third career as "Pill Hill" is still in medical school. ■

Below: A later view of the same neighborhood, this time photographed from St. James Cathedral. *Courtesy, Special Collections, University of Washington Libraries.*

Courtesy, the Museum of History and Industry

57 Founders Day 1914

A cutout of the young Guendolen Carkeek Plestcheef (Dec. 1892–Aug. 1994) stands before the Carkeek exhibit installed in the lobby of the new addition to Swedish Hospital which replaced the Chevron Station at the site of the old Carkeek mansion.

For many years after it was built in 1885 at the southeast corner of Madison Street and Boren Avenue Morgan and Emily Carkeek's home was the center of Seattle society. In the 1890s there was, perhaps, still no real high society here, but the First Hill neighborhood of mansions nurtured something like it.

This view of the Carkeek's front porch was photographed on November 13, 1914, or a few years after many of the First Hill elite had moved on to more isolated retreats overlooking Lake Washington or in suburbia. But not the Carkeeks; they were not so restless and their confidence ran deeper than class.

In this scene, Emily Carkeek (third from the right) has organized most of Seattle's other grande dames in what is the Seattle Historical Society's first exhibit. This was, and still is, Founders Day. On November 13, 1851 the Denny Party landed at Alki Point. Here, sixty-three years later, Emily Carkeek, having incorporated the Seattle Historical

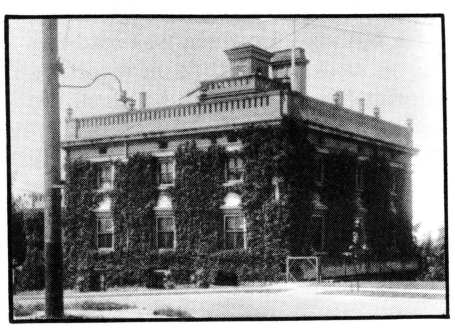
Society, drapes the membership in its relics — costumes from the city's past.

Morgan Carkeek, a stonemason from England and one of Seattle's best early artisan contractors, settled in Seattle in the 1870s. Returning to England in 1877 he married the Londoner Emily Gaskill there in 1878. It seems unlikely that Morgan had to cajole Emily to return with him to the American frontier, for once here she took the town by the scruff of its rough neck and educated it in the culture of costumes and courtesy. The Seattle Historical Society was her most lasting contribution.

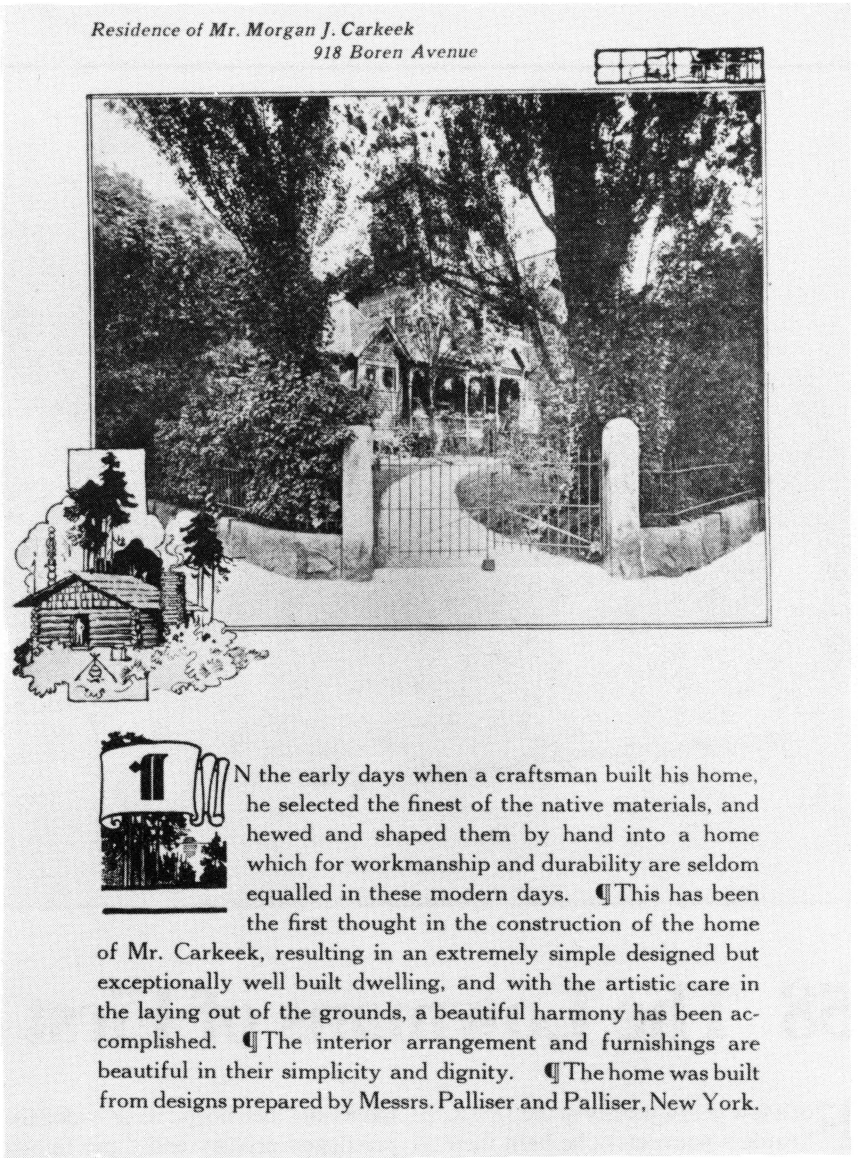
Founders Day became a society tradition. This first one included other attractions besides dressing up in fancy work. A review of the time noted that "the 80 guests were attired in the quaintest of costumes. Following the luncheon old quadrilles and games were played. Research projects were discussed and Mrs. Maurice McMicken and Mrs. David Kellogg were appointed to write a history of music and art in Seattle."

After four decades of cultivating the community from her First Hill home, Emily Carkeek died in 1926. Morgan followed in 1931 and the home was razed in 1934 for a Standard Oil gas station — but not before the Carkeek's cosmopolitan daughter Guendolen returned from Paris to live in the old mansion with her aristocratic Russian husband, Theodore Plestcheeff. Appropriately, the Plestcheeffs threw a "gay 90s" costume party for the mansion's last society occasion.

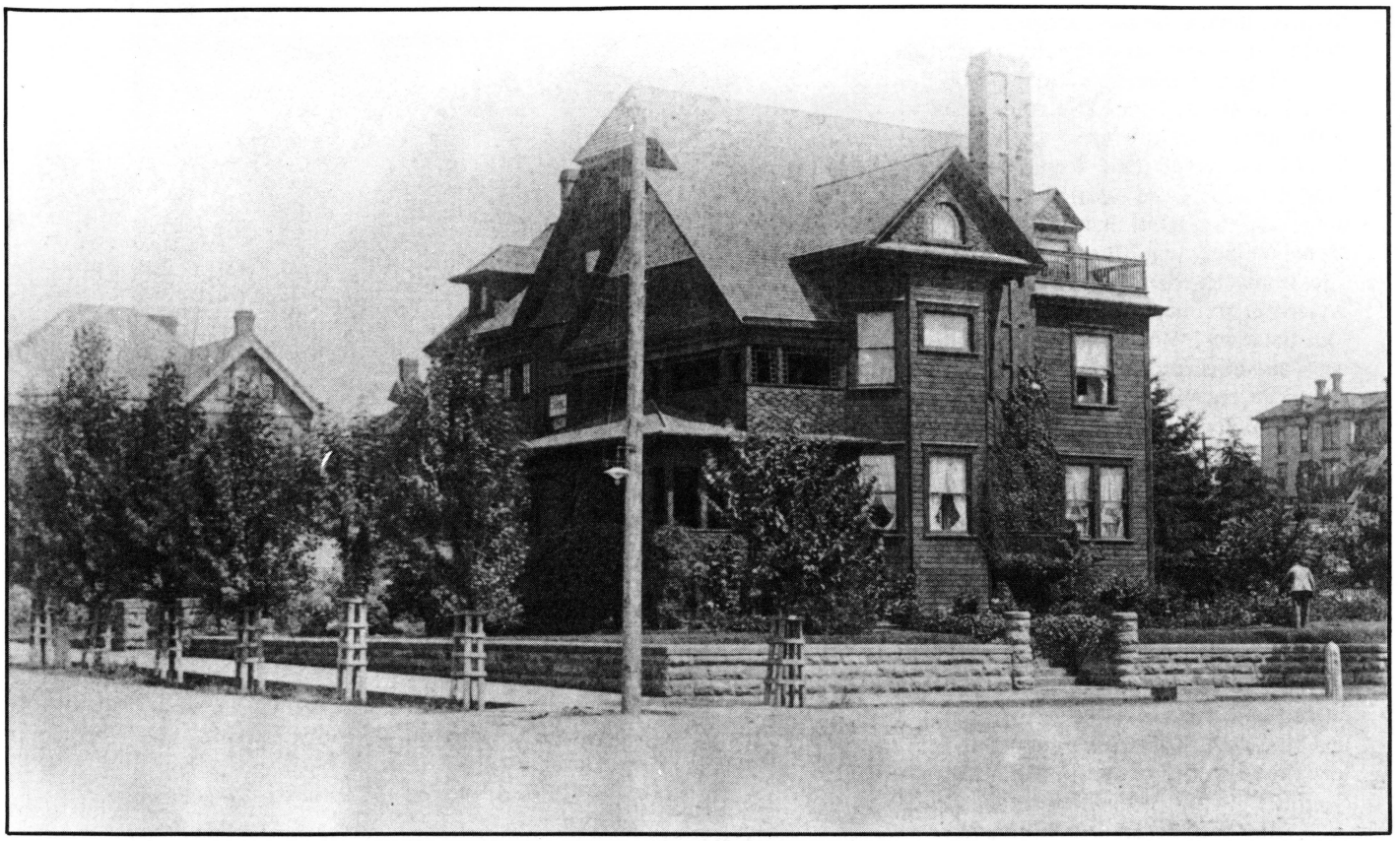
Guendolen Plestcheeff, who took over her mother's care for the historical society, storing its relics in her basement, helped organize the building of its permanent home in Montlake. Now in her 90s (1989), she is still living on Capitol Hill in the old Sam Hill mansion she and her husband purchased in 1936 as an appropriate milieu for nurturing Seattle society. ■



The Hill-Plestcheeff mansion on E. Highland Drive.



Above: The entrance to the Carkeek home at Boren and Madison. Photo taken from *Homes and Gardens of the Pacific Coast, Seattle, 1913.*



Courtesy, Michael Maslan

58 The Lowmans of First Hill

For a few years, mostly in the 1890s, Seattle's nouveau riche built their mansions on First Hill. For most of them it was a short-lived try at creating an exclusive neighborhood. Soon apartments and then hospitals crowded their privileged privacy and these families moved again to views overlooking the lake or to planned suburbs like Broadmoor and the Highlands.

But some, including Mary and James Lowman, stayed. When Mary died in 1939, she and James had lived together for 49 years in their home at the southeast corner of Marion Street and Boren Avenue. They had no children but their big home was the center of a culture that nurtured art — James was the first president of the Seattle Theatre and Mary painted; tennis — Mary was an charter member of the Seattle Tennis Club; and golf — both of them were members of the Seattle Golf Club, which James helped found.

Golf was especially important to James Lowman. When a *Seattle Times* reporter interviewed him in 1941 on his 85th birthday, Lowman was readying for his weekly round. To the reporter's predictable request that he name the

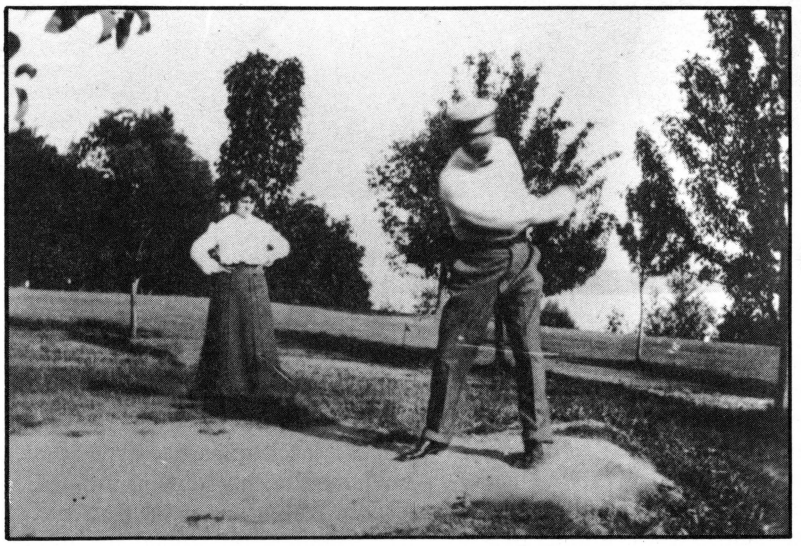
outstanding events of his life the fit pioneer easily responded, "The three holes-in-one I've made."

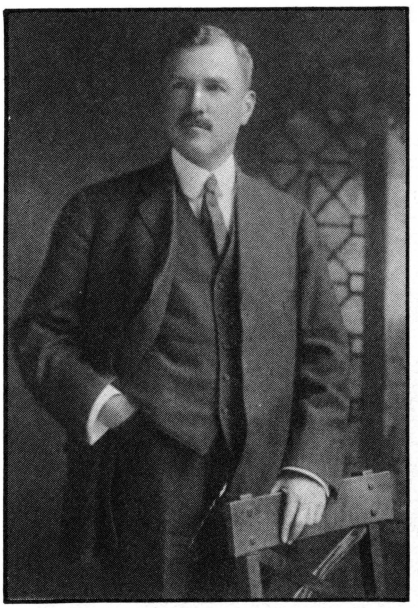
The leisure of Lowman's middle and late years was, in part, the reward of his prudent early ones. And it also helped to have a cousin like the wealthy codger Henry Yesler. At Yesler's invitation, the 21-year-old Lowman landed at Yesler's wharf in 1877 and was made the dock's assistant master. In nine industrious years, James Lowman not only seeded his own fortune with Lowman and Hanford, a stationery and printing firm that is still in business, but in 1886 — the last year of Henry Yesler's second term as city mayor — Lowman also took over Yelser's land-rich but cash-poor business affairs.

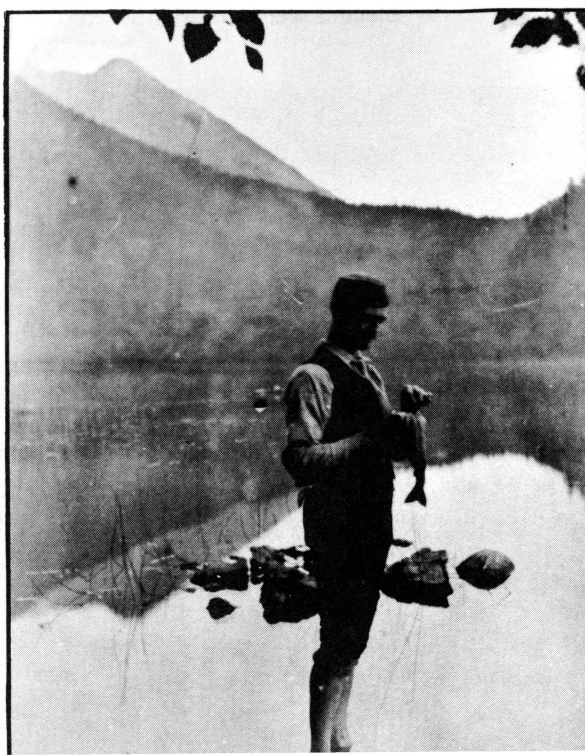
While James Lowman straightened out Yesler's befuddled books, he also proceeded to exploit a long list of opportunities that included, besides his printing business, banks, buildings, hotels, and electric trolleys. By the mid-1890s (this view of the home is dated "July 1894"), James and Mary Lowman were secure enough to gracefully mix a life of Seattle recreations, clublife and world travel with some taking care of business. And they kept at it for decades — the two of them were in Paris at the beginning of World War One.

In May 27, 1947, J. D. Lowman was honored with a life membership in the Seattle Chamber of Commerce. He'd been chamber president from 1909 to 1911. Six months later, his 66th year in the Boren Avenue mansion, the 91-year-old sportsman died. C.T. Conover, the *Seattle Times* octogenarian historical columnist and Lowman's pioneer friend, wrote, "It was the fate of James D. Lowman, whose life had been so enriched with warm and enduring friendships, to outlive his generation and to pass his last days without kith or kin near him and with virtually all his old friends gone." ■

Above: Mary and James Lowman in a First Hill impression of a Japanese tea ceremony. *Below:* Other views from the Lowman albums. *All photos courtesy of Michael Maslan Historic Photographs, Postcards, and Ephemera.*







59 The Rainier Beach Station

In the month of May, 1903, the *Seattle Mail & Herald*, a local tabloid, made a spring report on Seattle's suburbs and concluded that "among the more remote, none seem to be taking on a more healthy growth than those which lie to the south of town. Rainier Beach is perhaps the most desirable owing to its splendid scenic location where the Renton car line first touches Lake Washington."

This early-century scene of the Rainier Beach interurban station shows car number twenty stopping in its tracks to pose with a few passengers before they continue on around the distant curve for the final five lakeside miles to Renton. Here, the 1916 lowering of Lake Washington for the ship canal is still years away. Some nine feet higher we see the reed-congested waters and O'Harra's Boat House on the left where now are concrete aprons to service stations and convenience stores.

Through the first five years — until 1896 — of this suburban electric railway, this was the end of the line. What sparse settlement the little community had, the railway brought to it. But its greatest attractions were for visitors. This included a picnic ground which the electric railway advertised as provided with "seats, tables, swings, croquet grounds and a fine spring of cold water." And there was a boat, the *City of Columbia*, which every 1-1/2 daylight hours made its round trip to Renton.

The railway cars themselves, the company advertised, were "designed for observation and comfort, the line is clean and cool." And safe, too. Motormen regularly carried sacks full of rocks to throw at wandering cows who might tarry on the tracks. To the riders, "the attendants are courteous." The passengers, however, were often not.

Throughout its 45 years the suburban railway and its suburbanites frequently fought over fare hikes, schedule reductions, and dilapidated equipment. The riders on inspired occasions even organized sit-down strikes and refused to either pay or be removed from the cars. And it was often a politically effective disobedience with city-wide repercussions. Rainier Beach could advertise itself as "the first district to assert the validity of a five-cent fare; and the first to demand a transfer as a legal right."

Rainier Beach, like a few other towns on Lake Washington, thought that once the ship canal was completed its destiny as an inland port would follow. But by Depression-time 1936, when the old interurban was ordered to rip up its tracks, Rainier Beach had to settle for a widened and paved Rainier Avenue instead and a bus stop on the road to Renton. ■

Above and below: Two early-century scenes at Rainier Beach. *Courtesy Pat and Harry Kelsey.*

60 Wish Fulfillment on the Tide Flats

It was not an act of faith that took Sears and Roebuck in 1913 down to what was then the still wet tideflats south of Pioneer Square. Compared to uptown, the property they chose at First Ave South and Lander was cheap and the location open for expansion. Sears then still had no need to attract customers off the sidewalk — they did all their selling through the mail.

In 1910 when the company first rented warehouse space in Seattle, Sears still did not consider this or any other city its target market. Rather, it was all those out-of-the-way farmers whose book-of-books, after the Bible, was the Sears catalogue. It was known as "The Wish Book." And the growth of Sears' Northwest wish-fulfillment was meteoric. In 1910 they did $320,000 dollars of business out of the Seattle plant. In four years that figure grew nearly 25-fold. Sears had exploded into the world's biggest mailer with, as the company slogan promised, "satisfaction guaranteed or your money back."

In 1915 Sears added 800,000 square feet to their Utah Street operation with another and bigger warehouse topped by the tower we see in both our now-&-then. But you still couldn't walk in off the sidewalk and straight-out buy one of Sears' laboratory-tested products. You still had to use the book and most of the buyers were still in the sticks.

And, judging from this primitive mix of seascape and landscape, so was Seattle's Sears. This photo was shot sometime mid-day on May 6,1918, by a photographer from the Seattle Engineering Department. Why? Not to promote Sears. It's more likely that the civil servant was on a mission to the tideflats to record one of the neighborhood's surviving mosquito-breeding ponds. The neat and clean Sears plant was included for the sake of contrast.

The final landfill of this old tideland was not completed until the 1930s. By then Sears had opened its doors, not merely its catalogue, to customers. Sears opened part of its Chicago home plant first to retail sales in 1925, and within the year the Seattle store was the second class A retail space opened by the company.

Although not downtown, it was still relatively easy to get to the Seattle Sears. As the *Seattle Times* May 1 story on the store's opening reported, "There is parking space near the new store for 1,000 automobiles. Cars may be left near the store as long as their owners desire. Street cars, interurbans and stages make stops directly in front of the building."

An unparalleled campaign of nation-wide retail expansion followed. During 1926-27, Sears opened stores on the average of one every other business day. Sears was on a roll, and although the Depression slowed the growth, it did not stop it.

The beige-colored Seattle Sears we are familiar with is the result of a mid-1960s refinishing. ■

Top: The Seattle-Tacoma Interurban stops at First Avenue and Lander Street. Below: For many years after Sears was built, portions of the industrial park south of King Street were still flooded by tides. This view looks west on Lander Street. *Bottom:* Sears as it appeared in the summer of 1997.

Sears, Roebuck and Co.

SEATTLE, WASH.

WESTERN BRANCH OF

The Largest Mail Order House in the World

We carry a complete stock of General Merchandise

OUR NEW BUILDING, COMPLETED 1915

Originators of the Guarantee That Stands the Test In the Scales of Justice

READ OUR GUARANTEE

WE GUARANTEE: That each and every article in this catalog is exactly as described and illustrated.

Sears, Roebuck and Co.

Utah Avenue and Lander Street

61 Moritz Thomsen's Risks

In the summer of 1896 Moritz Thomsen took to the shallow tidelands south of Pioneer Square in a rowboat to visit the still-submerged site of his planned Centennial Flour Mill. This voyage over quiet waters was an unusually tame one for a life that biographers did not have to strain one jot to render either dangerous or romantic.

At the age of 14, Moritz Thomsen left his home in Schleswig-Holstein, with his parent's disapproval, and set to sea. In the decade he stayed away, the meteorically maturing son of a Danish farmer floundered through hurricanes, was attacked by crocodiles in the East Indies, nearly froze in the Arctic, escaped a sadistic captain in the jungles of Malaysia, was locked by Chinese pirates in the hold of a sinking ship, and survived to make first mate by the age of 22.

But by the time he took his row over the tide flats, the adventures of the 46-year-old Thomsen were all entrepreneurial. Imagining the city's largest flour mill rising above the tide flats contradicted the common opinion of the time, that building atop the sand was a foolish risk. Thomsen was taking another chance.

During the spring of 1897 an island of earth dredged from the bottom of the bay raised Thomsen's five and three-quarters acres two feet above extreme high tide. Within a year the white mass of his flour mill rose like a sail above the surrounding tides which then still touched the base of Beacon Hill. By 1912 three other large milling companies located their plants on the reclaimed tidelands.

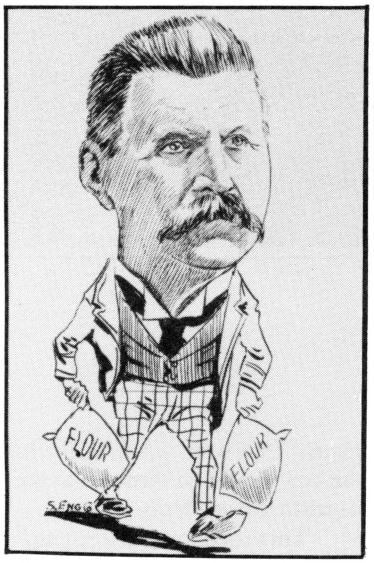
Thomsen began his adventure into American capital in the late 1870s when he and his Danish wife bought 80 acres in Iowa and after six years of farming sold it for twelve thousand dollars. A string of profitable decisions followed.

Thomsen started the Centennial Milling Company in Spokane nine years before his Seattle plant was completed. By 1916 he was manufacturing flour in eight Northwest locations. Known as the "Business Doctor," Thomsen was the president of 14 corporations. His grandest revival followed his purchase of the floundering Pacific Coast Biscuit

Company, the largest cracker company west of the Rockies. He turned it around.

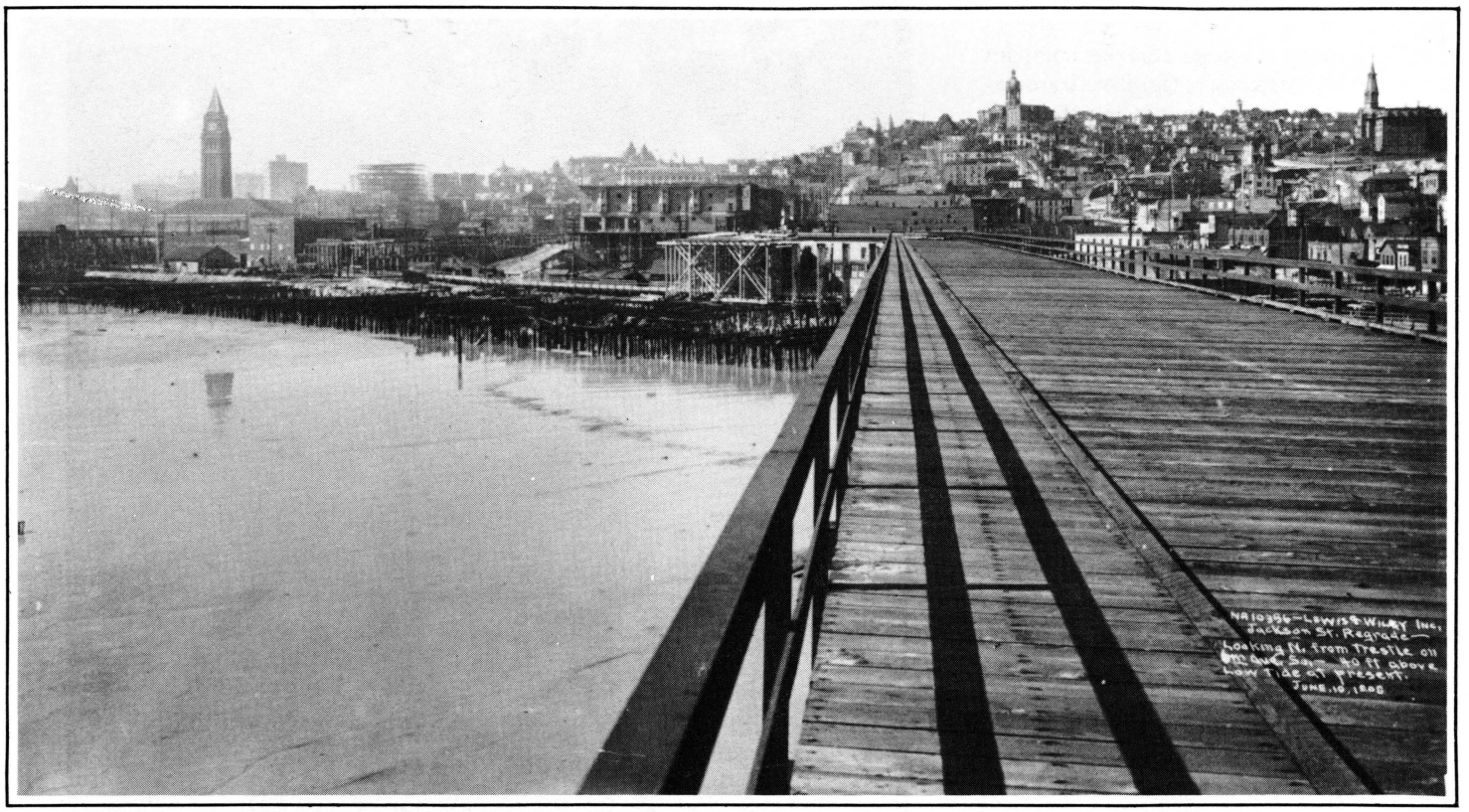
The boom of local shipbuilding during World War I inspired Thomsen to sell his tidelands site to the giant Skinner and Eddy shipbuilders, his neighbor to the north. The price was a half million, or more than 100 times what he paid for it.

Moritz Thomsen died in 1932. Twenty-six years later his grandson and Centennial president Moritz Milburn announced "reluctantly and with regret" the company's decision to move its headquarters to Portland next to Centennial's major manufacturing plant. ■



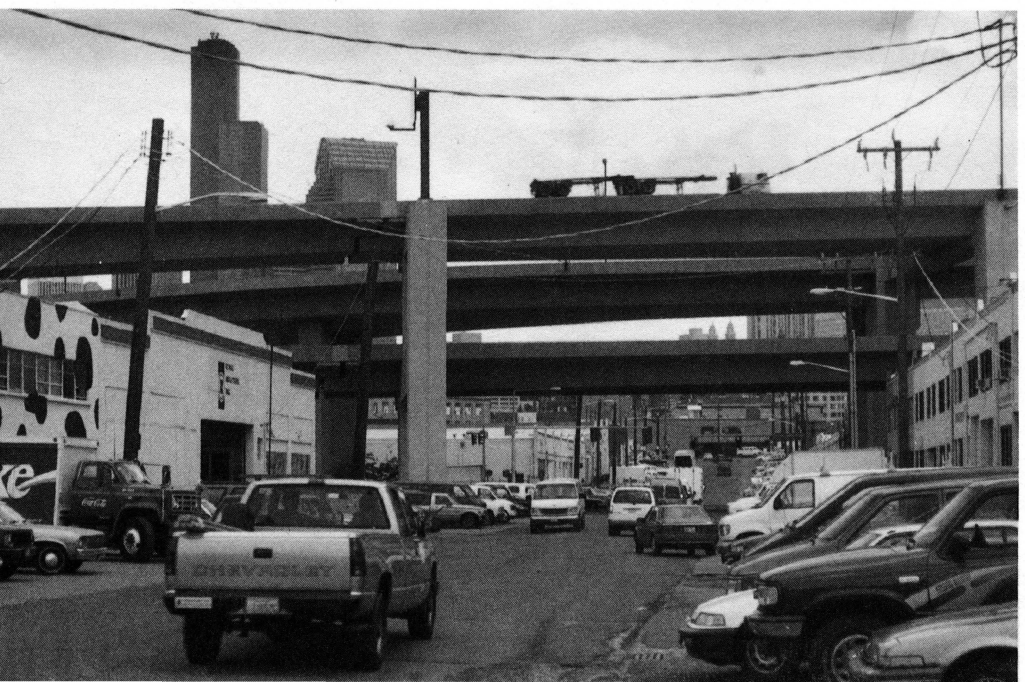
A 1909 Argus cartoon of Moritz Thomsen.

With a little searching, the sturdy bulk of the Centennial Mill is evident in the scenes, above and below. Both views are also revealing records of the condition of the tidelands during the 1890s: the first decade of its concerted reclamation. *Courtesy, Special Collections, University of Washington Libraries.*



62 Sixth Avenue Viaduct

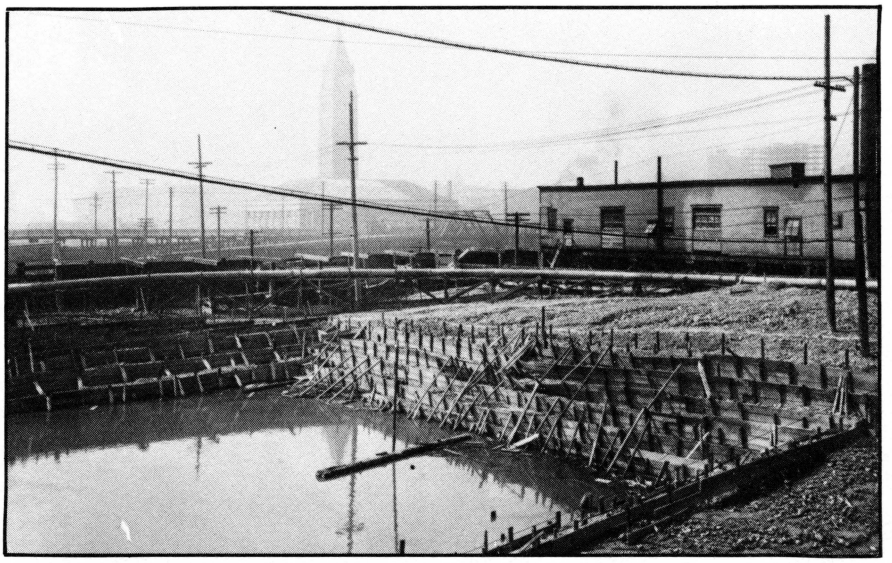
On the Monday evening of June 8th, 1908, "eleven young women garbed in plain white and surrounded by applauding friends" graduated from Holy Names Academy. The Catholic girls' school — its spire rises on the far right of this week's historical scene — had opened its doors 28 years earlier, and this commencement was the old schools' last hurrah at its Jackson Street and Seventh Avenue site. While the young women and their guests listened to Father Hanley exhort them to stay "Strong in Faith," the school' motto, and while the senior choral club sang "A Dream of Paradise," the antiphonal sounds of the Jackson Street regrade's high-pressure hoses accompanied the entire program. The school was warned that in one week the "two big saltwater giants" that were washing the hill into the bay would be directed at the earth beneath the academy.

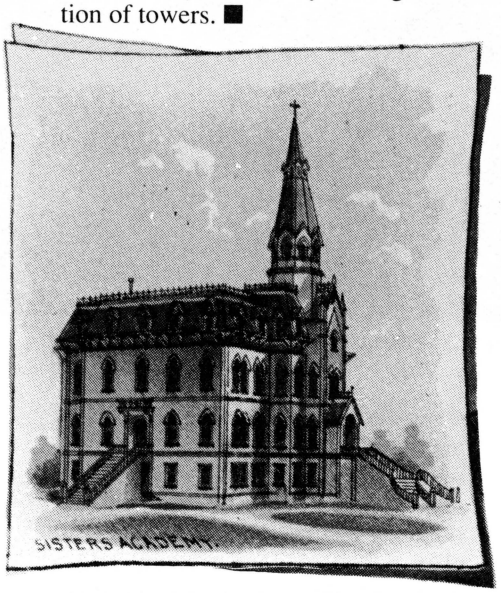


This scene was photographed by the regrading firm of Lewis & Wiley. It looks north along the Sixth Avenue trestle, which the picture's caption indicated is "40 feet above low tide at present." "At present" was Wednesday, June 10, 1908, or two days after the 11 graduates went out to test their faith in a city that was going through dramatic changes — besides this Jackson Street regrade. Lewis & Wiley's giant hoses shot seven streams of saltwater against the hill with the intent of cutting through to Rainier Valley and sluicing the hill out onto the tide flats — on the picture's left. The Sixth Avenue South trestle, here still under construction, was built to carry traffic over the disrupting reclamation work. It was temporary and its 40 feet were a good deal higher than the eventually filled-in Sixth Avenue South — the warehouse and manufacturing street Sixth became.

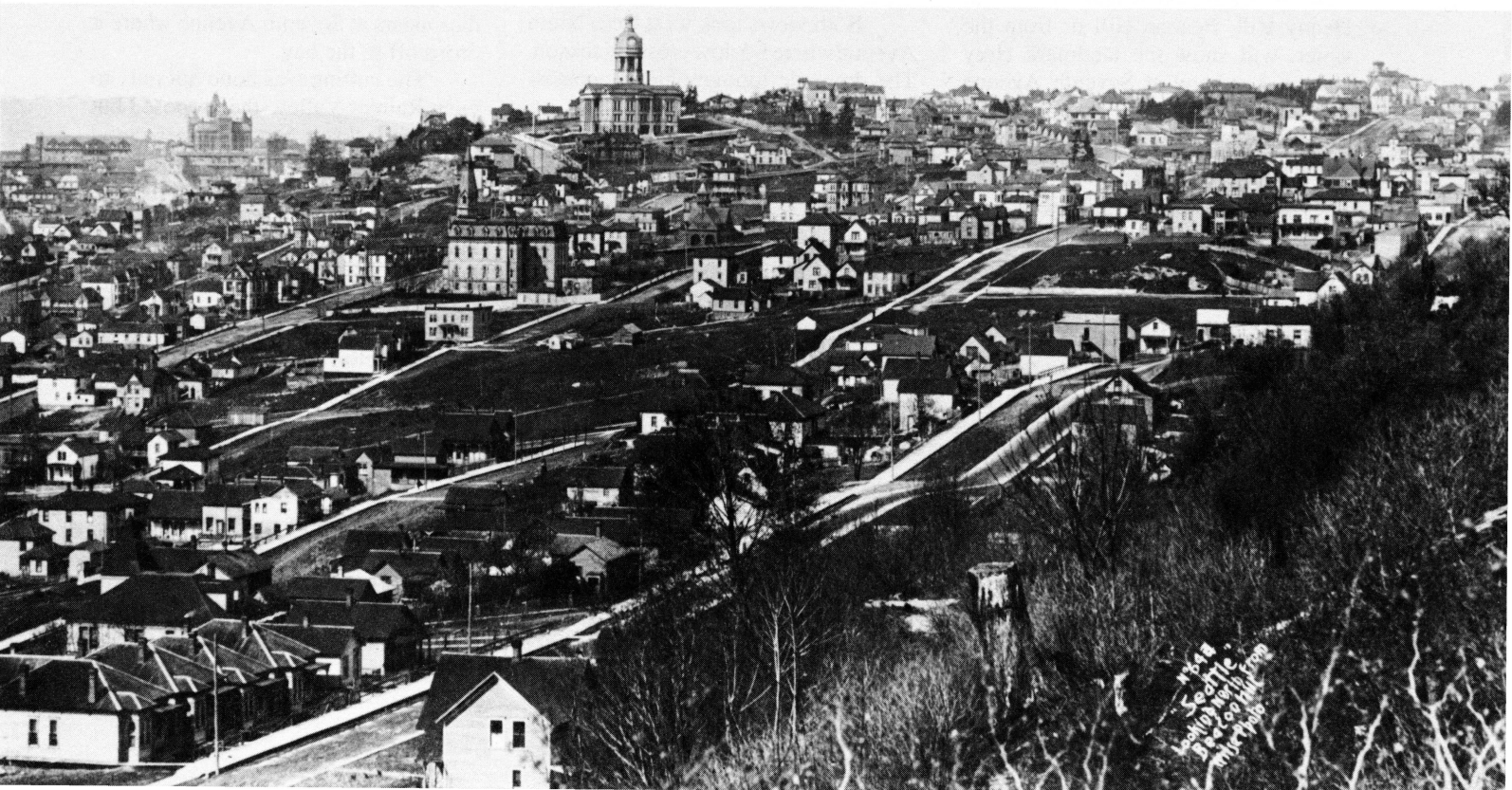
Besides the doomed school's tower, the Seattle skyline in 1908, as

viewed from the tide flats, was dominated by the King County Courthouse at Seventh and Alder, the domed structure right of center, and the Great Northern Depot campanille tower on the scene's far left. The depot was built in 1905, one year after the construction of Seattle's first skyscraper, the Alaska Building at Second and Cherry, seen here to the right of the depot campanille. The building under construction, a little further to the right of the depot, is the Frye Hotel. The county's First Hill courthouse was razed in 1931 while Harborview Hospital was raised behind it. However, the scene's other larger landmarks are still standing, although their dominance has since been considerably subdued by a new generation of towers. ■





Above: Scenes from the Jackson Street Regrade. *Below:* Before the Jackson Street Regrade and the Dearborn Cut, Beacon and First Hills were a continuation of the same ridge which also included Capitol Hill. This view looks north from Beacon Hill over the site of the future regrade, and includes Holy Names Academy.

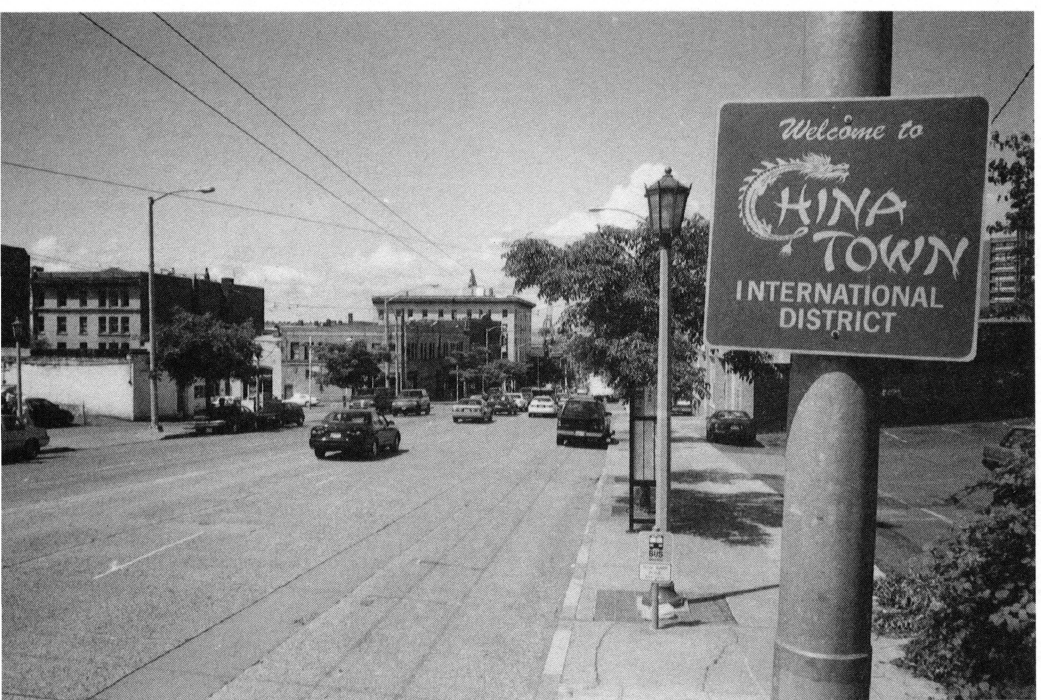


Courtesy, Provincial Archives, British Columbia

63 Jackson Street — 1888

Practically any panoramic photograph of Seattle taken between the years 1884 and 1908, whether shot from Denny Hill, Beacon Hill or from the water, will show the landmark Holy Names Academy at Seventh Avenue and Jackson Street. This is a much rarer and more intimate inspection of its backside.

Both views look west from Ninth Avenue where I-5 now crosses Jackson. The dramatic topographical inconsistency between the two photographs is the work of the Jackson Street regrade which cut 85 feet away at Ninth Avenue between 1907 and 1909. Thus the old ridge — and the historical photographer — stood well above the elevated I-5. In the older scene Jackson Street disappears at Seventh Avenue where it drops off to the bay.



The cutting was done not only to open Rainier Valley (the proposed but rejected Jackson Street tunnel could have done that), but also to grade the neighborhood from an incline of 15% to one of 5% and, lastly, to dump new land on the tidelands below with the dirt hosed off the hill.

In the historical photo, which was probably shot in 1888, we see both the tidepool below, where the railroad stations now sit, and the reach of the piling-supported industrial neighborhood that extends out from the peninsula that was Seattle's first developed neighborhood.

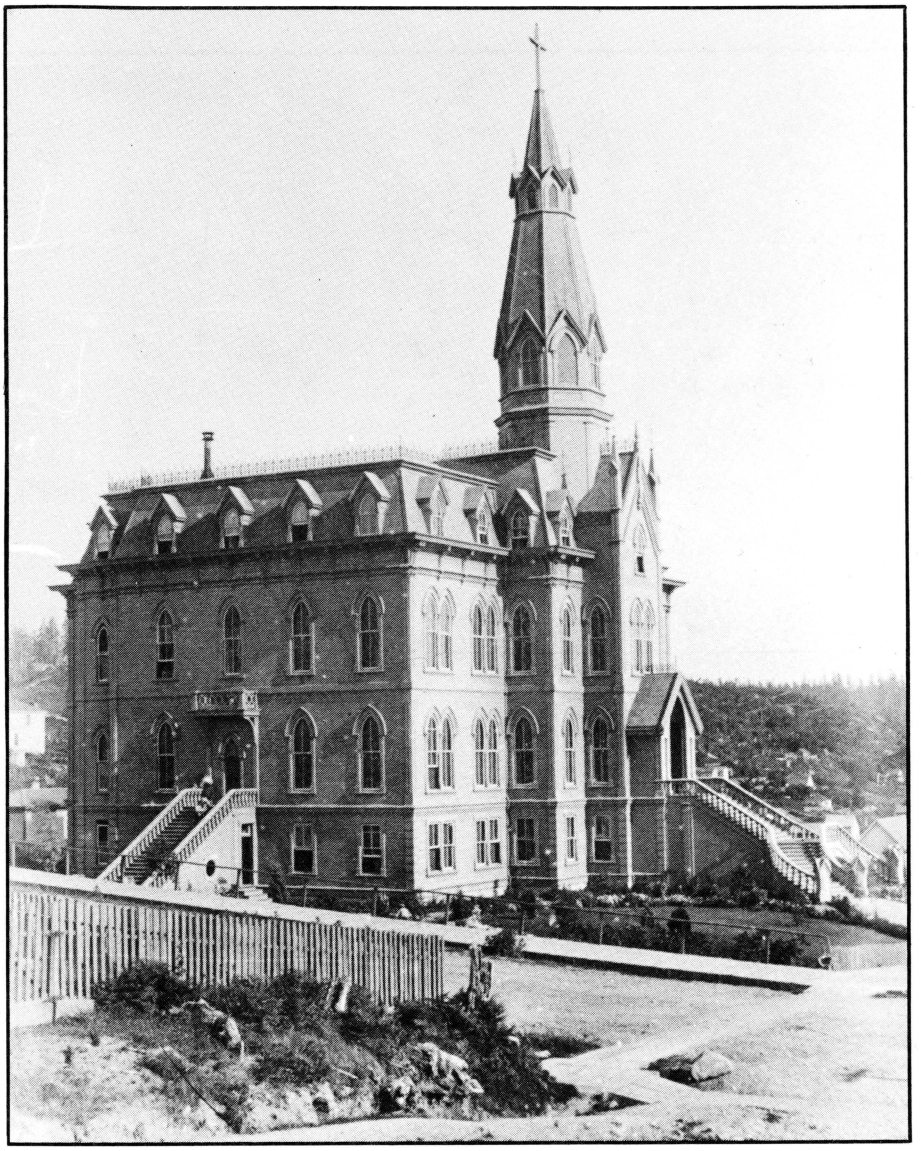
The viaduct that crosses the tidepool near the photograph's center is King Street when it was still the railroad's link between the King Street Coal Wharf (seen here with the sailing

vessels to its sides) and the railroad's elevated line along the base of Beacon Hill.

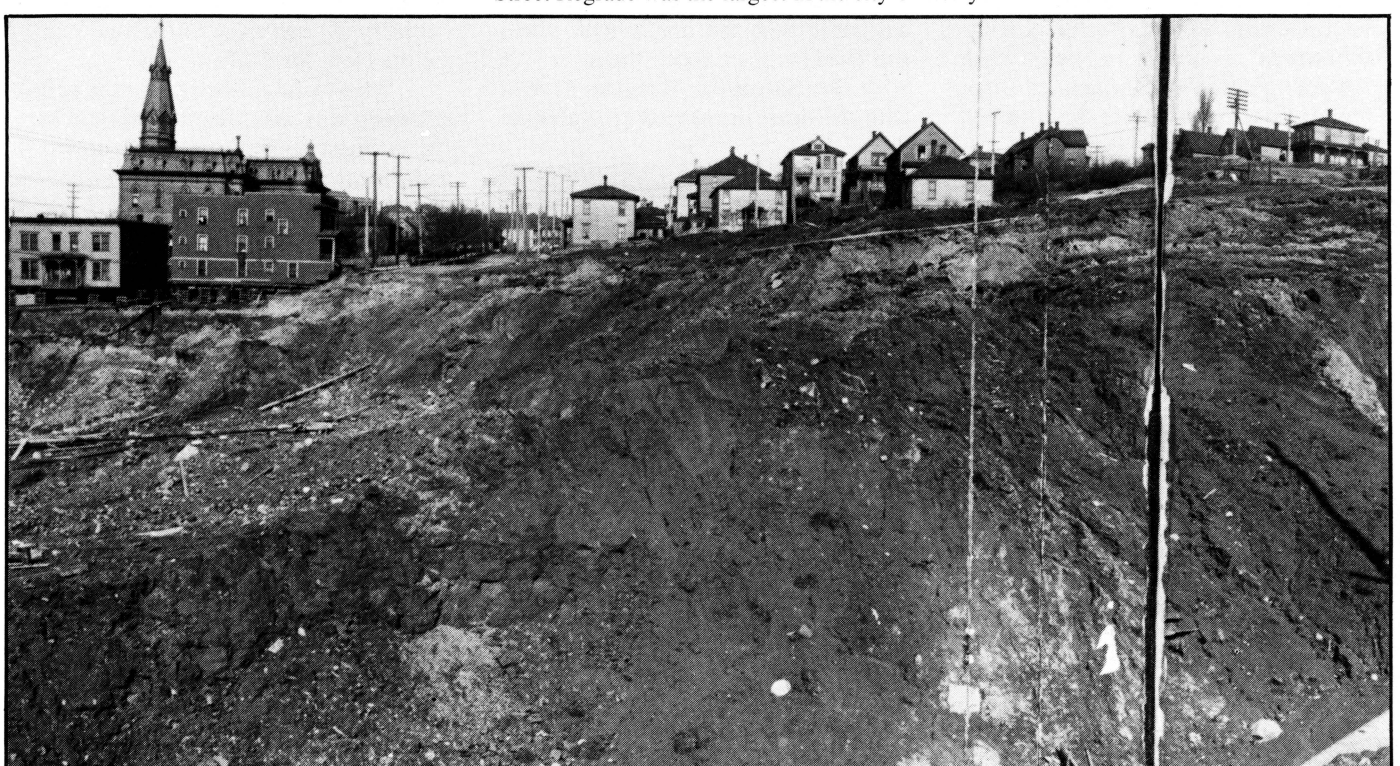
When the Sisters of Holy Names opened their girls school at Seventh Avenue and Jackson Street in 1884, the original steep grade of Jackson Street was only one year old. The second major reworking of the street occurred in 1888 when the return line from Leschi Park of Seattle's first cable railway was laid near Jackson's center-line. Both the clutter and construction work underway in the center of the street in this scene are, most likely, the effects of this track-laying and cable installation. The line opened for regular service on September 27, 1888.

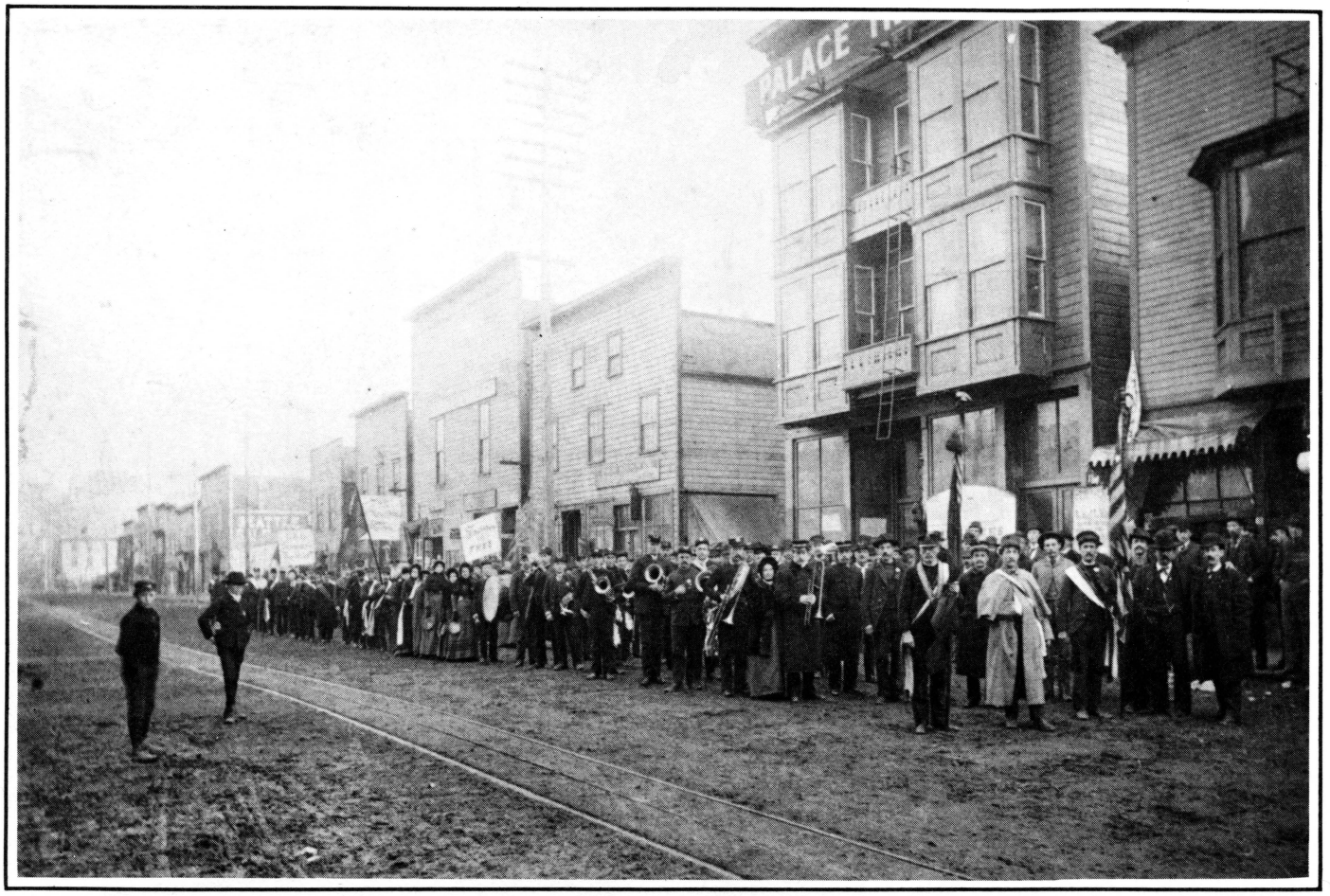
During the Great Fire of June 6, 1889, the academy became a warehouse for the valuables of burned-out citizens who fled here, arms full, trusting in the security of the Sisters. When rumors followed them that the conflagration would also reach as high as this school, the Sisters and their students fled in the night further up Beacon Hill.

The Sisters returned in the morning. Their real flight occurred in 1908, when the Jackson Street Regrade razed this landmark on Jackson. Eleventh-hour plans to cut the structure in thirds and move it to a new lot at Cherry Street and Terry Avenue were dropped. Instead the Sisters built the academy they still occupy at Aloha Street and 21st Avenue on Capitol Hill (see related feature 62, Sixth Avenue Viaduct). ■



Above: A young Holy Names Academy photographed looking south from near Mill Street (Yesler Way) in the 1880s. *Below:* After the Denny Hill Regrade, the Jackson Street Regrade was the largest in the city's history.





64 The Army on Jackson Street

In 1865, William Booth founded his first mission in the slums of London's East Side. Twenty-two years later, General Booth's "soldiers without swords" opened fire on Seattle when the young newlyweds, Captains Duke and Harris, held service in a rented room beneath a bar at First Avenue and Washington Street. The sounds of their praying and hymn-singing did antiphonal battle with the honky-tonk piano and lurid laughter above them.

The Salvation Army in its war with the devil developed an elaborate military metaphor. General Booth led a worldwide force of uniformed batteries fighting from Fort Salvations with the battlecry of "Blood [of Christ] and Fire [of the Holy Spirit]."

What distinguished this army, and still does, was its willingness to fight in the meanest streets where the down-and-out often did not hunger after righteousness so much as for a meal. The Salvation Army's confident compassion is still appealing.

The Army's most effective form of street fighting used swords that were beat not into ploughshares but cornets, trombones and fluegelhorns. As General Booth explained, the end of salvation justified any means including brass bands — often accompanied by a formation of Hallelujah Lassies beating their tambourines.

Here we see a battery — with brass band and tambourines — in the mud on Jackson Street sometime in the

1890s — a decade that was peculiarly sinful, especially on Jackson Street. Writing of Seattle in 1900, Salvation Army adjutant Earnest Hawkes (a fine fighting name) charged that "its hundreds of saloons and scores of gambling dens, concert halls, and dives of various description were filled with a surging, seething mass of people and crime and outlawry that seemed to defy every attempt to suppress it."

But here they are trying on Jackson Street where this entire line of false-front businesses was put up after the fire of 1889 and many were designed for the business of sin.

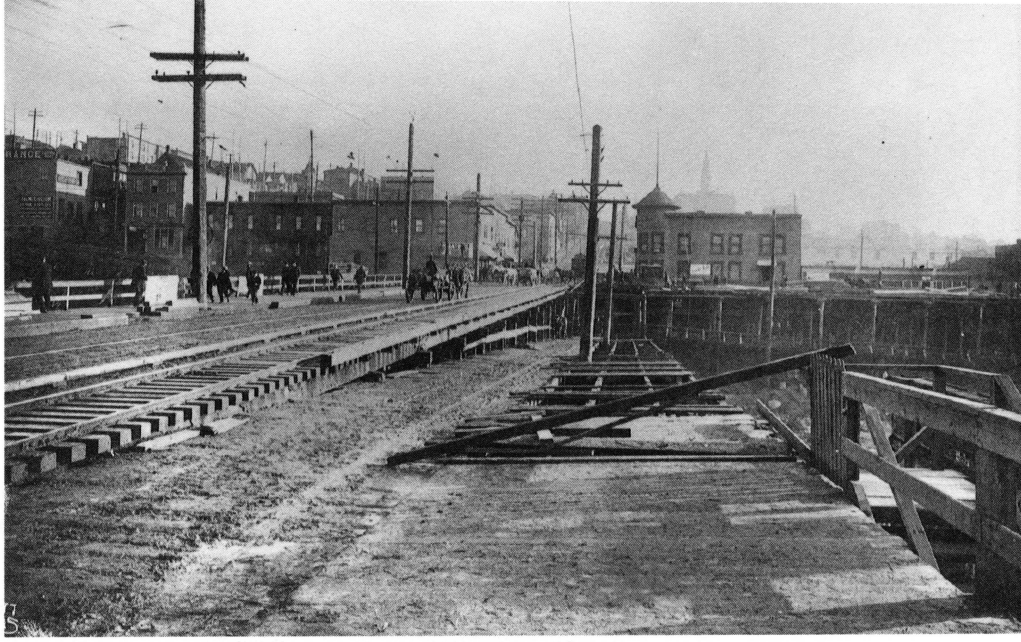
The Palace Theatre (behind the band) was probably a box house or combination saloon-theatre-whore-house (it is not listed in any city directory). There, a tired and drunken working man could recline in a half-hidden, box-like loge while he leered upon some stage show and/or participated in his own.

These theatres were often the targets for the musical ammunition shot from the Salvation Army's cornets and bass drums — the drums were said to beat repentence. Sometimes the theatre's own band would set up on an outside balcony and fight back. To the avant garde among them, the cacaphony was, no doubt, often quite appealing.

And the Army's bands could also play popular tunes. Founder Booth agreed with another Protestant composer, Martin Luther, that the devil should not have all the good tunes. But these songs-of-the-day were always accompanied with sanctified lyrics.

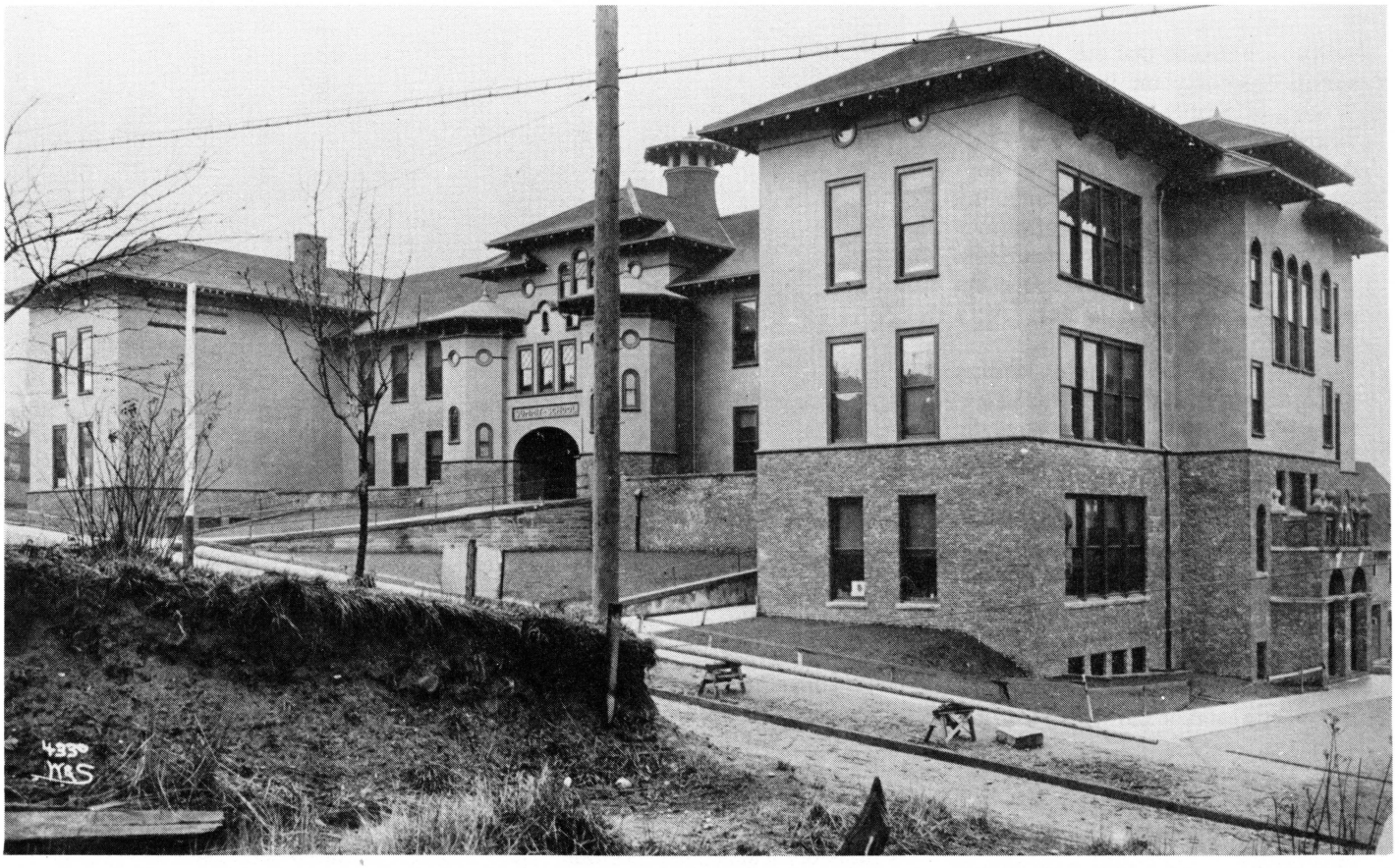
Here, however, the cornets are quiet and whatever sin is on Jackson Street is seething behind the clapboards. The Army is at ease and posing for what is probably a scheduled portrait. The occasion might be the beginning of an early morning parade through skid road to wake up the sinners, or perhaps a parade to celebrate the visit of an out-of-town officer.

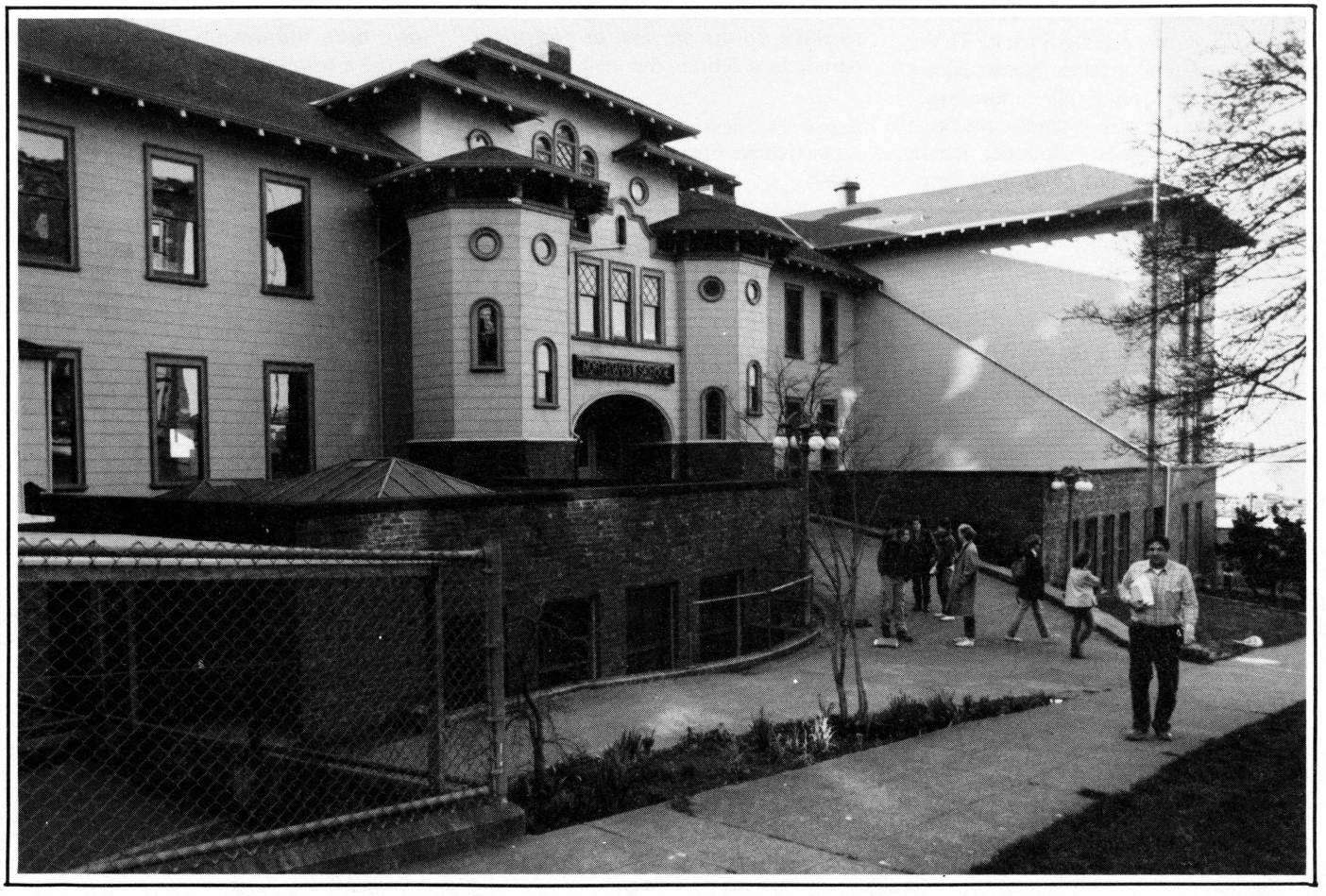
Perhaps this is the parade for Lieutenant Colonel Brewer who visited Seattle in March of 1900 — a celebration which a Salvation Army reporter remembered this way. "...and walking three abreast with the concertina playing, [they] marched up the center of the street. It caused quite a stir, and greatly increased the attendance at the meeting attracting many who otherwise would have been indifferent. The Colonel sprang a surprise upon us by playing a cornet solo in the open-air meeting, which was greatly appreciated by the great crowd who stood around us." ■



Above: Jackson Street, 1906, still elevated east of 4th Avenue.

Below: The view up turn-of-the-century Jackson Street from the King Street Coal Wharf.





65 Two Landmarks on Summit

It was the Episcopalians of Trinity Parish who started Grace Hospital and first administered it, but most of the established Protestant power in town gathered October 18, 1885, at a stumpy slope on the edge of town, at the present corner of Summit Avenue and Union Street, for the ceremonial laying of the cornerstone.

Grace was Seattle's second dedicated hospital (not counting a variety of doctor's backrooms that preceded it). By comparison, Seattle's first, the Catholic Providence, was less lavishly appointed, without the comforts that can come with capital. Actually, in this business Grace was in direct competition with Providence for local bodies more than souls. Grace Hospital was built with Protestant lumber, on Protestant ground, and endowed with Protestant beds. When it opened February 21, 1887 over 300 persons attendend and were entertained with music, card playing and dancing. (Providence Hospital is treated in feature 54.)

This church hospital, however, did not survive the crash of 1893. The operation of Grace was passed on to a group of doctors, but in 1899 they too abandoned it. The building stood vacant for a time, and then operated as a boarding house and hotel. In 1905 the 20-year-old Grace was demolished to make room for the site's second landmark, Summit School.

Built in 1905 the still-standing Summit School at first served a neighborhood of large families, many of them living in homes approaching the character of mansions. When the grade school closed in the mid-1960s the community around it had been thoroughly transformed into a neighborhood of apartment buildings, small businesses, and — once again — hospitals.

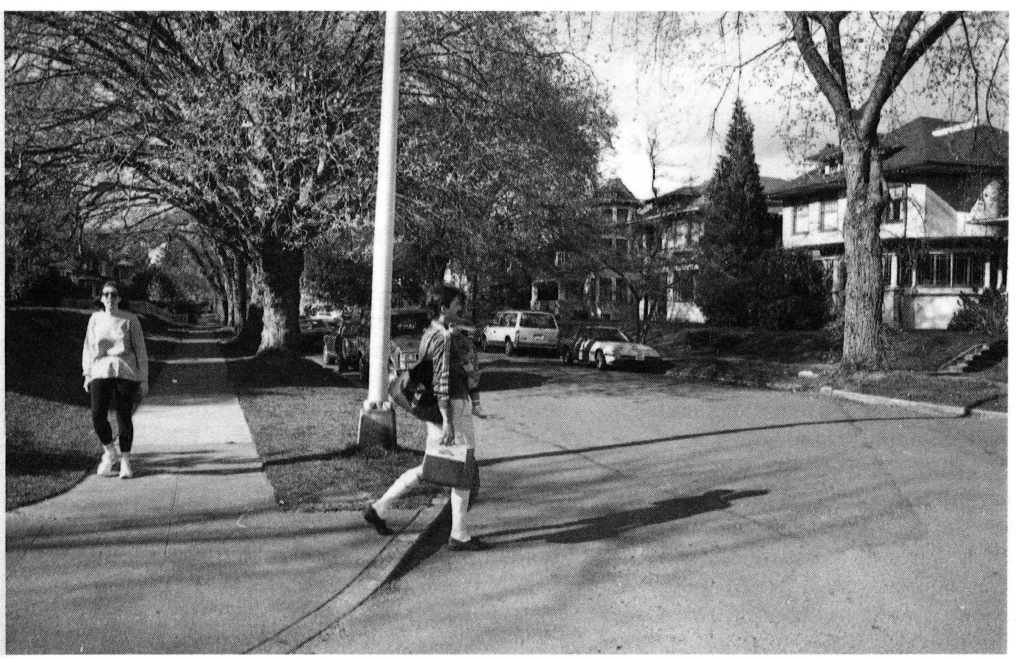
For a brief while Summit School served as a satellite to Seattle Community College until an alternative high school took over the building and the name as well.

When Summit Alternative High School moved on in 1977 the building was sold to developers who planned to refurbish the old landmark with offices. The plan failed, and in the fall of 1980 the present occupant, Northwest School, moved in. With a faculty of nearly 40 full- and part-time instructors serving a student body of about 200, Northwest School is truly an alternative. ■

Courtesy, Museum of History and Industry.

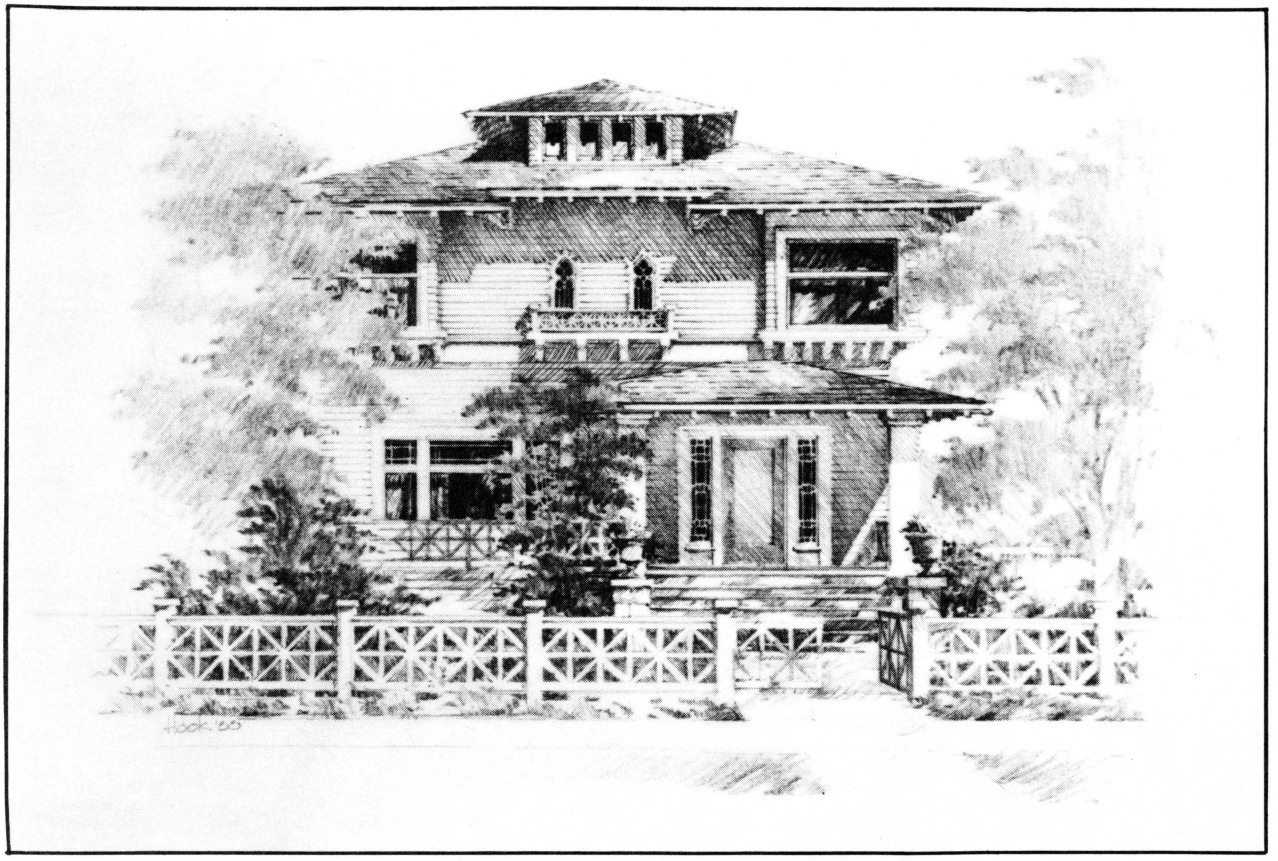
66 Stevens: An American Neighborhood

A distinct pleasure of this comparison is that things have improved. The naked row of sturdy bourgeois palaces that dignified the east side of 16th Avenue E. north of E. Roy Street in 1906 has been clothed in an 80-year-old landscape. The archetypal American neighborhood where large families opened their front doors in the summer, sat on the porch, and enjoyed neighbors very much like themselves may be imagined here, although most of the really big families have long since dispersed.



Casey Rosenberg lives on this street, and she can be excused for including this scene and several others of the Stevens neighborhood in her book, *Streetcar Suburb, Architectural Roots of a Seattle Neighborhood.* Rosenberg begins with a brief history of the blocks developed east of Volunteer Park in the early century. The bulk of her creation, however, features architect Bill Hook's illustrated inventory of the neighborhood's building types, including distinguished examples of Tudor Revival, Queen Anne, Bungalow, Stick, English Cottage, Classic Box and six others styles. The book concludes with a helpful glossary of architectural details, again illustrated by Hook from the Stevens neighborhood.

Rosenberg's book is probably the best aid yet for guiding the curious through the architectural types and delights of a Seattle neighborhood. And the Stevens neighborhood, which richly deserves it, is fortunate to have Casey and her husband Doug living in one of its Classic Boxes. ■



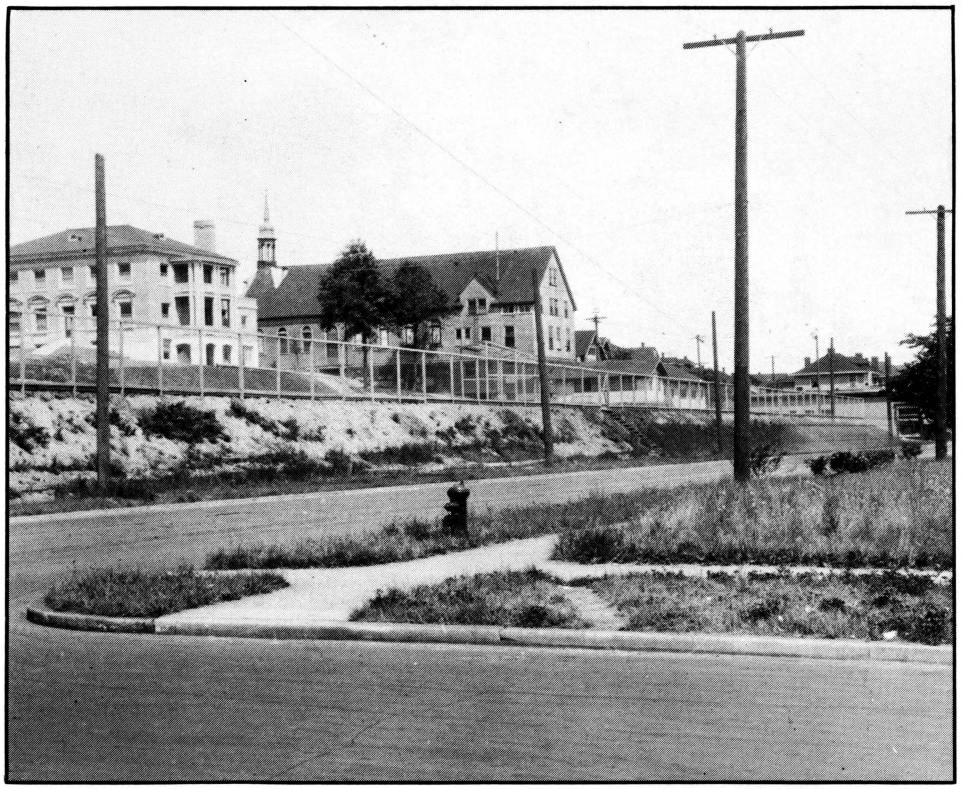
Above: A page from the book: architect Bill Hook's rendering of the Rosenberg's Classic Box-style home. *Below:* The Stevens Neighborhood, including the Holy Names Academy, viewed from the prospect of the Volunteer Park standpipe, ca. 1909.

67 The Second St. Joseph's

By 1926 St. Joseph's parish, which started as a Jesuit mission on Captiol Hill in 1904, was so packed with growing Catholic families that a new church was a necessity. The result is what many consider one of Seattle's most beautiful churches. However, when it was built in 1930 its design was substituted for the congregation's million-dollar first choice, which had to be abandoned when the Depression hit in 1929. So in the place of a lavish gothic sanctuary modeled after New York's St. Patricks, the parish got, for less than one-third the price, this soaring variation on Art Deco style. The design and economic changes were made so rapidly that the modern result was built on the actual foundations of the traditional gothic wish. The two have the same exterior dimensions.

The original St. Joseph's, the lovely but too little sanctuary shown here, was built in 1907 by the Jesuits on a variation of their own mission design. As parishoner and informal St. Joseph historian Steve Derkacht points out, "Imagine stucco in the place of the clapboard and you can see the mission."

Both views look across the intersection of Aloha Street and 18th Avenue. In 1915 the mission-styled facade of the first church was



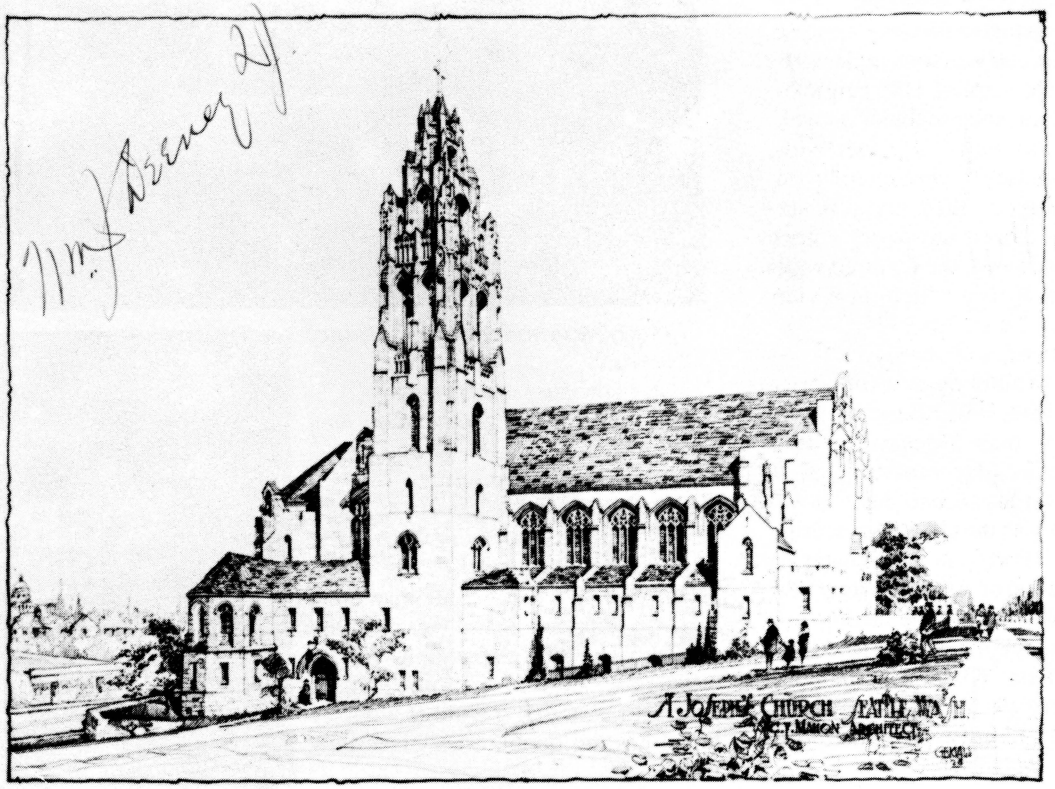
Above: Looking north on 19th Avenue E. from E. Roy Street. *Below:* The original Gothic design for St. Joseph's sanctuary. *Courtesy, St. Josephs.*

cut off and moved out to the sidewalk, and the gap filled in with more nave for more pews. Our older view dates from before that cut.

The Catholic character of this part of Capitol Hill was embellished in the early century with the opening of both Forest Ridge and Holy Names Academies for girls nearby. (The dome of Holy Names can be seen on the distant left of the "now" photo.) In response, the pews at St. Joseph's were crammed closer together.

The parish build-up continued in 1920 with the raising of the rectory and in 1923 with the construction of the boys' school. It was "boys only" until 1959 from when then-third-grader Steve Derkacht remembers the warning, "The girls are coming!" Both buildings are still standing and in service.

In its first 57 years the Depression-designed church has won seven architectural awards and received more than seven coats of paint. Its concrete skin has an inclination to leak. Recently, all that paint was stripped away and the concrete was resealed and painted. The result, which at a quarter million dollars cost nearly as much as the original construction, is dazzling. ■



68 The Whittelsey's Dream Home

Eighty years ago Lewis and Delia Whittelsey moved into their new home north of Volunteer Park and the Lakeview Cemetery. It was designed by Delia, inspired by her affection for the Spanish mission style, and its stucco-like exterior was decidedly unusual for Seattle.

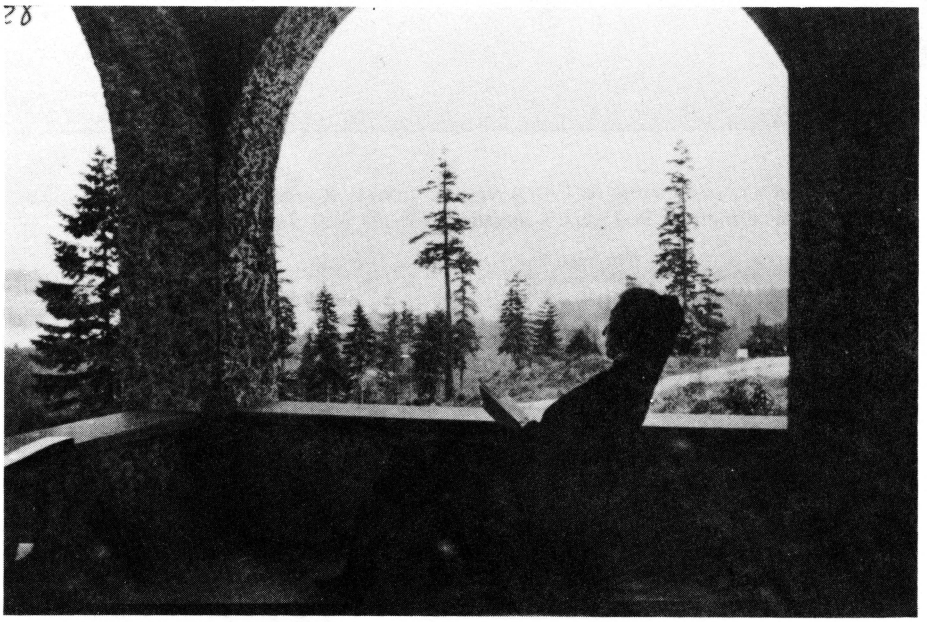
Certainly it was their dream home, and they left pictures to prove it. Lewis, for more than 40 years an employee of the city's water department, was an amateur photographer. Surviving from their scrapbooks, loose prints, and glass negatives are several views of the house outside and in. Above is the oldest.

Here their home stands alone before a panoramic view that extends from the Cascades to the Olympics. At night during the summer of 1909 they looked down on the electric glow of the Alaska Yukon and Pacific Exposition's lights on the University of Washington campus. The home's tower was placed to take advantage of this sweeping prospect. Included with the Whittelsey photographs are scenes of both of them reading, rocking, and daydreaming in their tower embraced by its arches with a view beyond interrupted not by homes but only by an occasional tree.

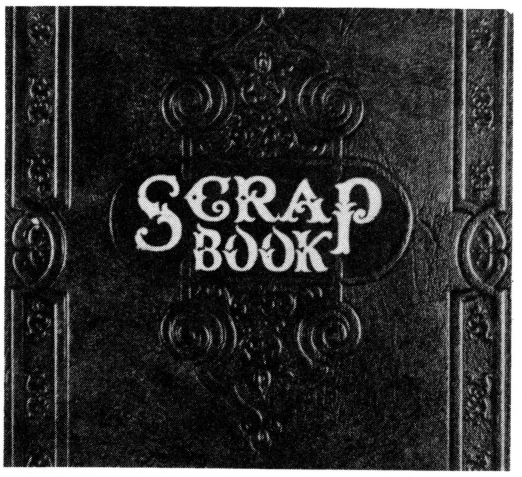
This expansive dream, of course, could not last, and was soon replaced by a comfortable Capitol Hill neighborhood of homes, snug together on well-manicured lots only forty feet wide. Lewis Whittelsey's photographs follow the changes: their home is surrounded by others, the tower's open porch is windowed, the textured walls are softened by ivy which, in a view dated exactly "July, 7th, 1921, 7 AM," covers the front of the house.

Lewis Whittelsey first came west in the late 1890s with a Rand McNally expedition to map Montana's Bitterroot Mountains. He continued on to Seattle and on his second day in town landed a job with the city's engineering department. Forty-two years later he retired at the age of 70. And in one year more, on July 19, 1941, he died.

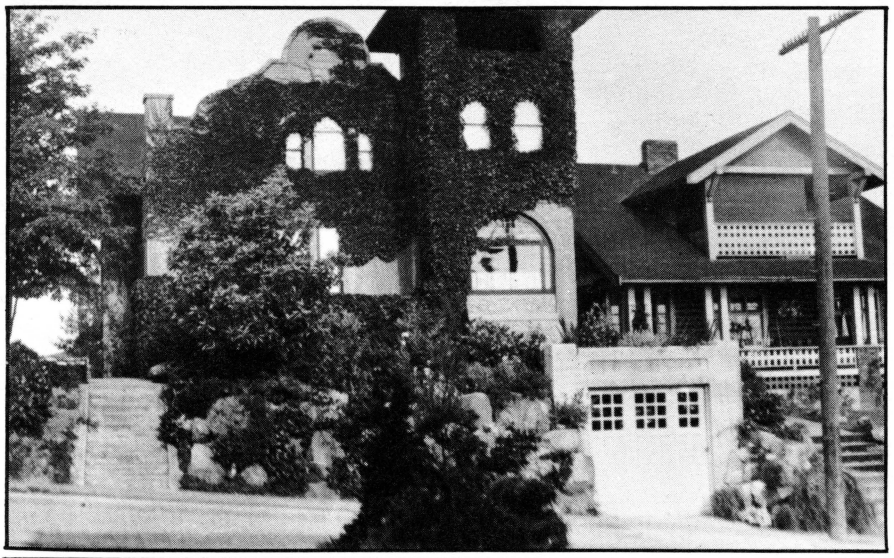
In a scrapbook memorial to her husband, Delia Whittelsey included what she noted was his "favorite poem." By Sam Walter Fose, its last verse reads, in part,

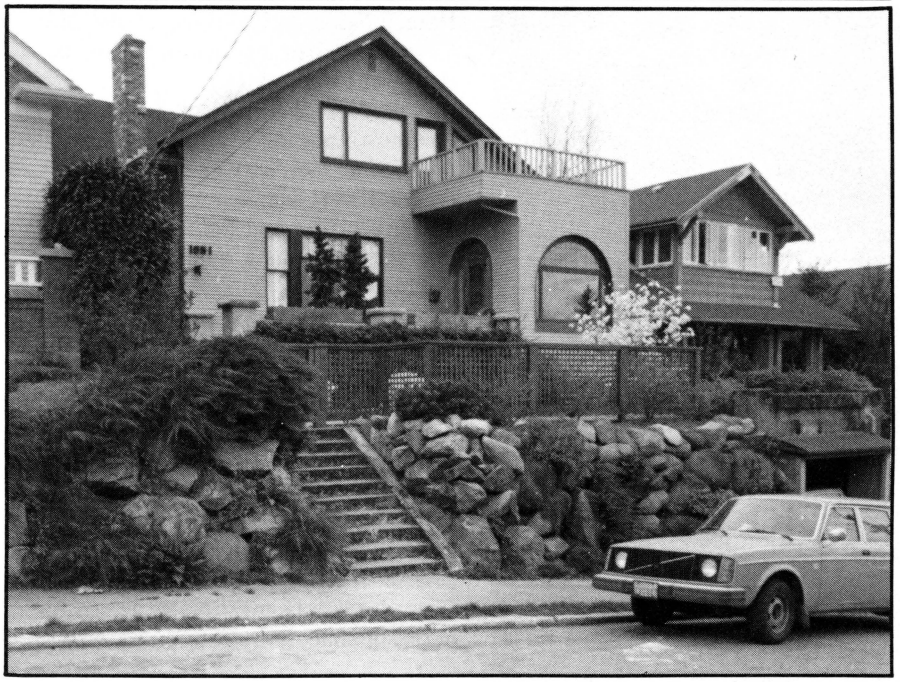


Let me live in my house by the side of the road
Where the race of men go by.
The men who are good and the men who are bad
As good and as bad as I.



The home's second owners, who moved in after Delia's death in the early 1950s, eliminated the tower, cut away the Spanish allusions, and so also the dreams. The third and present owners (1989) are the first to raise children here, and with that the old Whittelsey home has, no doubt, been given new dreams. ■

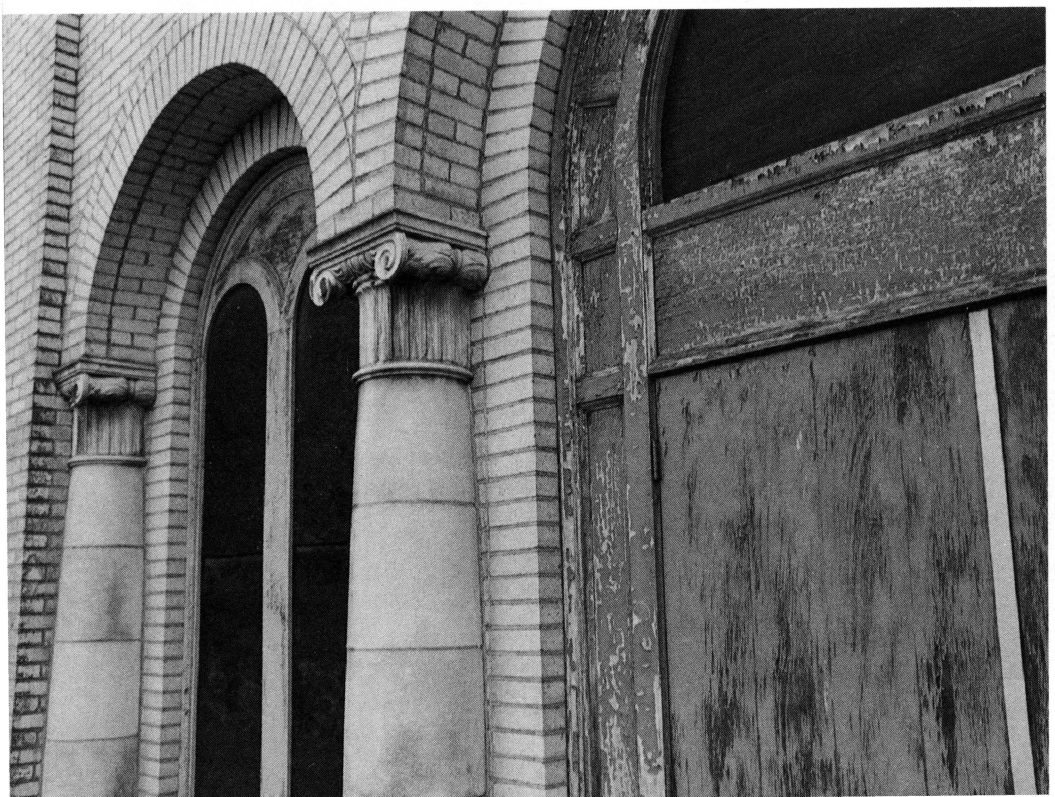




Lewis and Delia Whittelsey downtown.

All photos courtesy of David and Arlene Ragozin.

69 St. Demetrios — Cascade Church



The Cascade neighborhood is set on a plateau that rises up from Westlake Avenue north of Denny Way. This plateau is only six blocks wide when it begins a sudden ascent up Capitol Hill — or did until the I-5 freeway cut it off at Eastlake Avenue. Here, in this typical slice of the old Cascade, we can see Capitol Hill on the right, sans freeway.

Before the nearby businesses downtown began to exploit this neighborhood as their service area, increasingly filling it with warehouses and the noise of trucks and light manufacturing, Cascade was a quiet community settled with the families of working men. Its silence was stirred by the often joyful noise of children playing. Although most of the homes here were modest frame ones, the neighborhood did have its landmarks, and all, except for Cascade's namesake grade school, were churches, many of them Lutheran — but not this one. Since the population boom in the late 1890s pushed lot-size settlement north of Denny Way, Cascade quickly grew its characteristic domestic shape and a good part of it was

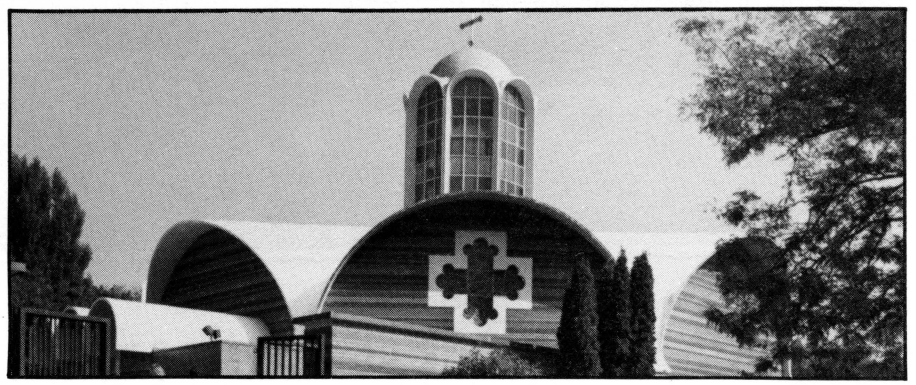
Scandinavian. But there were Russians and Greeks here as well — this church is St. Demetrios, Seattle's first Greek Orthodox church, at the southeast corner of Yale Avenue and Thomas Street.

This scene was probably photographed some time near the November 21, 1921, dedication of St. Demetrios, and it seems likely that it was shot either on assignment or speculation by the photographer for the congregation. (However, the photo does not come from the church's archives, but is rather part of a recently discovered collection of 8 by 10-inch glass negatives.)

Of course, 1921 was not the beginning of Greek orthodoxy in Seattle. For many years before, the Greeks and Russians worshipped together in what was known simply as the Greek-Russian Church. It, too, was in the neighborhood, at 817 Lakeview Boulevard East. When the Greeks decided to build their own church, they raised the funds for it in part from a collection of week's salaries donated by the parishoners who worked in the area's many Greek restaurants. The sanctuary cost around fifty thousand dollars, and that is about what it was sold for to the Overall Laundry Service after the congregation moved in 1963 to its second and dazzingly modern Byzantine home on Boyer Street.

As the "now" photo reveals, their first church is one Cascade landmark that has not been razed for a parking lot, although it has long since been stripped of its twin octagonal cupolas and its stained glass, and boarded up for use as a warehouse. (The Russian Orthodox St. Spiridon Cathedral is just one block north on Yale Avenue and is still used for worship.)

There is a lingering interest among some in the Greek community to get back the old St. Demetrios for renovation and development as a Greek museum — a herculean task. But even without the museum the taste of this culture can be enjoyed each fall during St. Demetrios' Greek Festival. Then the whole community can consume spanakopeta and baklava to the accompaniment of Greek music and dancing. It is also an opportunity to tour the congregation's Paul Thiry-designed sanctuary in Montlake. It, too, is a familiar landmark. ■



Top: A scene from St. Demetrio's 1989 Fall Festival. Above: The congregation's present parish on Boyer East was designed by architect Paul Thiry and dedicated March 31, 1963. *Below:* Remains of the old parish on Yale Street were razed in 1996 for construction of a parking garage for REI's (Recreational Equipment Inc.) home and headquarters. *Opposite page:* Detail of abandoned Yale Street parish facade with boarded over front door.

70 Seattle's First Lutherans

In the last days of October, 1884, Rev. Peter Carlson came to Seattle with, he recalled years later, "a firm determination to stay for sometime . . . and to build unto the Lord a house here." With little more than the widow's mite, "$12 cash in my pocket and $1,000 in expectancy," Carlson bought a lot near the then-still-residential Third Avenue and Pine Street and made plans to build his church.

The expected $1,000 was promised, no doubt, by the few Seattle Swedes who preceded the pastor. They paid up; Seattle's first Lutheran church was built and, in 1985, Gethsemane Lutheran celebrated its centennial.

With the city's building and population boom of the 1890s, the little Lutheran church on the southern slope of Denny Hill was soon surrounded by a neighborhood of businesses and boarding houses. In 1901 the congregation moved "way out" to the still-residential

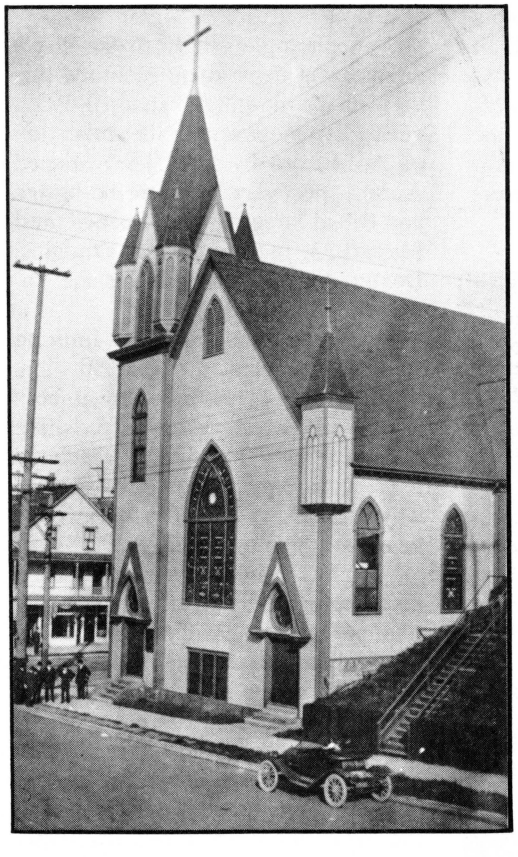
surrounds at Ninth and Stewart — and there they meet today across Ninth from the Greyhound Bus Depot.

Plans for Gesthemane's second sanctuary were drawn by member J.P. Ryden. The church was built by Daniel Boyd, another member, with the help, no doubt, of a few "Swede carpenters" — including the congregation's pastor, Martin L. Larson, who also built himself a parsonage behind the church.

In this view across Stewart Street we see both the church and in its shadow the Larson home behind it. Both are new and at Stewart Street's old grade. Then, this intersection at Ninth and Stewart (on the photo's right) was so high above Eighth Avenue that wagons were forced to switchback on their climb to Ninth Avenue. In 1910 the Lutherans were told that they must lower their church by 14 feet to conform with the street's regrade.

Gesthemane's next 20th-century adjustment came in 1912 when the Swedish-American Congregation's young adults group, the Luther League, petitioned Pastor Larson for one monthly service in English. Larson acceded but soon retired.

After the Second World War the Gesthemane congregation, which started as an extended family of Swedish-American Lutherans worshiping in a neighborhood of homes, found itself meeting in a dilapidated inner-city church. While many other congregations faced with a similar transformation fled to the suburbs, these Lutherans stayed put and dedicated their new church on September 26, 1954. ■



Gesthemane with its extra post-regrade ground floor added, The view looks across Ninth Avenue from the present site of the Greyhound Bus Depot.

71 The Aurora Speedway

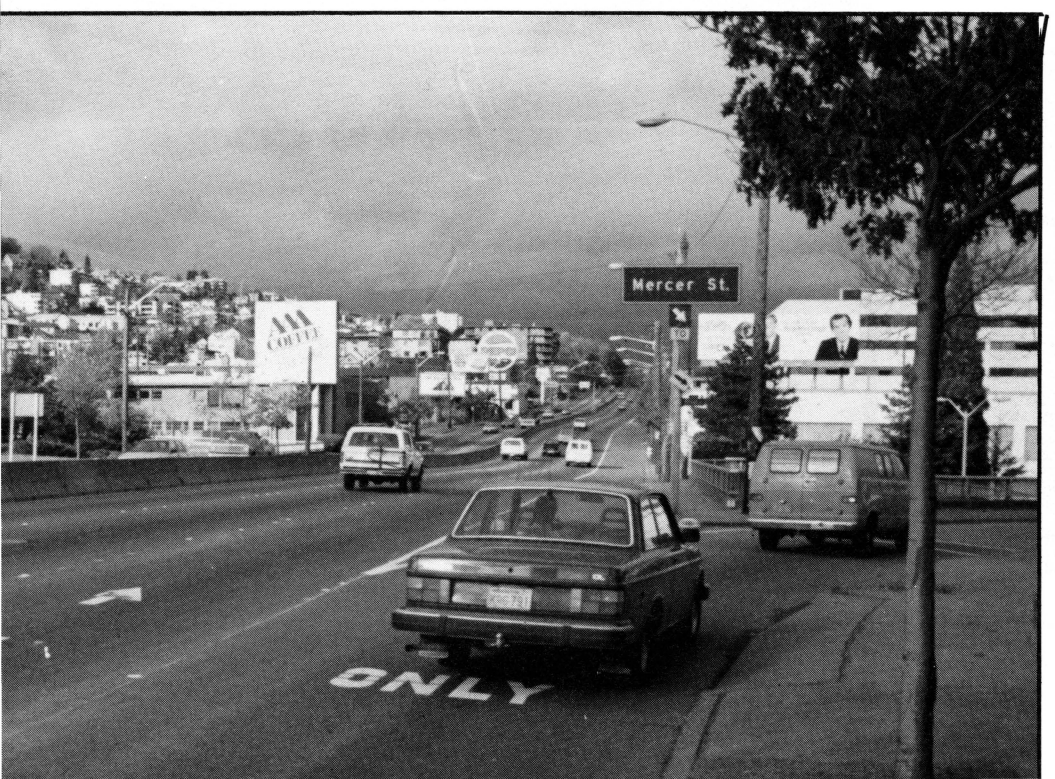
The historical view north from Broad Street on Aurora Avenue was photographed in the first moments of the future strip's transformation from a neighborhood byway into the city's first speedway.

The scene includes two obvious evidences of these changes in Aurora's attitude. First, the double row of high poles, old and new, are in line with the avenue's original curb and its soon-to-come new eastern border. Second, the Sanitary Laundry Company at the northeast corner of Aurora and Mercer Street (behind the Standard Station on the right) has cut away enough of its one-story brick plant to lop the "Sanit" from Sanitary on the laundry's Mercer Street-side sign.

A photographer from the city's engineering department recorded this view on the morning of June 10, 1932, nearly five months after the dedication of the Aurora Bridge. The widened Aurora speedway between the bridge and Broad Street was not opened until May, 1933. In the intervening months, Dexter Avenue was used as the approach to the bridge.

Once opened, the speed limit on Aurora was set at a liberal 30 mph. Traffic lights were installed at both Mercer and Broad streets, and a visiting highway expert from Chicago declared the new Aurora, "the best express highway in the U.S." It also soon proved to be one of the most deadly.

In 1937, three years after safety islands were installed to help pedestrians scamper across the widened speedway, the city's coroner counted 37 deaths on Aurora since the bridge dedication in 1932. Twenty of these were pedestrians and 11 more were motorists who crashed into these "concrete forts" or "islands of destruction." For ten years, the well-intentioned but tragically clumsy devices dominated the news on Aurora until 1944 when the city re-



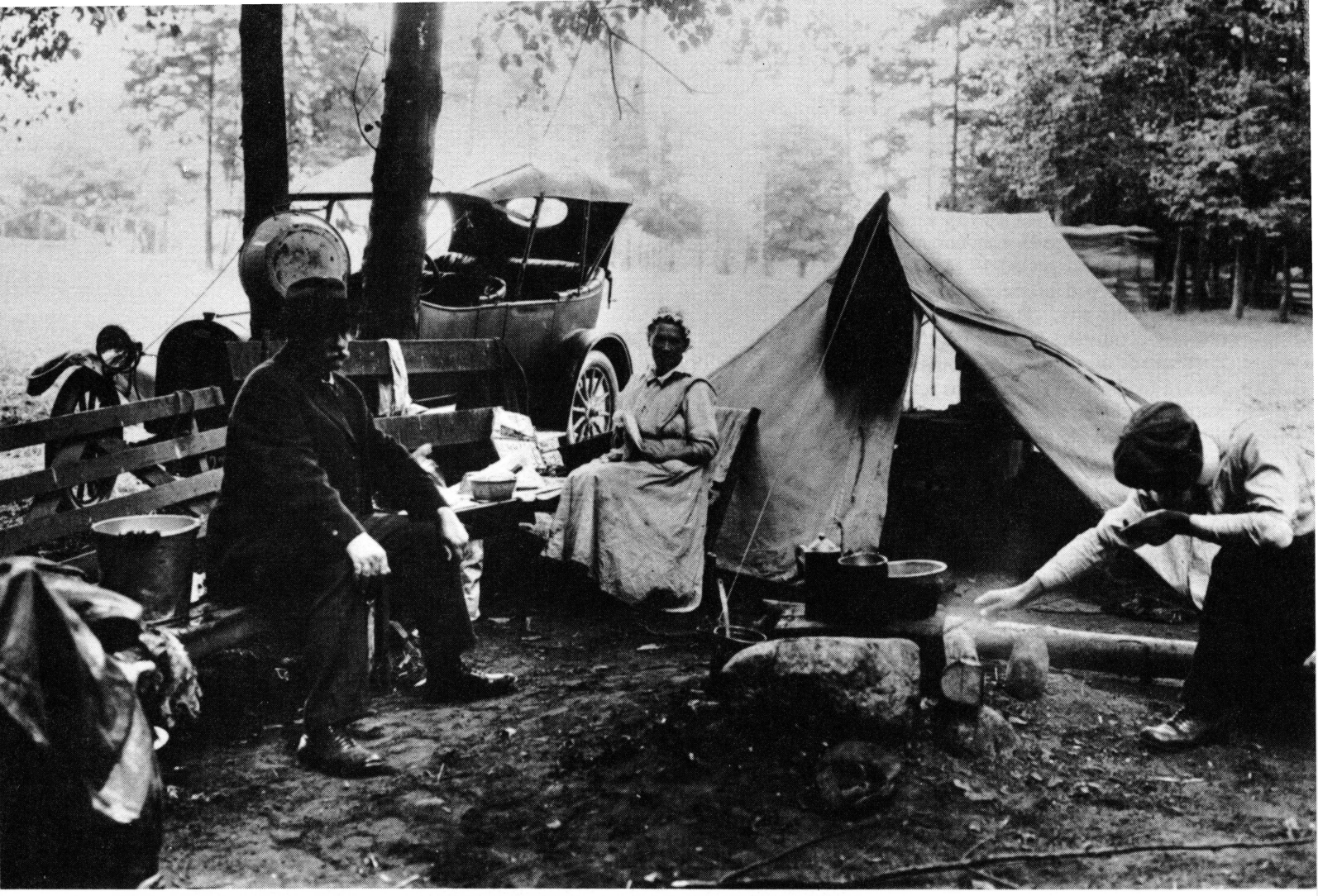
moved those which motorists had not already destroyed — when the islands, autos, and motorists collided it was an event of often mutual mutilation.

On April 22, 1953 the city's traffic engineer confirmed what commuters must have suspected — that this Aurora and Broad intersection was the busiest in the city. Traffic from the recently-completed Alaskan Way Viaduct entered the intersection from both Aurora and Broad. (There was as yet no Battery Street tunnel.) Five years later this congestion was eliminated with the opening of the Broad and Mercer street underpasses. The Standard station, on the right, was one of the many businesses eliminated in this public work.

Now pedestrians can also safely pass under Aurora, although many still prefer living dangerously with an occasional scramble across the strip itself. Since 1973 they have also had to hurdle the "Jersey Barrier" — the concrete divider (first developed in New Jersey) which has made the dangerous Aurora somewhat safer for motorists, if not for pedestrians. ■

One of Aurora Speedway's unfortunate "safety islands."

Aurora's northern approach to the Aurora Bridge.
Courtesy, Seattle Engineering Department



Throughout the 1920s the Woodland Park Auto Camp admitted cars at 50 cents a day, regardless of the number of passengers. Although the average tourist's camp was for three days, some stayed for weeks. *Courtesy, Old Seattle Paperworks.*

72 From Auto Camp to Bowling Green

Seventeen thousand nine hundred and ninety "gas-car gypsies" visited Woodland Park in 1921 and spent the night. Actually, many of them spent several nights in the Auto Tourist Camp opened that year by the city on 10 acres between Green Lake and what is now the Aurora speedway.

Many of these visitors were touring college students. Many more were unemployed farmhands from the eastern side of the state looking for work. With the 5,140 cars that paid their daily fifty cents, every state in the Union was represented and numerous foreign countries as well, including New Zealand and Cuba.

The popular auto camp paid for itself, a characteristic which motivated the city council to add a community house in 1922. It included showers, laundry, rest room, library, telephone service and an office for a staff of four. The staff's responsibilities included organizing evening stereopticon lectures on the advantages of Seattle and the "Charmed Land" that surrounded it.

At the April opening of its third year a *Seattle Times* reporter found the auto camp downright idyllic. "A blanket of mist that covered the lake, rose seemingly according to schedule like a curtain behind which all the beauties of mountain, water and sky were unfolded. . . . Music was supplied by the numerous feathered songsters that swarm the shores of Green Lake. . . . Frying bacon gave out the right sort of odor to blend with the fragrance of wild flowers."

The next year, 1924, was the busiest one for the camp. One hundred cars a day came through. Forty-one thousand tourists were registered that summer. This was the beginning of the "See America First" promotion, and auto parks, public and private, were becoming common destinations nationwide. That Seattle's public auto park saw a decline in 1925 was the result of this new competition.

At last, in 1928 the Seattle Park Board announced that it was reluctant to improve the park to compete with the area's "snappy and up to date" private auto camps. Although it was opened for the season, the powers that shape opinion no longer reported the camp as an idyllic retreat where nature-lovers might rough it with the birds. Relaxing under the city's hospitality and hanging their wash from the trees of Woodland Park many of the "gas-car gypsies" were perceived as freeloaders. Now the

Above: In the 1930s a lawn bowling green was landscaped on part of the old auto camp site. It is still in regular use by members of the Queen City Lawn Bowling Club. The open membership is an inexpensive thirty dollars a year (1988). *Below:* Car campers on the move.

Seattle Times editorialized against it as "a concession to temporary necessity" which was "anything but ornamental." The paper concluded that "the city should make haste to get out of it."

The Woodland Park Auto Tourist Camp did not open in 1929, despite a petition organized by the North End Improvement Club. The city, which had originally advertised the picturesque charms of their tourist park, concluded, "An auto camp is not conducive to beauty."

In 1933 the camp was briefly reopened for Depression-time use by tourists who could not afford to stay in hotels. But by then the old tourist grounds were being converted to other uses like horseshoes and lawn bowling, recreations which are still regularly enjoyed there. ■

73 Fort Lawton Officers' Row

In the 87 years between then and now, a sizeable red cedar has managed to mature and obscure the original photographer's perspective on the first lieutenants' quarters.

In 1901 the Kiehl family, with father Ambrose at the reins, climbed aboard the family buggy and posed in front of the first lieutenants' quarters at Fort Lawton. The camera was Kiehl's and so was the officers' quarters, for as yet there were no lieutenants at Fort Lawton.

The engineer Kiehl was in charge of preparing the site for a fort. The family's first home on the grounds was a board-and-batten shack, but soon after this, in 1899, the first duplex on Officer's Row was completed and the family was given permission to move in. They stayed until 1905.

Ambrose Kiehl's large glass negative for this view was cared for by his daughter Laura (here in the back seat) and given by her to architect and preservationist Frederick Mann. Mann's consultations in the development of Discovery Park and now in the Navy's preservation of Officers' Row make him the respected custodian of the site's architectural history.

Frederick Mann discovered a caption for this scene in Ambrose

Kiehl's catalog of his lavish photographic record of family and fort. It reads, simply, "Billy, Doctor and Wagon. Ft. Lawton, 1901." Billy and Doctor, of course, are the horses. Laura Kiehl recounted for Mann how the army mule was sometimes substituted when either of the horses was not feeling well enough to cart her on the long trek to school. Laura was already a teenager when the Kiehls gave way to lieutenants and moved to Queen Anne Hill.

After scraping away 20 coats of paint this summer, architect Mann can tell us something more about this scene. The bottom and original color scheme was barnyard red with brown trim, a choice so distressing that soon after the Kiehls moved out the building was lightened with a new coat of soft yellow with white trim. This cheery combination endured until World War II when the military's mood — and Officers' Row — turned a dark green.

The 12 sturdy Georgian Revival homes along Fort Lawton's Officers' Row (all of them duplexes except the captains' quarters) are on the National Register. Fred Mann notes that in the effort to bring these red cedar military mansions back to their original condition, "nobody complained about not returning to the original red and brown." Rather, the row is once again lightly disposed in a coat of soft yellow with white trim. ■

The Kiehl daughters, Laura and Lorena, posed atop a stump during the clearing of the Fort Lawton site. *Courtesy, Frederick Mann.*

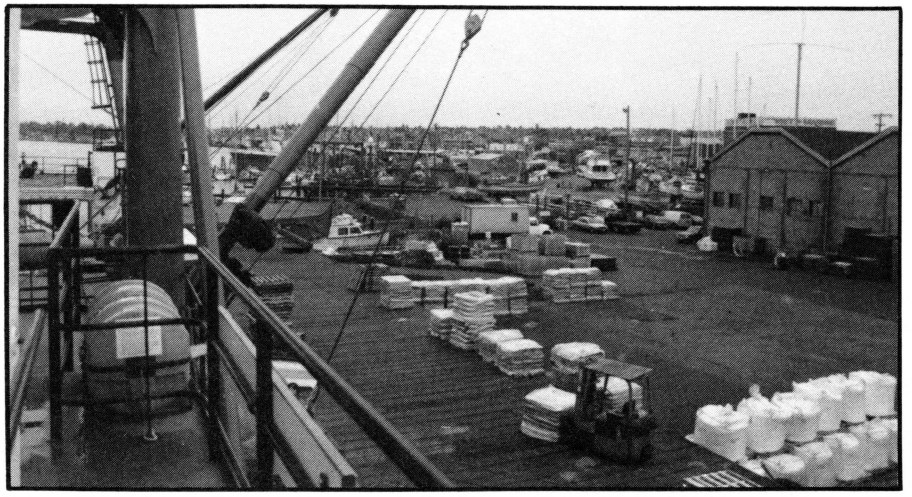
74 The Monoliths of Ballard

The drying stacks at the Seattle Cedar Mill on Salmon Bay were, through the first half of this century, Ballard's most monumental example of industrial sculpture. Stacked stories high, the lumber would be left to air dry for about nine months before being released to market.

This record of them was made for the *Seattle Times* in 1919 by the photographic firm Webster and Stevens. Now its 8x10-inch glass negative is one of the 40,000-plus images included in the Webster and Stevens collection at the Museum of History and Industry. It was recently rediscovered during the museum's work-in-progress of cleaning and cataloging that collection.

This scene of stacks also fills page 258 in *Passport to Ballard*, an oversized community history published in 1988 to celebrate Ballard's centennial. Other excellent Webster and Stevens views of Ballard are included in the book largely because its picture editor, Carolyn Mars, is also the Museum's assistant librarian in charge of the collection.

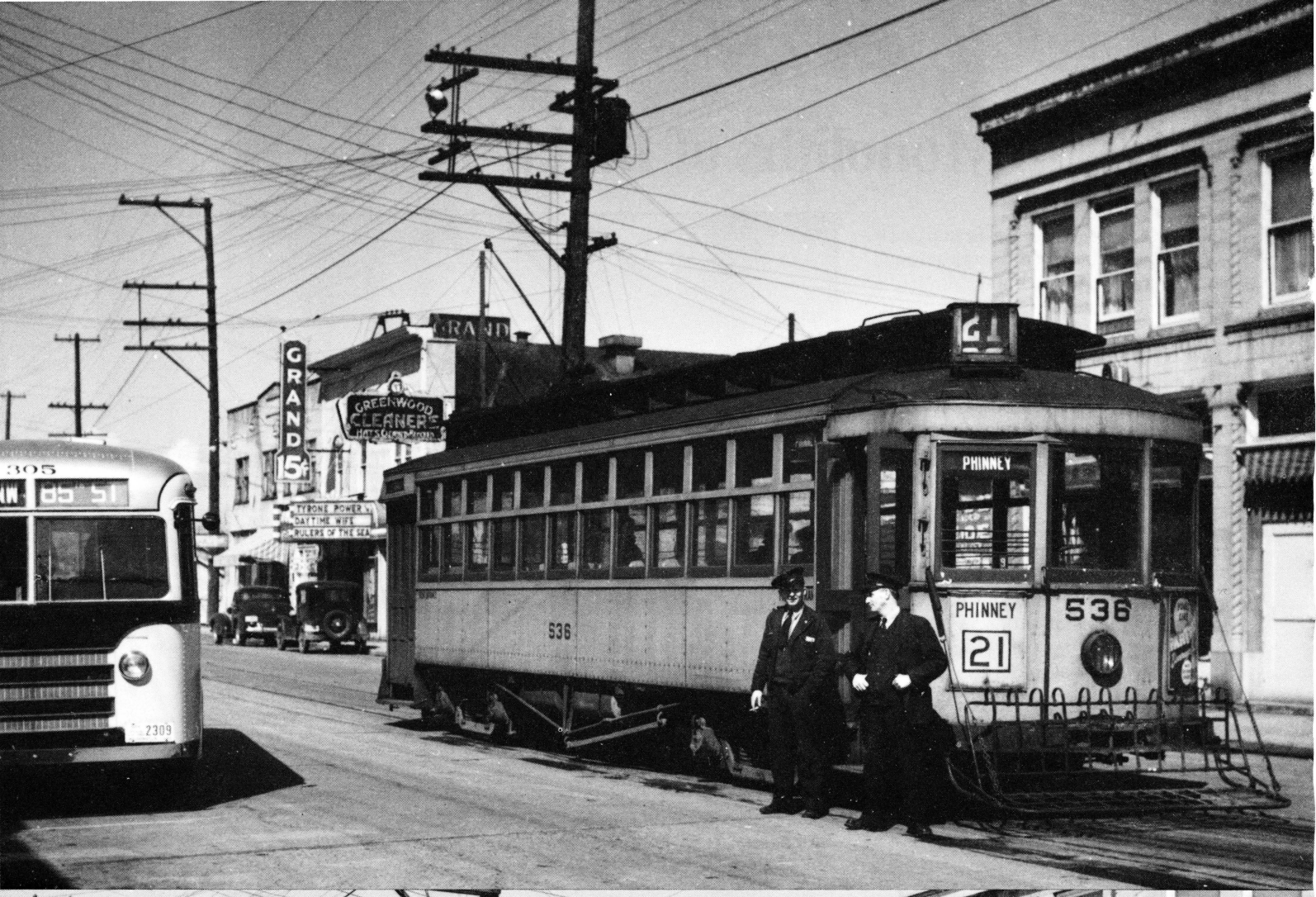
Ballard's explosive origins were set by the 1887 introduction of a Salmon Bay stop on the Seattle Lake Shore and Eastern Railroad (now the line of the Burke Gilman Trail). By the end of 1888 there were ten mills on the bay. The Seattle Cedar Mill opened in 1902. The largest of its kind, its drying stacks were also the highest.



But how high? A quick but close count of the layers in the center stack runs to 528. If these were all precise 1 x 8's, then this stack would be 44 feet high. However, given the somewhat thicker dimensions of the spacers and the drying lumber itself, this stack is, no doubt, some few feet higher than that. At a mere 44 feet the timber worker posing atop one of the stack's dividers would be approaching Lilliputian, 62 boards high, or a little under 5-feet 2-inches tall. No doubt, he too is taller.

The Seattle Cedar Mill burned to the ground in May, 1958, in Seattle's grandest fire since the "Great" one of 1889. The cedar, stacked like a boy scout's kindling, created such a draft that, for miles downwind, Ballard's homeowners were on their roofs sweeping away the embers. ■

The skyline of cedar stacks across Salmon Bay.


GRAND
GRAND
15¢
GREENWOOD
CLEANERS
TYRONE POWER'S
DAYTIME WIFE
RULERS OF THE SEA
305
85 51
2309
536
PHINNEY
536
PHINNEY
21

GRAND
GRAND
15¢
21
GREENWOOD
PHINNEY
527
PHINNEY
21
A10375

75 Greenwood Tribute

On Monday May 6, 1940, a little before noon, judging by the shadows, Seattle Municipal Railway motorman James Turner took this photograph of Car 527 at the 85th Street Greenwood terminus of Line 21: the Phinney Line.

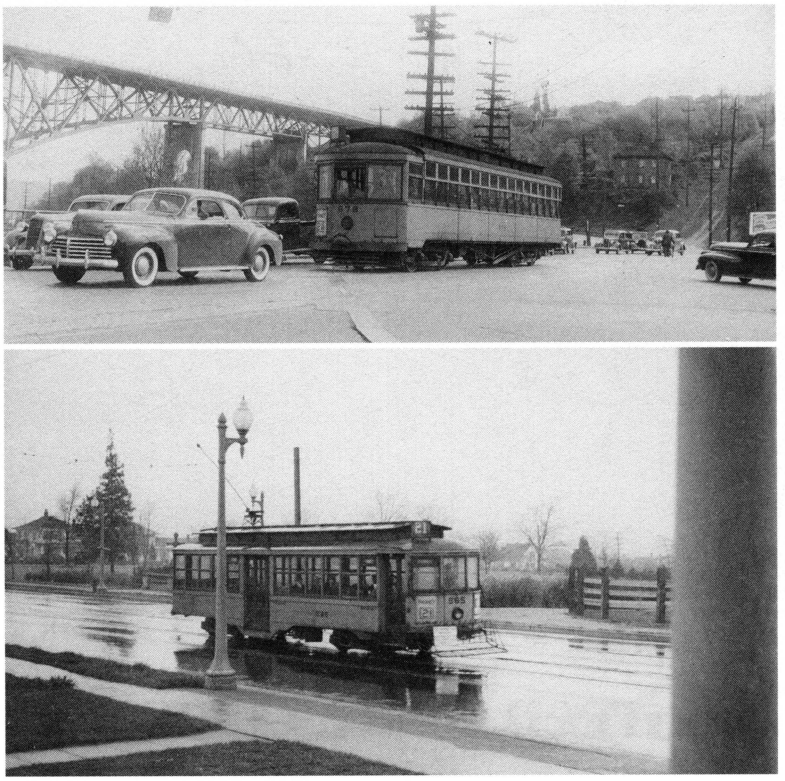
This is 10 years after the city's trolleys were converted from a two- to a one-man (there were then no motorwomen) operation. That 1931 act of Depression-time economy wrecked the personal economies of hundreds of conductors. Out of work, they surrendered their coin machines to the motormen who, latching them to their belts, added to their job of driving that of making change. The trolley's double back doors were closed except in the case of emergencies, and the narrow front doors, designed originally for the motorman alone, became the tight scene for the ins and outs of passengers. The doors were never widened.

In these reductions, the Phinney Line was no exception. The second man standing here beside the motorman is a starter not a conductor. The starter was something like a harbor pilot, guiding the trolley through the Y-switch at 85th Street and Greenwood Avenue.

It was a busy intersection. The starter, with one eye on the traffic and the other on the trolley pole, first led the cars forward into the turn east onto 85th and then backed them west through the Y-switch across Greenwood Avenue.

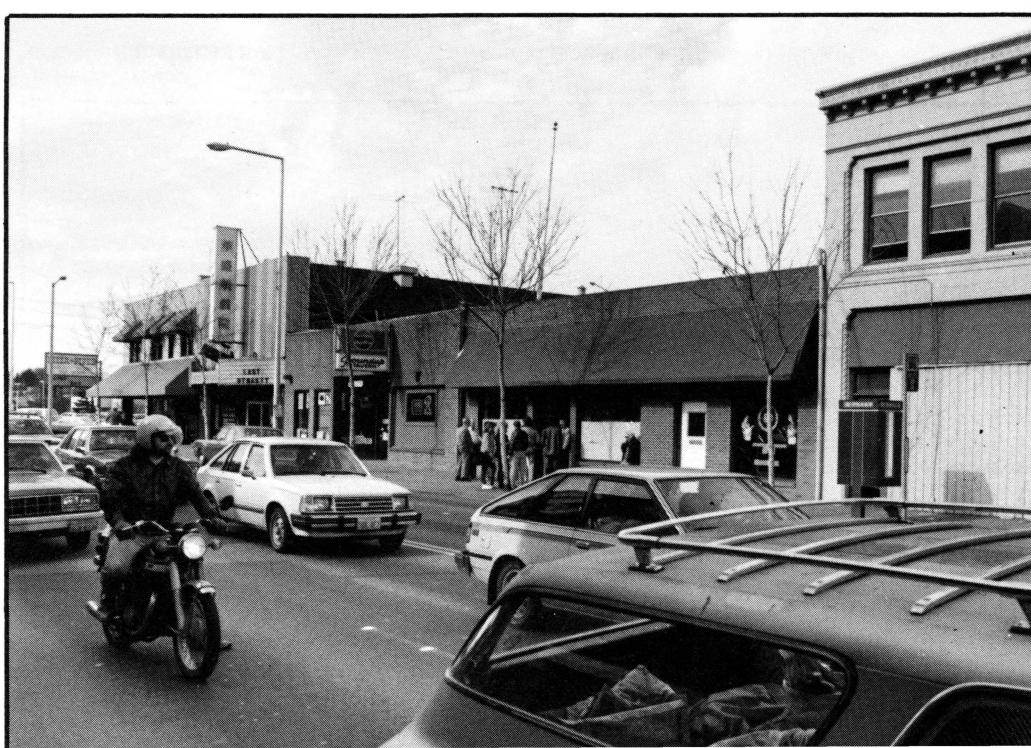
The starter's attention was especially critical when the southbound Everett Interurban approached this intersection from the east on 85th. It too turned onto Greenwood Avenue, but for the first 100 feet or so proceeded south on the northbound lane, an arrangement which, without the starter's intercession, would have resulted in a few spectacular collisions.

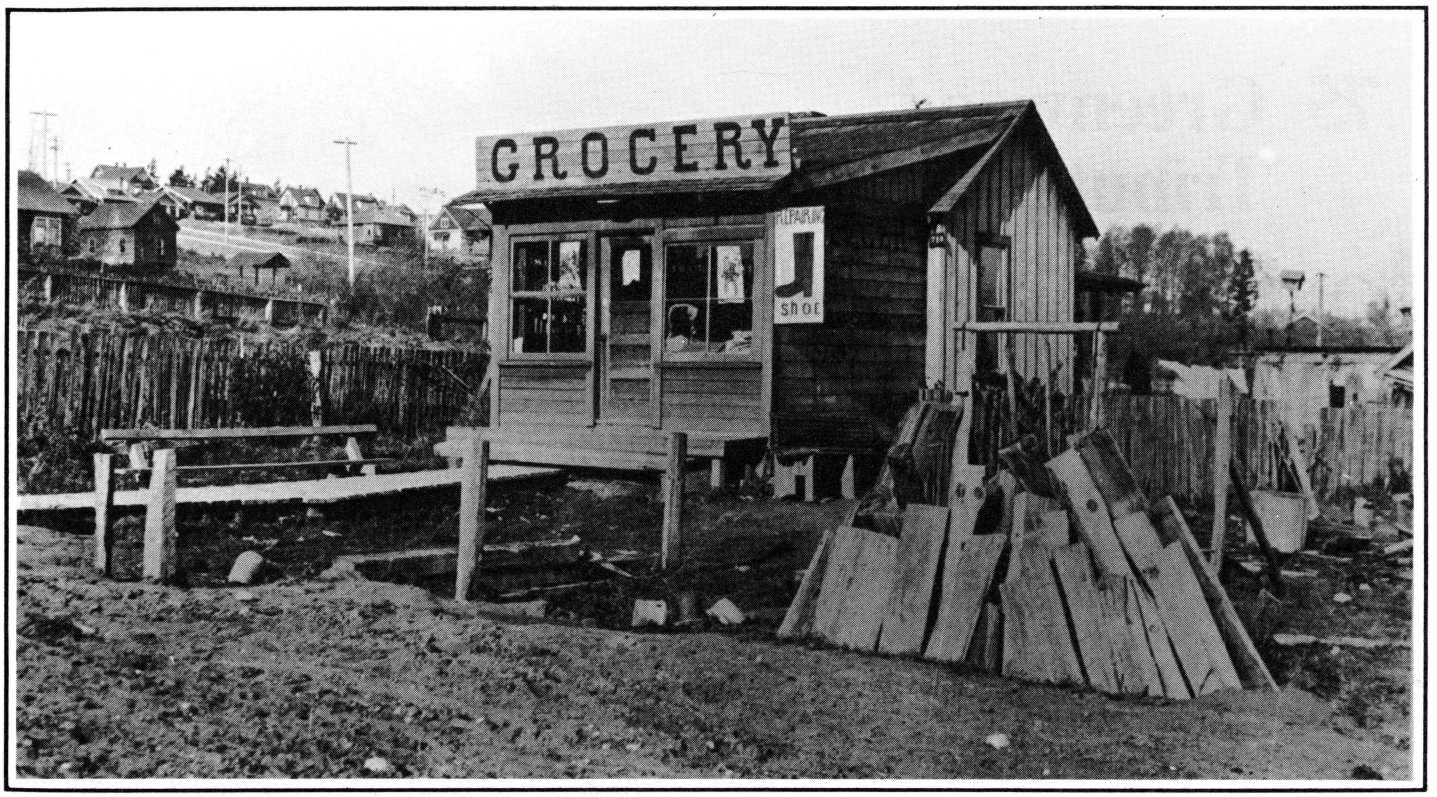
The Phinney Line opened July 7, 1907, but didn't reach its 85th St. terminus until 1910, the year the Interurban also first arrived. Here Car 527 poses for a moment before completing the switch with its return on the southbound track down Greenwood Avenue.



Above: Other views along the Phinney Line.

Motorman Turner's photograph is a tribute. Car 527 was one of many similar trolleys purchased for the increased demands of the 1909 Alaska Yukon and Pacific Exposition: Seattle's first world's fair. And here at the line's terminus she is near its end and her own. In the summer and fall of 1940 the city began its still controversial conversion from rail to rubber. Closing in April, 1941, the Phinney Line street railway was the next to last to succumb. All of the AYP cars were scrapped. ■





Courtesy, Special Collections, University of Washington Libraries.

76 Green Lake Grocery

There are 620 groceries listed in the 1911 *Polk's Seattle Directory*, and second on the list is Stephan and Mary Abramoff's store at 710 N. 65th St. This is it.

Discovering this was helped immensely by the scene's considerate photographer who both noted the address of his subject and the date, Nov. 11, 1911. The original negative is part of the University of Washington's Lee Collection, much of it, including this shot, surviving from photographer James Lee's early century freelance work for the Seattle Engineering Department.

From Lee's and the engineer's point of view there is probably something wrong here — perhaps the quagmire, in the foreground on N. 65th, or maybe the Abramoff's wonderfully funky establishment violates some city code. Lee made no note on that for, aside from the date and place, he did not caption his photograph.

But 75 years later Richard Engeman, the archivist of the University's historical photographs, did when he included this scene in an exhibit. Engeman's apt caption reads, in part, "Among the points that such a picture can bring to mind are how ubiquitous such neighborhood stores once were, how they often included sideline businesses, and that the term `grocery' carries no implication of fresh meat, vegetables, or many of the sundries carried by modern `grocery stores.'"

The Abramoffs and their store first appear in that 1911 directory. So for all its apparent dishevel the shop is new here. Somehow, they lived in back, but by 1914 they had prospered well enough to tear down this shack and build a home in its place — the house we see in the "now" scene. For another 16 years they lived here while Stephan pursued his new profession of coffee-roaster.

Through the Polk's city directories we can follow the Abramoff family in a sort of bare-bones biography. They add two girls and a boy to their listing, move during the Depression, but stay in the neighborhood. The last record I could find listed their son Theodore employed by Boeing as a chef.

Today you will find no Abramoffs listed in the Seattle phone book. If, however, you call up the telephone company's computer you will discover

they survive on Vashon Island, where Stephan and Mary's grandson Joseph Abramoff, his wife Lonnie and their two youngest children live. (The oldest is a student at the University of Washington, where unknown to him — until now (1986) — this photograph of his grandparents' store is preserved in the Suzzallo Library.)

Joseph Abramoff puts some tissue to the bones of his grandparents' biography. His memory of the coffee-roaster is detailed and good-humored. "When he died in 1964 he left a hole that will never be filled. I could not come up to my grandfather's armpits."

Stephan and Maria Abramoff were Russian immigrants who during the tumultuous years before the Bolshevik revolution of 1917 fled their homeland through China. Migrating to the U.S. across the Pacific, they wound up in Seattle rather than New York or Chicago and eventually their little store near Green Lake became a mecca for the Russians and Ukranians living in the neighborhood and in Ballard.

While her husband was off roasting coffee, Maria stayed home baking goods which Stephan would sell door-to-door in the evening. With such immigrant energy they managed to buy up lots and rental houses nearby their home on N. 65th. Their grandson Joseph took his first steps in this Green Lake Abramoff domain. He recalls how as a child he would drive around with his grandfather, by then retired from Cresent Foods, foraging for wooden boxes which at harvest time the frugal but yet well-off immigrant would sell for 5 cents apiece to the farmers in the valley.

And the Abramoffs eventually had their own farm in Bothell on the banks of the Sammamish Slough. There, their grandson remembers, they nurtured a glorious flower garden, aged a wonderful red wine and grew the best vegetables — which suggests that their old store on N. 65th probably did carry fresh vegetables.

Now, only a grape's throw from the backyard of the Abramoff's store site, the little Green Lake branch of the Puget Consumer's Coop is well-packed with a variety of fresh and organically grown foods that would, not doubt, have amazed the industrious Abramoffs. ■

Above: Green Lake and Phinney Ridge on the horizon, ca. 1893. Note the stump puller.
Below: A few employees pose beneath the marquee of the PCC's (Puget Consumers Co-op) Greenlake store when it was located at 66th Street and Fremont Avenue. There, its backyard touched the old Abramoff site. PCC has since moved to larger quarters north of the lake on Aurora Avenue.

77 A Fremont Survivor

In 1891 Edgar Hayes built his $500 Victorian home on a $200 Fremont lot. Charmed by alternating periods of benign neglect and loving care, 916 N. 36th Avenue has survived for 95 years. And now (1989), with the attention of its present owners, David and Judy Jurji, one of the North End's oldest homes has a lively chance of making it well into the twenty-first century — its third!

The Hayes-Jurji home overlooks Lake Union from a prospect two blocks above the site of the old Fremont Lumber Mill. The house was probably built with lumber from that mill, and its Carpenter Gothic style allowed the builder (perhaps Hayes himself) freedom to cut some fancy architectural ornaments for the home's siding, gables, porch and interior.

The historical scene shows the home approaching its fiftieth year with all the carpenter's fancy-work still intact. The year is about 1937, the time when the King County Assessor's Office, making Depression-time work for photographers, shot nearly every structure in town. This explains the negative's partial defacing with the lot's legal description.

Nineteen-thirty-seven is also the first year that the merchant marine Hans Jacobs and his wife Mary are listed in the city directory as living at 916 N. 36th. One of the home's old stories that survives with it tells how, while her husband was away at sea, Mary Jacobs bought the home with a street car token for earnest money. The seller Dr. William Patterson, having taken her fare, had to drive her home.

William Patterson and his wife Caroline are still the home's longest lasting occupants. In 1899 they moved in, and another of the house's old stories tells how the doctor used his residence for both his patients' examinations and, when needed, their short stays for treatment. This house-as-hospital memory may be true; however, Dr. Patterson also had an office in downtown Fremont.

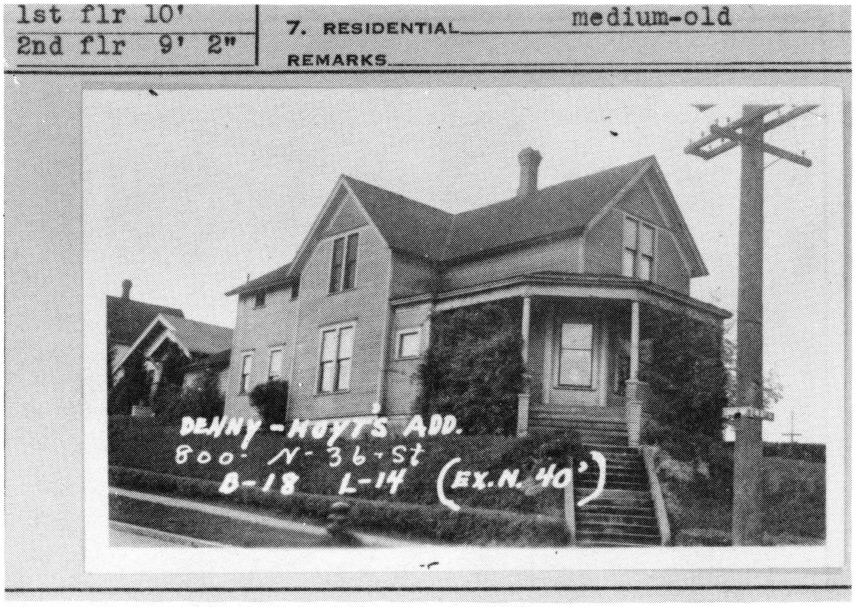
Once, when Fremont's historical character was intact more than it unfortunately is now, this neighborhood was charmingly crowded with single family homes like 916. Most of them dated from between the late 1880s creation of the town and the early twentieth century.

The first modern spoiler of this charm arrived with the brief construction frenzy that surrounded the 1962 Century 21. Then, homes like 800 N. 36th Avenue (only one block west from 916 and shown here in our second now-&-then comparison) were razed for the construction of what were almost always decidedly unenchanted apartment houses.

That 916 N. 36th Street was neglected by the World's Fair building boom is to our and Fremont's good fortune. Then, in 1966 the home got its best insurance for a long life when Seattle architect Jane Hastings bought her. The seller assumed she wanted the lot and gave the architect $1000 off for taking the house as well. Hastings winked to herself, for it was the house she wanted, and which she then proceeded to lovingly restore, preserving her new home's historical Gothic character while rewiring, plumbing, flooring, and painting it.

Jane Hastings' efforts were such a model of preservation that she was required to prepare a lecture to meet the frequent requests she received to share her work on 916 N. 36th. (Most of the historical details included here were borrowed from her.)

David and Judy Jurji, the home's present owners, are active in the Fremont Neighborhood Council, a group whose efforts quickened in the mid-1980s with the boom in apartment building construction. In Fremont especially this building has often been done at the expense of the historical neighborhood and the homes that give it not only its character but also its charm. The Jurjis and other members of their neighborhood council are candid opponents of the instrusion of these nondescript structures. In this struggle the charmed continuity that survives with 916 N. 36th is an activist's inspiration. ■



Above: A Fremont corner — 800 N. 36th Street — transformed by the Century-21 building boom of 1961-2.

78 From Car Barn to Brewery

Throughout the 1890s the independent limbs of Seattle's spreading trolley system were without a trunk, until the turn of the century when the Puget Sound Traction Company enticed the several competing carriers with eastern capital and created an efficient monopoly. Soon the expanding system required a number of district car barns including this one at Fremont.

Skip Satterwhite, the architect who guided the conversion of this fortunate old car barn into Red Hook Ale's new Bavarian-styled brewery, notes that "Someone could spend their whole life finding out about this building." Satterwhite made a start.

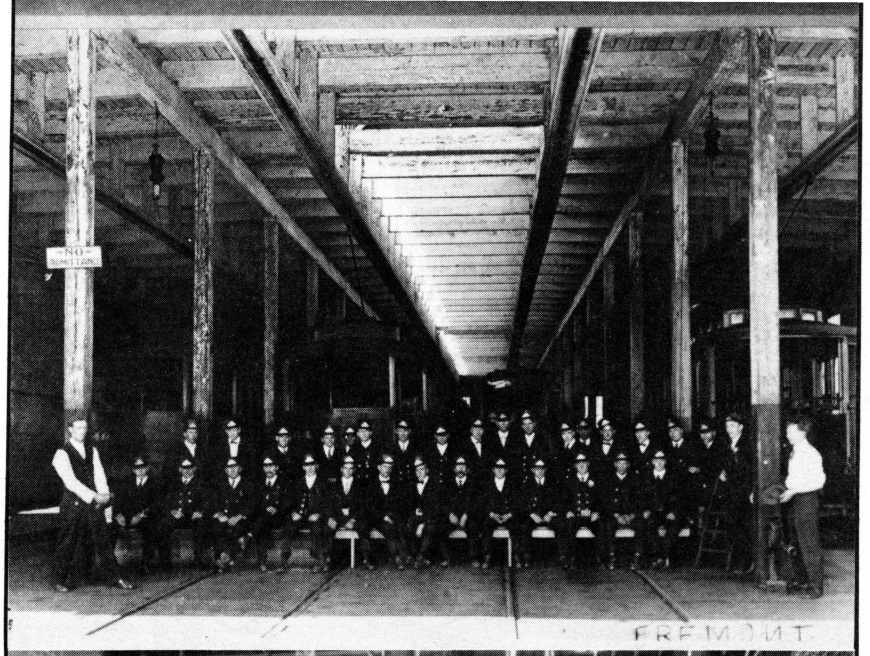
Digging through the traction company's archives at Western Washington State University in Bellingham, Satterwhite uncovered the building's account ledger with this work description, "The construction of the brick building at the corner of Ewing Street [now 34th Street N.] and Phinney Avenue to be used as a car barn, trainsmen's quarters, and minor repair

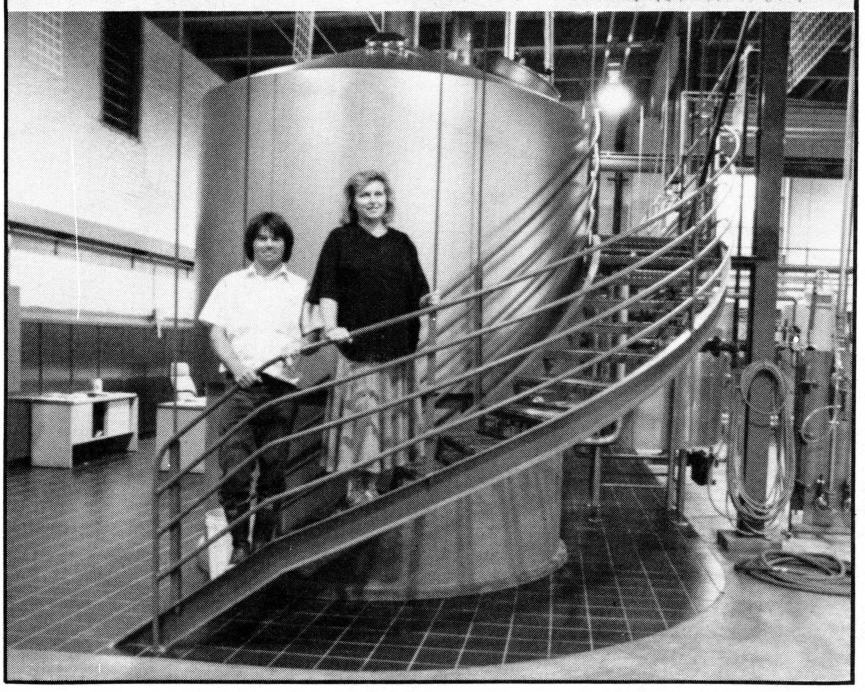
shop." The barn was completed November 30, 1905, at a cost of $31,225, in time to serve first the new, in 1906, Ballard, Green Lake, and Phinney Ridge lines. The Wallingford line was added in 1907 and the Meridian route in 1908.

In 1919 the Puget Sound Traction Co. sold its, by then, somewhat dilapidated Seattle division to the city, and the sign above the Fremont barn was changed from what shows here to the "Seattle Municipal Railway." With the city's 1940 conversion from tracks to trackless trollies and internal combustion busses, the Fremont barn was sold in 1942 to the army as a wartime warehouse.

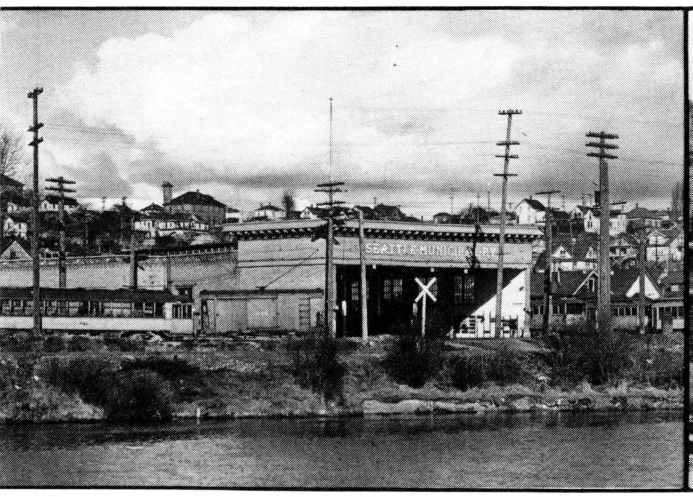
When the federal government decided to unload the old barn by auction in 1956, a bidding war ensued between the Fremont neighborhood's Burke Industrial Center and John Banchero's Seattle Disposal Company. When Burke retired from the bidding and Banchero won, the barn was stripped of its interior posts and the big red garbage trucks rolled in.

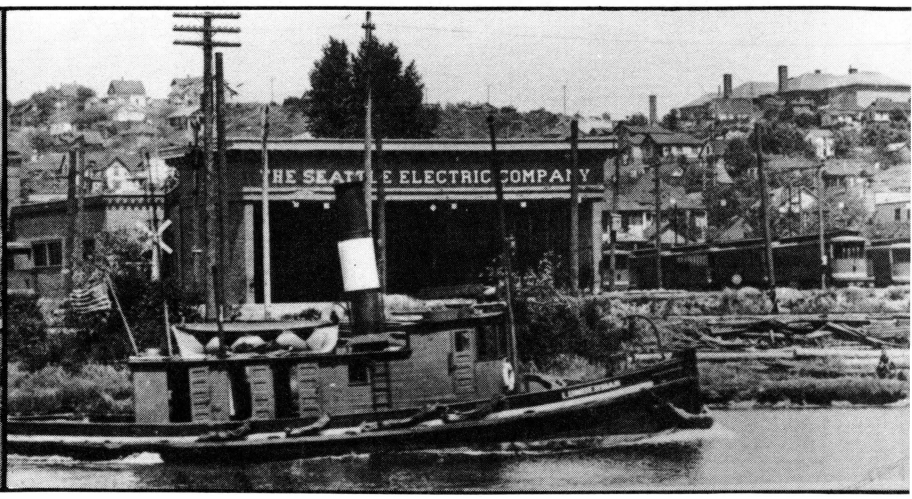
Burke returned in 1966 and bought the car barn off of Banchero for his Fremont Land Company. For a time in the late 1960s the Seattle Public Health Department used the building. Recently Burke's company leased it to another Fremont developer, the Quadrant Corporation. Here entered architect Satterwhite and Quadrant's renter Red Hook Ale. Growing too big for its Ballard quarters, the company moved into the converted car barn in 1988 to brew its several Hook beers, including Red Hook, Black Hook, and the seasonal Ballard Bitter Winter Hook. Perhaps someday this microbrewery will reward its new neighborhood with its own hook. Fremont Fresh Spring Hook might do.

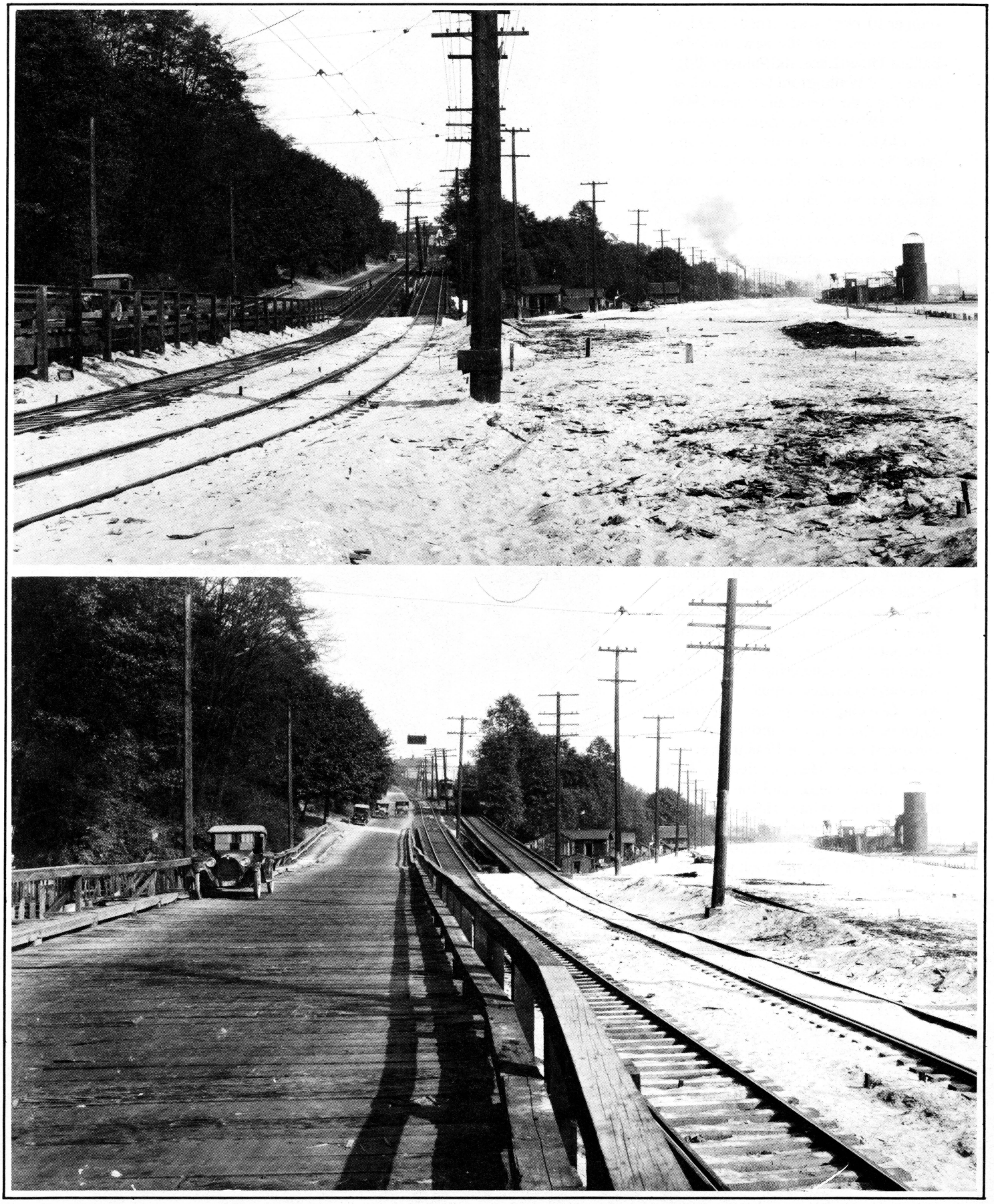




Top: The interior of the old Fremont car barn with assembled motormen. *Above:* From car barn to brewery: the interior in the fall of 1989. *Below:* The old car barn as seen from the Queen Anne Hill side of the Lake Washington Ship Canal.







Courtesy, Seattle Engineering Department

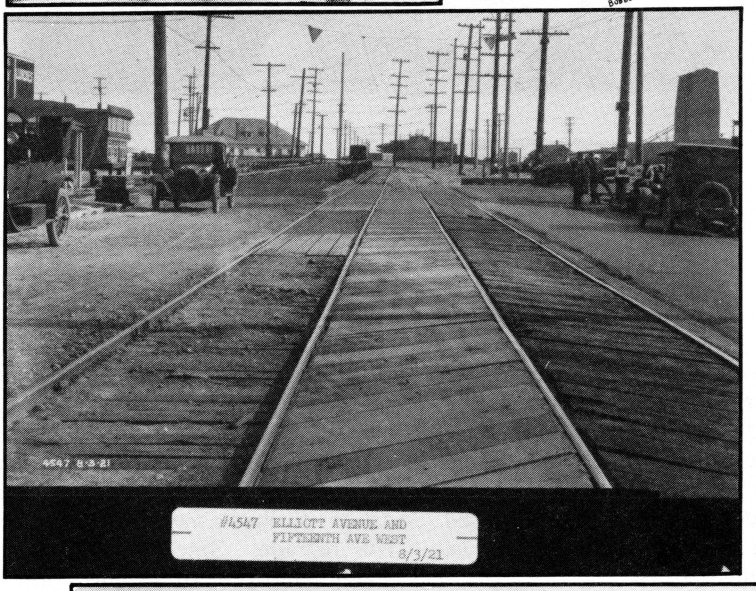
79 Water Street

During the late Wednesday afternoon of August 3, 1921, a photographer from the Seattle Engineering Department drove out to where West Mercer Place descended to the waterfront beneath Queen Anne Hill's Kinnear Park and shot this historical scene. It is a record of a setting which was then in its last days. Within two years, the Elliott Avenue we see in the "now" photograph would be graded and paved over the sandy tidelands we see in the "then."

The view looks south from where the timber trestle of Water Street (now Elliott Avenue West) turned with the municipal trolley lines for its climb to lower Queen Anne. For more than 30 years the six-mile route from downtown Seattle to Ballard returned to the waterfront here where sawmills, squatters' shacks and sand were separated from the city by a long greenbelt. This Mercer Place opening to the waterfront was ambitiously cut through in 1890 when Thomas Burke and Daniel Gilman (since memorialized in the Burke-Gilman Trail) started service on their West Street and North End Electric Railway. It was built to move workers and settlers between Seattle and their manufacturing town, Ballard. From here to Interbay the tracks ran atop a low trestle from 20 to 60 feet offshore. The trolley cars were powered by electricity generated in the basement of Thomas Burke's namesake building at Second Avenue and Marion Street (the site of the contemporary Federal Building). There was not enough electricity behind this motivation, for as the cars approached Ballard their speed would steadily decrease, the lights in the Burke Building would dim and its elevators slow to a crawl.

A different kind of danger — and speed — lurked in the one hilly part of this nickel trip to Ballard, here at Mercer Place West. After an unrestrained ride down this incline, cars were in the rare but occasionally too real habit of jumping here at the turn and at high tide taking a bath in the bay. Another rare misfortune sometimes fell on the riders on the lonely and usually underpowered stretch from here to Ballard. Some passengers carried guns to protect themselves against muggers who would sometimes crash from the cover of the Queen Anne greenbelt and jump aboard the pokey trolley for a stick-up. Now, thankfully, the greenbelt has survived and the muggers have moved on. ■

THOMAS BURKE



Courtesy, Museum of History and Industry

80 Muck-Muck-Wum: Native Camps at the Base of Denny Hill

By now it is probably impossible to determine the exact location of this native encampment. However, we can get close. It's certainly somewhere on the waterfront between Pike and Broad streets. That's a haze-shrouded Magnolia in the distance. But can we move in closer still?

This relatively straight stretch of shoreline from Pike to Broad streets is backed most of the way by a steep embankment. It's the side of Denny Hill that rises from the tides and that did not get flushed away with the Denny Hill regrade. Since that ultimately doomed hill petered out just north of Battery Street, Wall, the next street north, was the first to have easy access to the shoreline. So the topographical characteristics of this scene now narrow our choices to between Pike Street on the south and Wall Street (four blocks south of Broad) on the north.

Some of the photographs' human traces will help us to further tighten the circle around this spot. The timber trestle on the left is the Seattle Lake Shore & Eastern Railroad's right-of-way to Smith Cove. It was pile-driven in 1887 and by 1890 had spawned on the beach between it and Denny Hill a culture of shacks, small piers, boathouses and boatworks.

This native scene is before that. Here, as yet, are only tents and, half-hidden behind them, rough lean-tos. The only finished work is the pier shed in the dim distance beyond the trestle. That's a remnant of the failed Mattulath Barrel Manufacturing Company that was busy in the early 1880s. For many years it was the only significant structure on the waterfront north of Virginia

Street. Today it would sit about 200 yards beyond the Pier 70 entrance to Myrtle Edwards Park.

Estimating the distance that this scene's photographer set his camera south of that old barrel factory, I'd put this encampment very close to the waterfront foot of Bell Street (understanding that the street did not and still does not make it down that bank.) Bell Street is a good approximation.

This choice has other advantages. In her book, *Pig-Tail Days In Old Seattle*, pioneer Sophie Frye Bass recalled, "Bell Street ran from Depot Street, now known as Denny Way, to salt chuck [Elliott Bay] where the beach was fine and sandy and there were springs of good water. It was one of the camping grounds of the Indians while they hunted and fished. They called it Muck-muck-wum."

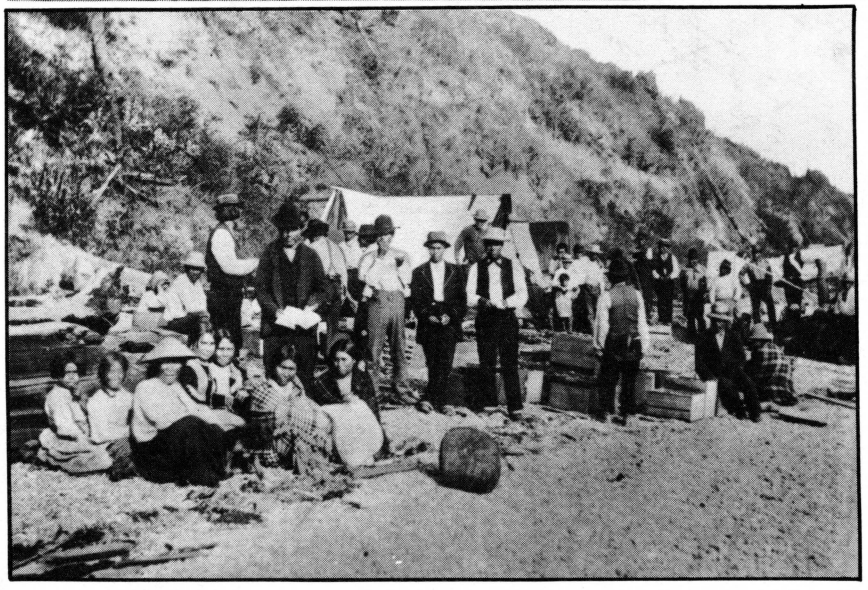
David Buerge calls it, similarly, Baqbakwob. Buerge, Seattle's prolific scholar of local native history, has determined from both written and oral sources that before and during the first years of white settlement this stretch of shoreline was the site of two native longhouses. One of them was used by a shaman. And we can be confident that the natives in this scene were, at least, told of that, and some of them may well have remembered it.

In 1865, when Seattle first tried to incorporate, its politicos wrote a law prohibiting "any Indian or Indians [from] locating their residence on any street . . . or vacant lot in town. . ." Then, Buerge notes, many of them moved north along this embankment, including perhaps the town's namesake chief who then had but one year to live (see also feature 105).

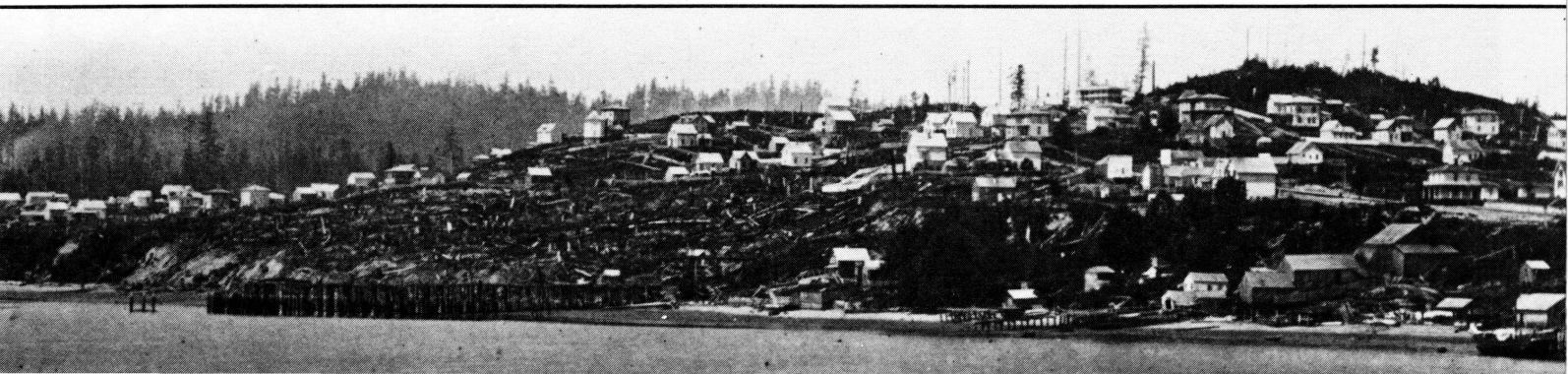
Throughout all but the last summer months of the 1880s this beach was a favorite campground for Indians, according to pioneer *Post-Intelligencer* editor Thomas Prosch, "on their way from the north to the hopfields of the White and Puyallup valleys."

Taking all this evidence, natural and historical, into our equation we can surmise that this scene was photographed in the late 1880s from somewhere near Bell Street — and yet probably not at it. The beach here is obviously not sandy and so not spring-fed. I think that we are here either one block south of Bell near Blanchard or one block north near Battery.

The "now" photo splits the difference and was photographed at the foot of Bell. While bulldozers were recently moving the old shoreline around for the new parking garage, seen on the right, David Buerge was there looking for native traces. He discovered, instead, lots of old pilings — those driven there in the 1890s as supports for uses that at last drove the Indians away from the foot of Bell Street (or near it).



Top: A turn-of-the-century community of no-rent beach shacks squats where earlier the natives encamped. *Courtesy, Bill Greer. Above:* Another record of natives on the beach below Denny Hill. *Below:* A detail of the same waterfront lifted from a panorama photographed in 1880 from the King Street Coal Wharf. *Courtesy, Special Collections, University of Washington Libraries.*

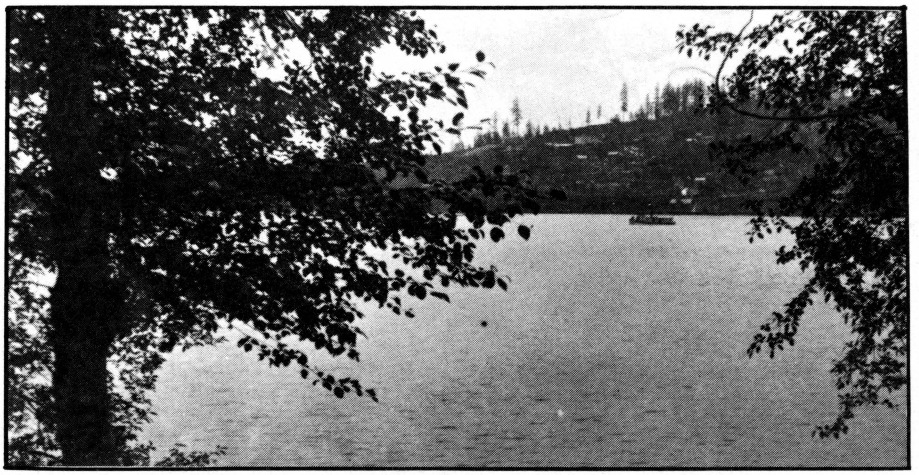


Courtesy, Michael Maslan

81 Lake Union Repose

This photograph — it seems more like a painting — of two women relaxing in a forest of cedars and firs was found in a nearly century-old album of grainy and often faded prints. Luckily, this scene is captioned, "West Side, Lake Union." The album includes another Lake Union view (printed below), and that second record is dated 1887. Since both prints were exposed on photographic paper of the same size, texture and weight, we may assume that the scene of the two women was also recorded in 1887. This photo is one of the earliest close-up records of the lake the Indians and settlers, using the Chinook trade-talk, called Tenas Chuck, or Little Water.

Lake Union may be said to have two west sides — the greater and the lesser. The lesser is the shore that runs to the northeast from Gasworks Park along the channel that leads to the University District bridge and Portage Bay. It is unlikely that the caption-writer was referring to this short west side — it would normally be considered part of the lake's north side. The longer west side of the Lake extends from its southern end north below Queen Anne Hill to the Fremont Bridge, where, before the ship canal widened and straightened it, a stream joined the lake to Salmon Bay on Puget Sound. It seems likely that the photographer recorded this scene of lakeside repose close to that outlet. There, like in the photograph, the distance across the lake narrows. Lake Union also narrows some at its southern end, but by 1887 the Western Lumber Mill had already been manufacturing there for four years. The mill is not in the picture. If these deductions are correct, then the two women are posing beside an old cedar near the point where Westlake Avenue North now begins its long approach to the Fremont Bridge. Across the water is a district near the present Stone Way North that in 1887 was called Edgewater. If we are right in that description then we can also come closer to dating the scene. If it had been photographed in the fall of 1887, the wooden trestle of the Seattle Lake Shore and Easter Railroad would be visible across the lake on its northern shore. The trestle was constructed during the summer of that year. With the railroad came the platting and settlement of Fremont, but the tresstle is not there and neither is Fremont. Also, judging from the leafless twigs and the women's wraps, the photo was taken either early or late in the year, which in this instance means, given the rest of the evidence, early in the year.



Another grainy print from the century-old album shows one of the little steamers that worked Lake Union in the 1880s before the railway connection between the lake's north shore and the Seattle's waterfront was made late in 1887. This view looks west from the lake's east shore. *Courtesy, Michael Maslan*

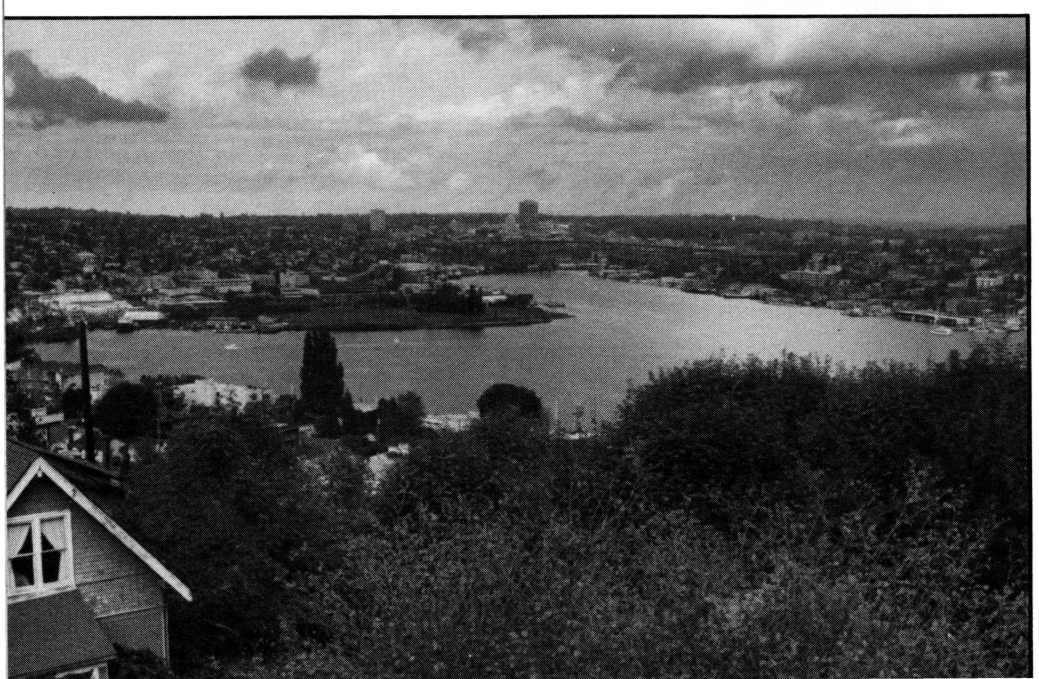
One can also see from the photo that the north shore has been cleared some of its timber, which was, no doubt, simply directed towards the lake in its felling and then floated to the Western Mill at the lake's southern end. It was a typical practice of most pioneer lumbering to take the easier shoreline timber first. By 1890 most of the forest on the far side would be cleared. But even with the clear-cutting an occasional tree would be left standing because it was irregular and difficult to mill. So the leaning, rough and, perhaps, crooked old cedar may have survived for a few more years — a hope we hold also for the two women. ■

Courtesy, Special Collections, University of Washington Libraries.

82 Lake Union, circa 1906

Lake Union, stripped of its past but poised for its future, stretches through the center of this historical photo. The photographer, Arthur Churchill Warner, climbed somewhere (approximately where, we will speculate below) along the eastern rim of Queen Anne hill and pointed his lens northwest across the quiet lake towards, reading the photo from its left border to its center, the north shore suburbs of Edgewater and Latona (now parts of Wallingford) and Brooklyn (now the University District.)

Right of center is the meagerly-settled northern end of Capitol Hill. There the lake's eastern shore was still a sawtooth of small peninsulas. All this has since been straightened into Fairview Avenue that now runs in a line between houses and houseboats. In the photo we can detect only three or four houseboats. They are a sign of what will soon become a neighborhood of floating homes.



The denuded sides of Capitol Hill have been engraved with the lines of street improvements. Most of the few houses that appear in the photograph are now still somebody's home.

The small peninsula that enters the lake on the left is the future site of the gas works and so of the park. A.C. Warner shot this scene either in the spring of 1905 or 1906. If the latter, then within the year that peninsula would be crowded with the dark sculpture of gas tanks and boilers and enveloped in an atmosphere of industrial soot.

In 1906, the University of Washington campus was still, for the most part, a forest. The darker line of firs which runs across the scene's horizon is that primitive campus waiting for the lavish landscaping of the 1909 Alaska Yukon and Pacific Exposition. The

slight interruption in that line of lumber, just above the photo's center, is the combined profile of Denny Hall, built in 1895 and Science Hall (now Parrington Hall) built in 1902 (see feature 97).

Arthur Churchill Warner was practiced in making elevated shots. He earned his reputation years earlier when he and his cumbersome camera accompanied the naturalist John Muir to the top of Mt. Rainier in 1888 for the first photos of and from the summit.

But to where, exactly, near Queen Anne's summit did Warner climb to photograph this scene? He sights across what is the only crease in the eastern side of the hill. An examination of Queen Anne Hill's topography (both historical and contemporary) reveals that the only significant cut into the hill above Lake Union is where Taylor Avenue now turns between Hayes and Blaine streets as it climbs the hill.

What Warner photographed is a scene whose time had come — or was soon to. Within ten years the shores of Lake Union would be strewn with houseboats and marine industries. The waiting lake would be working, and the scattered suburbs that lightly settled its sides would be encircled by the city — a congestion I chose to surmount to show a little of the lake above the condos. ■

Top: An early view of the lake near the base of Queen Anne Hill. *Below:* This recently discovered 1890s panorama of Lake Union from Capitol Hill shows the dappled evidence of the first settlement along the lake's north shore. The future Gas Works point — then part of the Edgewater community — is just left of the tree on the right. Fremont is midway between the two tree trunks, and the combined smoke from the Fremont, and beyond it, the Ballard mills exudes a haze over the future route of the Lake Washington Ship Canal. *Courtesy, Dennis Andersen.*

Above: This mid-1890's view of North Seattle was photographed from either the front lawn or porch of the Ward House then at Pike Street and Boren Avenue. Built in 1882 the Ward House is one old Seattle home that survives, although moved in 1986 to its present location at E. Denny Way and Belmont Avenue. *Courtesy, Lawton Gowey. Below;* Now the I-5 freeway cuts through the foreground of the scene.

83 North Seattle Sprawl

When Seattle began its serious sprawl to the north in the late 1880s, an occasional photographer would follow to record it. This mid-1890s Frank LaRouche view looks northwest from near Pike Street and Boren Avenue across the intersection of Terry and Pine on the lower right and Ninth and Pine on the left. On the distant left the still-forested Magnolia Bluff begins a horizon line that continues center and right with the familiar outline of Queen Anne Hill.

This is a cityscpe that hasn't had time to grow many distinguished landmarks. Exceptions are the two towers on the left. There atop Denny Hill and standing side-by-side are the pointed spire of Seattle's second Roman Catholic church, Sacred Heart, and, to its right, the rounded cupola of Denny School.

The parish was founded in 1889 and its sanctuary built soon after at the corner of 6th Ave. and Bell Street. Earlier, in 1884, when Denny school was built one block north, it sat isolated on Battery Street, waiting for the city

and its north-end working-class kids to catch-up with it. That it and they did in a rush can be seen from this mid-1890's view in which practically every other construction besides the school is less than ten years old.

Denny Park, the city's oldest, is the cleared block just to the right of the scene's center. Then, as now, the street along its southern border is Denny Way descending from Dexter to Ninth Avenues. The park as well as the church and the school were undermined with the leveling work of the second Denny Regrade — an "improvement" which began in 1929, just in time for the Great Depression. Now, Denny Park is more than 30 feet lower than its elevation shown here.

The topography this side of Denny Hill has also seen dramatic changes in this century. In the foreground of the historical scene, Pine Street is still on pilings between Ninth and Terry avenues. Later the lots which here sided Pine were raised to the street's level. Still later those in the foreground were again lowered with the ditch construction of the I-5 freeway. ■

Top: Between midnight and 7 A.M. on April 6, 1986 attorneys David Leen and Brad Moore saved the Ward House by moving it from its original site on Boren Street to its present location at E. Denny Way and Belmont Avenue. There Leen and Moore do their law. *Left:* The Ward house at its new location. *Below:* The back of the Ward House is evident on the far right in this 1890s view north on Terry Avenue from Union Street.

84 The *Mount Vernon* Heading Out

For some unrecorded reason a photographer from the Seattle Engineering Depasrtment visited the Fremont Bridge on the Monday mid-afternoon of May 13, 1929, and photographed a picturesque yet working Lake Union.

The view extends from Fremont's old Bryant Lumber Mill on the left to the northeast head of Queen Anne Hill on the right. The ridge of Capitol Hill runs across the horizon, but the Aurora Bridge is still three years from arching above the scene.

Framed within these landmarks is maritime life as reposed as the houseboats along Westlake Avenue on the right, and as industrious as the *Sea Mill* tug and *Mount Vernon* ferry, center. The 47 1/2-ft. tug was built in 1918 by the Seattle Mill Company to do what we see it doing here: wrestle with timber. The 100-ft. *Mount Vernon* was built by the Port of Seattle in 1916 and first christened the *Robert Bridges* after the Irish immigrant coal miner who rose to become one of the Port's first commissioners and known as the "Father of the Port." Bridges, inclined to Socialist urges, was a passionate union man. He was also prey to proud displays and arranged for the ferry to be named after himself.

Robert Bridges died in 1921. Two years later the Port of Seattle sold their "father's" ferry, which had first been used on the West Seattle run, to the Victoria-Anacortes Company for their new car-ferry service to Vancouver Island through the San Juans. They renamed it the *Mount Vernon*. The new service was a considerable success.

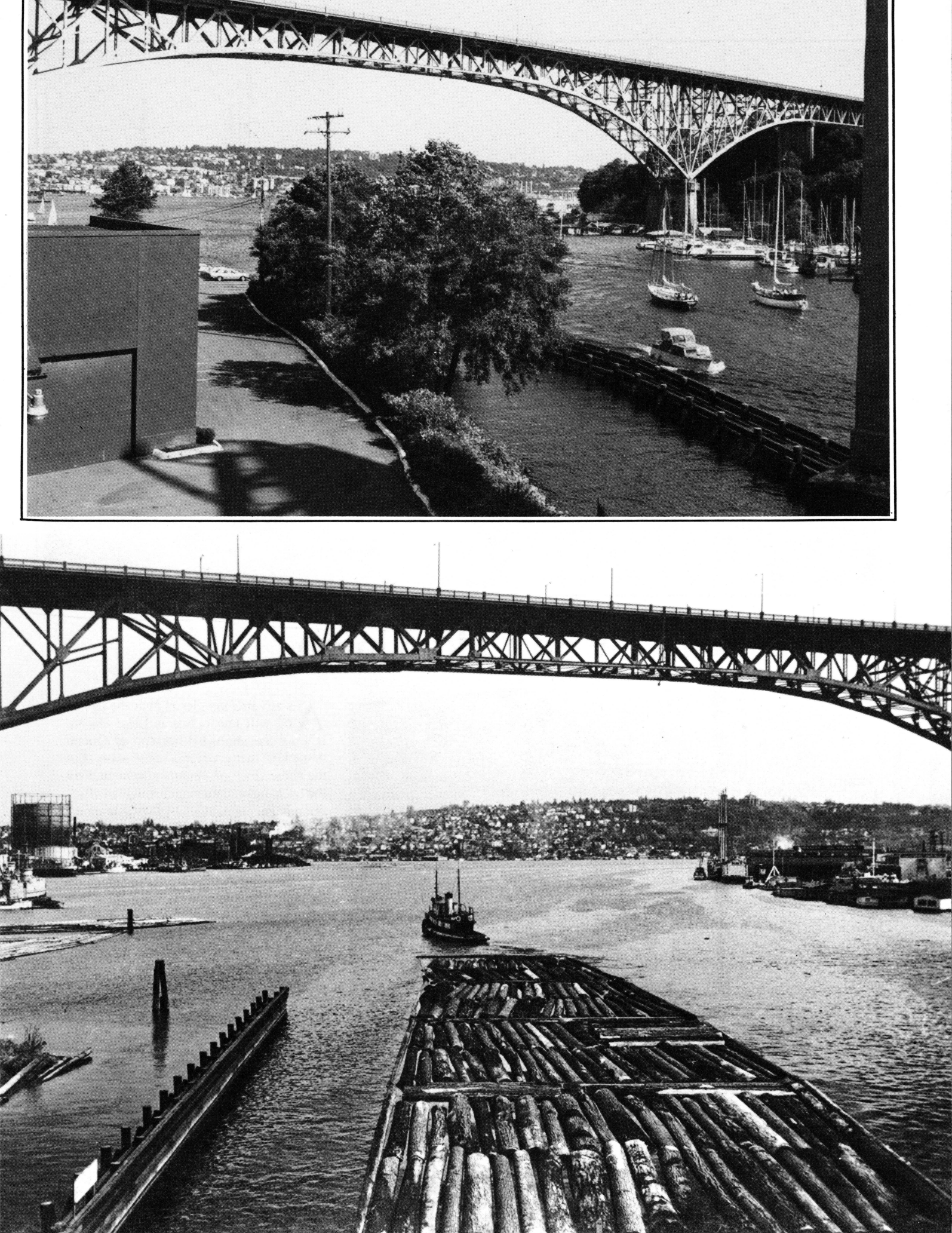
The next year the giant Puget Sound Navigation Co. bought the route and soon took the modest *Mt. Vernon* off it, placing it temporarily on the Edmonds to Port Ludlow service until 1927, when she was chosen to inaugurate the Keystone-Fort Casey run.

The *Robert Bridges*/*Mount Vernon*'s Australian hardwood auto deck was considered one of the "finest dance floors on the Pacific Coast." She was one of the first diesel-powered auto-ferries on Puget Sound. In that, a vast fleet followed.

Behind the *Mount Vernon*, the steel-hulled International sets her bow against Westlake Avenue. Built in Ashtabula, Ohio, in 1919 as the steamship *Lake Singara*, she was bought by the International Packing Co., renamed, and converted to a completely equipped floating cannery. Here she is probably preparing to leave for Bristol Bay.

The *Seattle Times*' weather report for this Monday, May 13, 1929, reads, in part, "More sunny weather is in store for Seattle and vicinity.... Yesterday's fine weather brought thousands into the open. Parks and beaches were crowded with throngs.... Ferry lines to nearby Puget Sound points reported capacity business and highways were crowded until late last night."

Considering the demands, the *Mount Vernon* may here be heading out for her summer Keystone-Port Townsend run. (Note: This view looks across to the "Lake Union Repose" depicted in feature 81.) ■



85 1934 Crew on Lake Union

As any life-long local over the age of 60 will know, this is Lake Union. It's not the shrouded horizon of Queen Anne Hill that gives this scene away, but the three rows of vessels silhouetted by the back-light scattering through an afternoon haze.

Each of these classes of vessels evokes its own well-remembered historical romance.

First are the laid-up sailing ships on the right, the five- and six-masted lumber schooners and barkentines that after the 1917 opening of the Lake Washington Ship Canal regularly slipped into the fresh water Lake Union for a winter's rest and cleansing. Sailing ships continued to use the lake far into the 1930s, although the 1932 completion of the Aurora Bridge limited passage to those whose masts could slip beneath the bridge's steel trusses. Anchored side by side, these vessels inspired an annual poetics in the Seattle press. They were a "forest of masts," "veterans of the seas," "Seattle's idle fleet of windjammers," and towards the end,

Seattle's "warehouse of obsolete sailing ships awaiting refurbishing or destruction." Usually the latter, they were burned for the little scrap metal they contained.

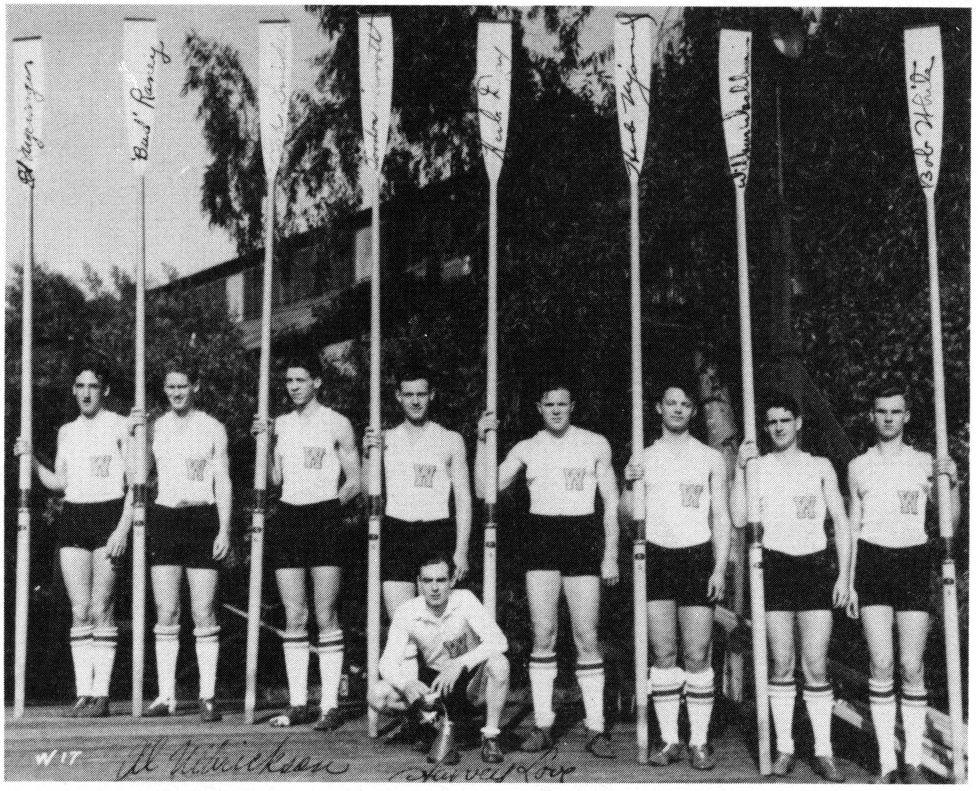
A second class of disposable ships that crowded the lake were the surplus wood freighters built on Puget Sound during and for the First World War, but never used. Tied side-to-side and bow-to-stern they were known locally as "Wilson's Wood Row."

In the foreground, forming this photograph's third line of recollection, are the muscle-motivated, George Peacock-designed sculls from the University of Washington. The man in the hat standing, grading, and following in the power boat is probably Coach Ulbrickson.

This view is used courtesy of Jim Day, boat-builder and competitive sailor, whose father Herb Day, now deceased, is pulling in one of those crews. Annis Day, Jim's mother, is confident that this scene was shot before the Aurora Bridge opened in 1932. Since the freshman Herb Day began his UW rowing in 1931, that must be the year of this view.

And a very good year it was — for the freshmen. Day's crew started by beating the varsity crew, thereby winning the *Seattle Times* Trophy and ended it by winning the national championship in their class.

In 1932 Herb Day and a few other sophomores joined the varsity crew but, unfortunately, not the Olympics of that year, losing to the University of California in the trials.

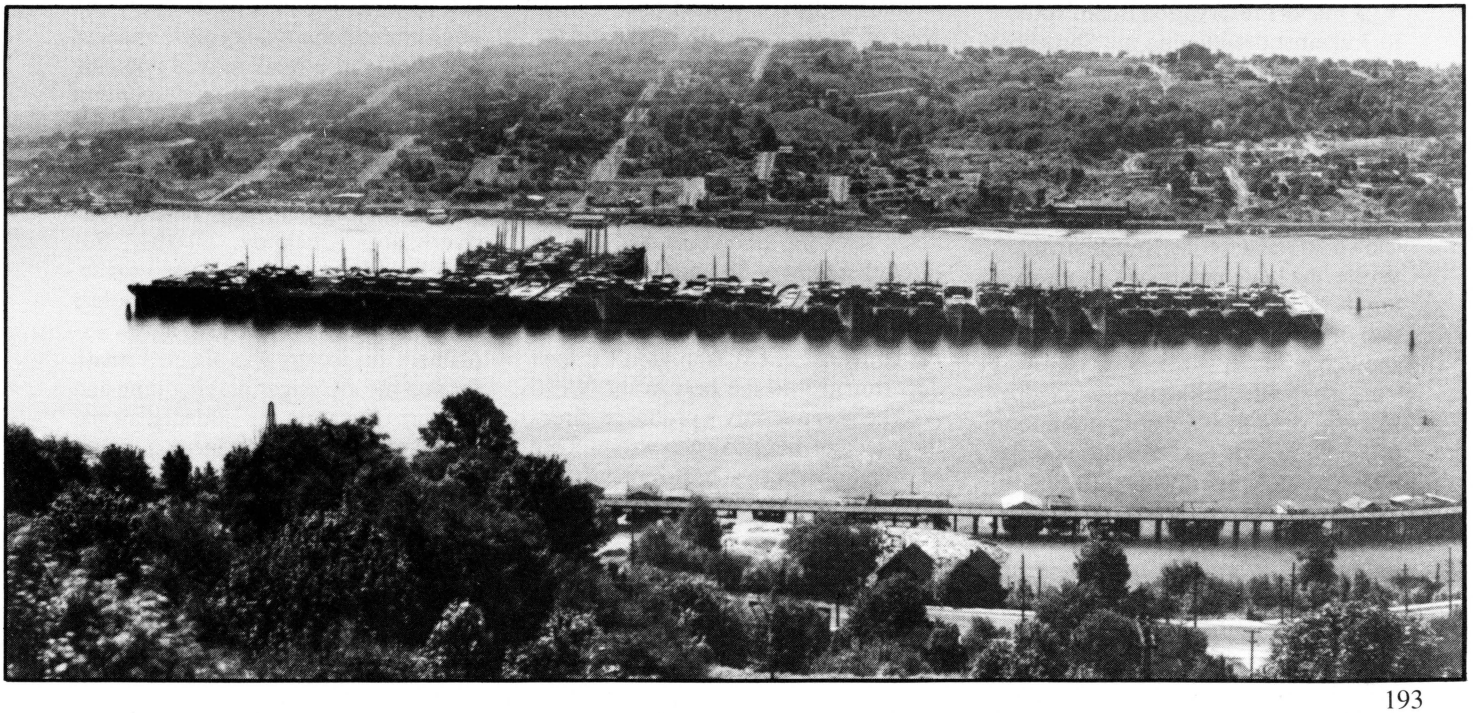


Herb Day's 1933 varsity national champion crew.

However, in 1933 they rebounded, first defeating California by an "almost unbelievable 10-length margin" in the West Coast Regatta, and then Yale by eight feet, thereby winning the national championship. The returning champions were given a mid-day victory parade aboard flower-decorated floats through downtown.

On the last day of 1933, Coach Ulbrickson lamented to the press, "We lose Polly Parrott, Herb Day and Herb Mjorud. They rowed in the waist of the shell. . . . They were a combination a coach gets only once or twice in ten years."

Ulbrickson's second such combination came soon enough and included Herb Day's brother James as part of the 1936 Varsity Crew that won the 1936 Berlin Olympics. ■



All historical photos courtesy of the University of Washington Archives.

86 Showboat

On June 5, 1985, the local Landmarks Preservation Board voted 4 to 3 against designating the Showboat Theatre what it surely is — a historical landmark.

Of course, the board's criteria are more architecturally pure than historically sentimental. So this beautifully grotesque copy of a Mississippi river showboat was described by Ellen Miller-Wolfe, the landmark board's coordinator, as "a distant derivation of a derivation of a derivation of the riverboat, or showboat."

Ironically, Miller-Wolfe's reductive description, while not a promotion of the Showboat's architectural purity, does credit to its abundantly playful history, and, as we have all learned, in the theatre the play is the thing! There, ordinarily, life is playfully imitated, not purely "derived." Consequently, it is not unusual that theatres are themselves often quite playful, and this one, the Showboat, exists in a historical circle of profound fantasies, delightful memories, and is even said to be haunted by the tricksterish ghost of its founder, Glenn Hughes — a man once known west of Broadway as "Mr. Theatre."

The Showboat played continuously for nearly half a century. Its opening night, September 22, 1938, was a banner-draped, lantern-lit, elegant black-tie setting for that old chestnut of a farce, "Charlie's Aunt." Forty years later the Showboat had played through a total of 333 productions.

Glenn Hughes' "Mr. Theatre" tag was appropriate. Hughes developed the University of Washington's drama department into the best in the West. And he was not only a producer-director-educator, but also a playwright. One of the Showboat's best-remembered offerings was the 1949 production of Hughes' own "Mrs. Carlyle," with silent-film star Lillian Gish playing the lead.

But it was as an educator-promoter that Hughes was most effective, and the Showboat is the oldest suriving playground for his serious dramatic work of moving both audiences and amateur student thespians into excellent theatre. The theatrical variety and often professional quality performances that six nights a week moved upon the Showboat's innovative proscenium stage was a far "stage aside" from the fare of "mellerdrammers" that played and replayed from Mississippi port to port on the old pure and "un-derived" riverboats. Chekhov, Thurber, Sophocles, Pirandello, and of course, Shakespeare — all made it onto Seattle's Showboat stage. And as Hughes explained, this theatre was planned small, for that meant longer playing time and so more education for students. Some of its players were Frances Farmer, Robert Culp and Chet Huntley (who later switched to the "theatre" of national news).

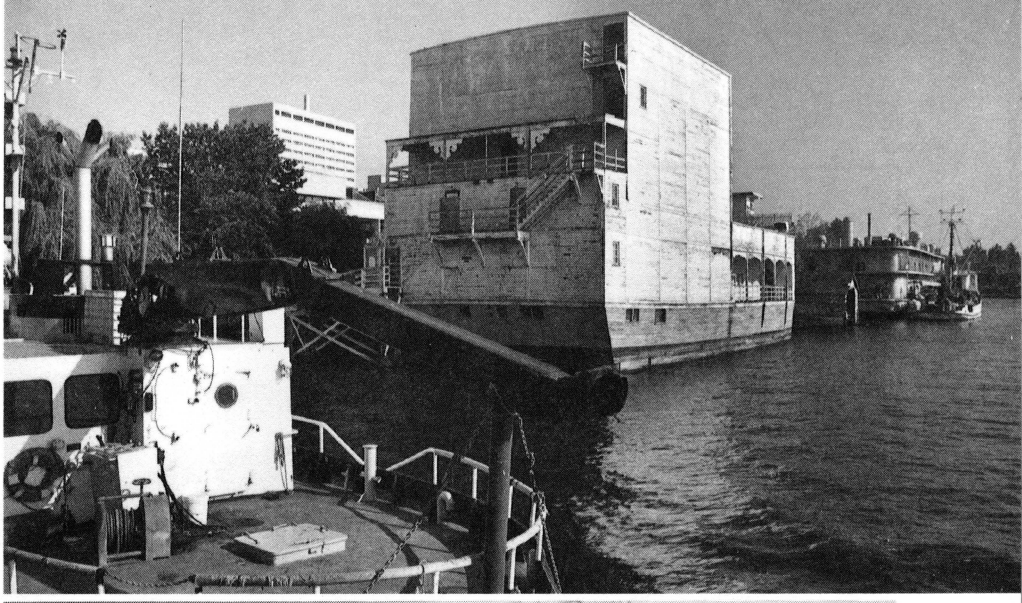
The original mid-Depression inspiration for the Showboat came not from Hughes but from another member

of the University of Washington's drama faculty, art and technical director John Ashby Conway. The first design for the Works Progress Administration-built "boat" envisioned it being occasionally tugged about Lakes Washington and Union for offshore performances. But as Ellen Miller-Wolfe advised in her report to the Landmarks Preservation Board, "The showboat we're dealing with doesn't even float."

This landmark is a kind of play-acting watermark. For nearly 50 years the Showboat has been in permanent port on Portage Bay supported, for the sake of illusion, a short ways offshore on concrete pilings.

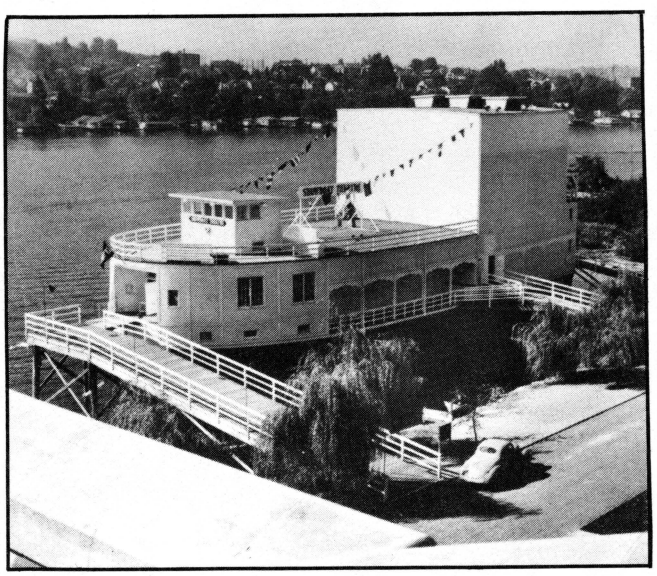
The destruction of the now unused but still unsunk Showboat has been forestalled by the Showboat Theatre Foundation — the group first called itself the S.O.S., for Save Our Showboat. After the city's landmark board refused them, the National Register of Historic Places agreed with the preservationists and listed the Showboat as a landmark. However, at this writing (1989) the stage stays dark and the paint peels. While its landmark status does not absolutely prevent the University from tearing the Showboat down, it does require the institution to jump through a variety of legal and environmental hoops first. Meanwhile, local preservationists continue to look for ways to save the Showboat. Recently, Allied Arts, the city's oldest and largest activist art organization, has joined with Historic Seattle, the state's Office of Archeology and Historic Preservation, and the Showboat Theatre Foundation to propose opening the Showboat for a variety of University and community uses including lectures, concerts, plays, and rehearsals. The University has need for such a facility; for instance, its Lectures and Concerts program is frequently required to search off-campus for similar facilities. The Showboat's allies are hopeful that the academic year 1989-90 will see a resolution of this issue which will put the Showboat back into the University's and the community's future.

Opened or closed the boat that does not float is alive with the shadows, especially of those who have played there. It is easy to understand why mere economics does not exhaust the preservationist passions of the original S.O.S. members. Many of them once acted on its stage. ■



Top: Since removed, the Showboat as it had appeared in its last days on Portage Bay. *Above*: Scene from opening night.

Glenn Hughes



A.S.U.W.
W
1906
CITY OF SEATTLE

87 The ASUW Boat House

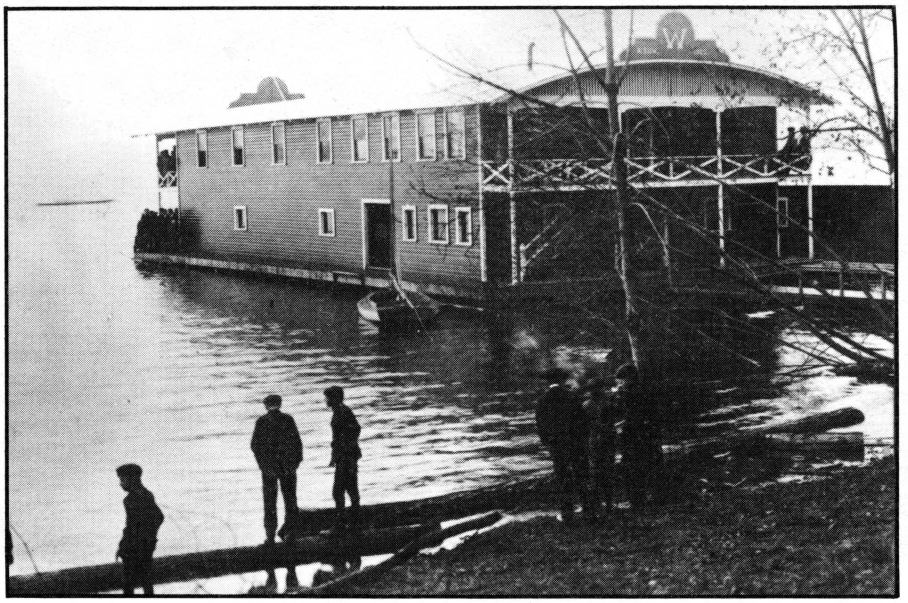
Some of the hours they now give to motorcars and music television, University students used to devote to canoeing. Early-century canoeing was such a popular diversion that in 1906 the University of Washington's students built their own boat house. This view of it looks to the northwest from a wetland peninsula that extended into Lake Washington's Union Bay shallows.

Comparing then and now maps of the bay we can be confident that the contemporary view was shot from very near the historical photographer's wetland roost. Where now racquets are swung and cars parked, paddles were pulled and canoes glided. It's a difference made from a nine foot (1916) lowering of Lake Washington and years of sanitary filling at the Montlake dump.

The Interlaken, a North End tabloid of the time, in its February 23, 1907, issue touted the Associated Students' boat house as "an elegant structure ... the best boat house on Lake Washington." The article also details its functions. "The downstairs contains dresser rooms, locker rooms and a large canoe room where canoe racks are rented to students at a much lower rate than they can obtain elsewhere. The upstairs contains the best dancing floor for small parties in Seattle, also dressing rooms and rooms for keeper and family."

The smaller boat house to this side of the ASUW's is for the University crews. Built in 1900, again by students, it survived nine years before larger crew quarters were built on Lake Union's Portage Bay. We may conclude, then, that this historical photograph likely was shot sometime between 1907 and 1909.

And already in the cold of February 1907, *The Interlaken* noted that "this boat house constitutes a center for University aquatics," which, "during the spring will be the center of a great deal of the social life of the University." The newspaper added that soon electric lights would be strung where before the boat house had "been compelled to remain dark or be lit with candles and lanterns." Imagining the reflecting glow of those lanterns across Union Bay is an inviting vision. ■



Top: A rear view of the boat house. *Above:* Canoes on Lake Washington.....

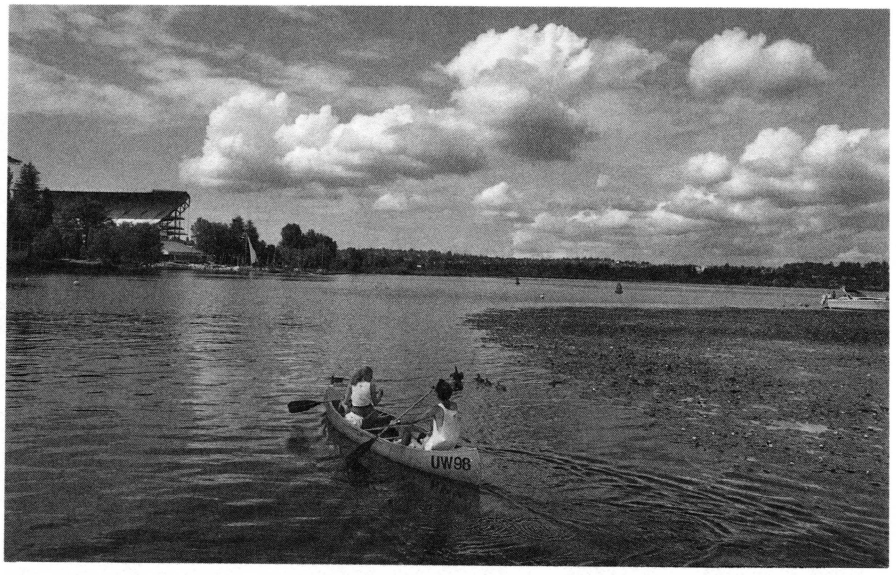
Courtesy, Special Collections, University of Washington Libraries.

88 Union Bay

These "now-and-then" views of Lake Washington's Union Bay were not photographed from the same position. The contemporary record was shot from near the outer line of logs beyond the brush on the far right of the historical scene, and about two feet underwater.

The older scene dates from the 1890s. Beyond the far shore the still-forested hills of, right to left, Laurelhurst, Viewridge and Ravenna have escaped cutting. However, below them the sawmill town of Yesler — the spotted line of homes and mill buildings center-left — will change that.

The logs corralled in the foreground are most likely meant for a different mill, one on Lake Union. Their eventual journey from lake to lake will take them through the Montlake cut — the first one. The log canal was financed by local capitalists, including Thomas Burke and David Denny, and built by Chinese labor in 1883. The canal's east end shows, in part, on the far left of the historical scene. There a guard rail stands to keep the unbridled from falling into the narrow log lock (pictured in feature 89).

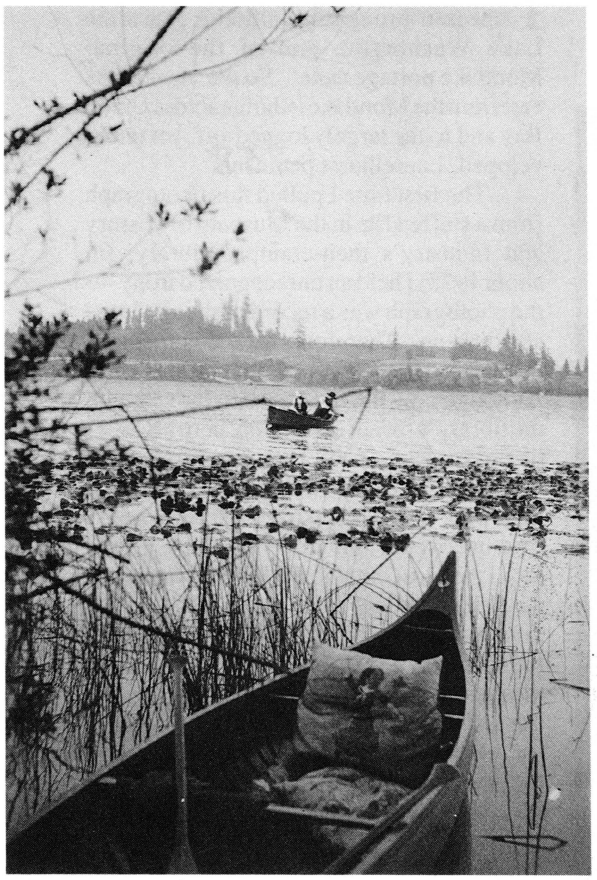


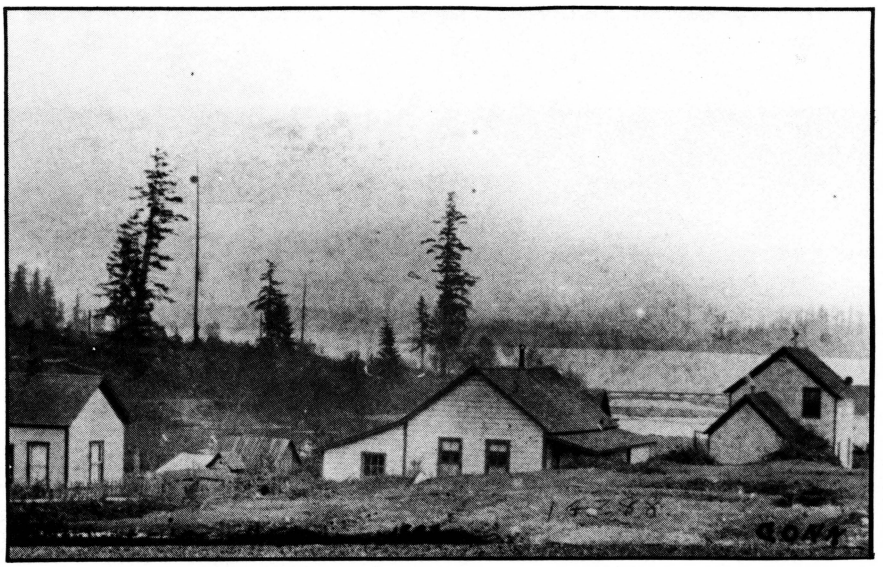
The line of that old canal ran parallel to the present route of the Evergreen Floating Bridge's Montlake exit where it passes close by the Museum of History and Industry's south wall. Indeed, the canal's Lake Washington inlet (below the guard rail) was dug only a few feet from the present location of the Museum's library (see both features 89 and 90). Thus a "scientific" match of the "now" with the "then" would have had me either photographing the museum's south wall or its parking lot.

I chose, instead, to walk a ways beyond the museum's parking lot and onto the Lake Washington Nature Trail. From there I could sight across Union Bay to hills now landscaped with homes and deciduous trees.

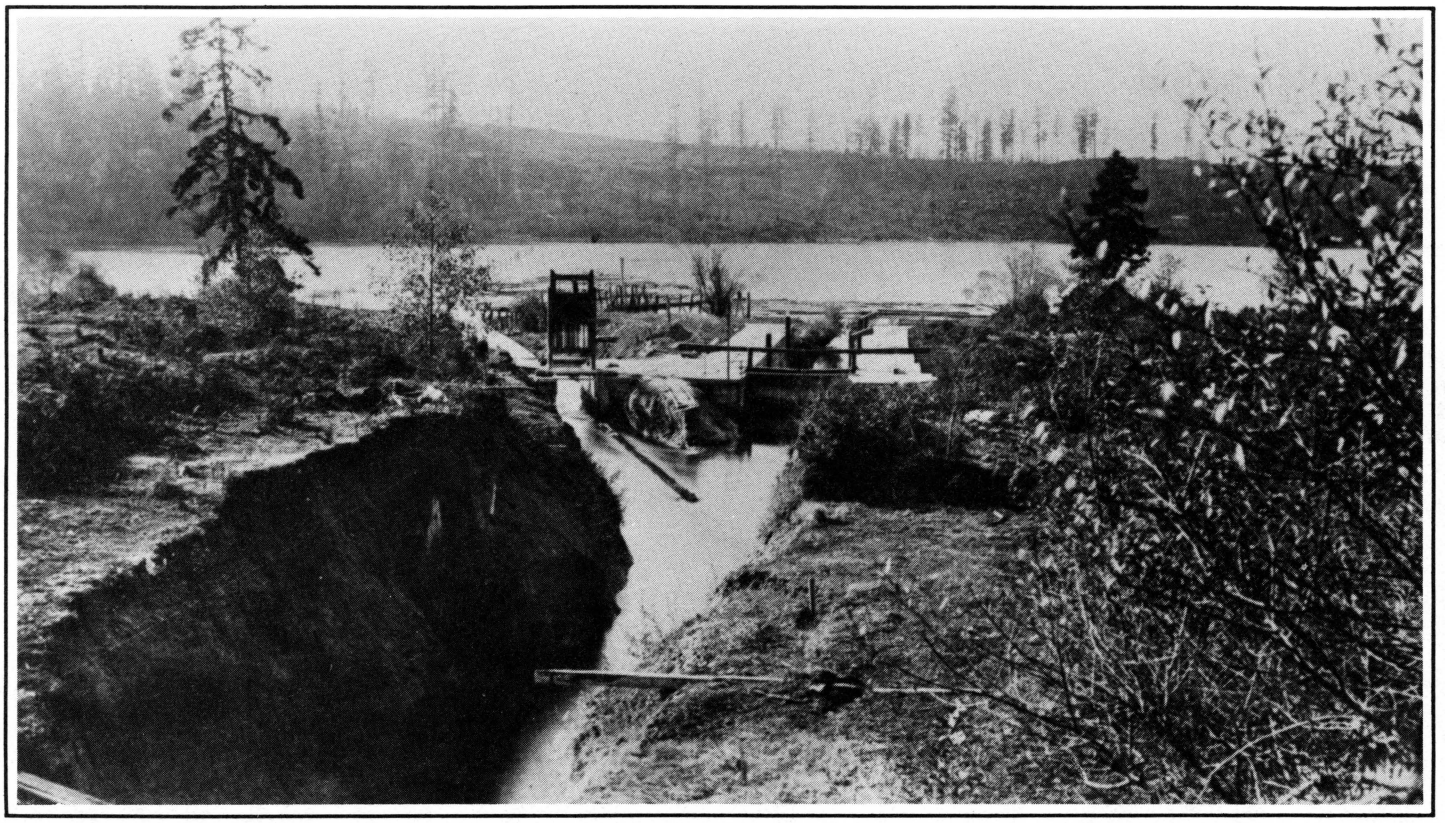
In 1916, with the construction of the ship canal, Lake Washington was lowered nine feet to the level of Lake Union. The exposed land made possible the eventual improvement of the nature trail and the recent chance to record this "now" from about seven feet above the surface of the lake rather than from two feet below it. ■

The nature trail's bridge is used less and more leisurely than the other bridge in this view east from the site of the first canal through the Montlake isthmus.





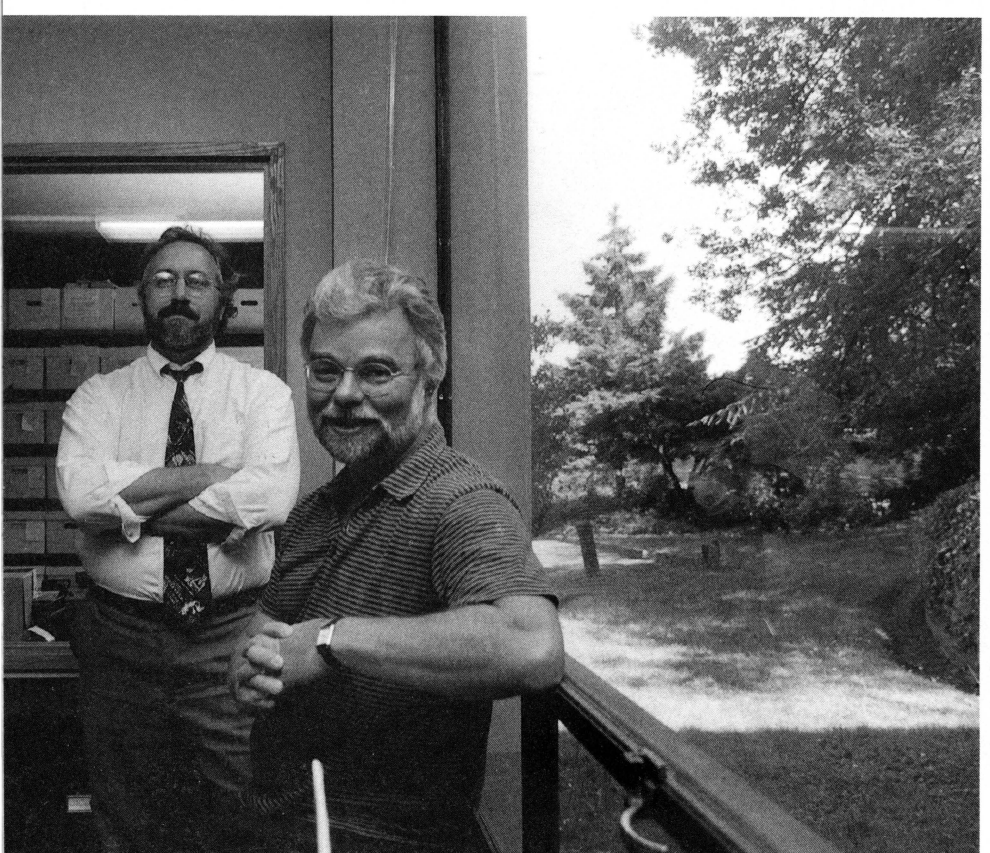
A faded view of the mill town Yesler at the north end of Union Bay. *Left:* Canoeing on Union Bay was and still is a favorite pastime. This early-century view looks across the bay to a cleared but as yet sparsely settled Laurelhurst peninsula.



Courtesy, the Museum of History and Industry

89 Log Canal to Portage Bay

Below: Museum Of History and Industry librarian Rick Caldwell and photographer Howard Giske pose in the MOHAI library only a few feet from the site of the old canal.



In the historical scene a log has just been released through the guillotine gate at the Lake Washington end of the original Montlake portage canal. So the view looks east from the Montlake isthmus across Union Bay and to the largely logged-off, yet undeveloped, Laurelhurst peninsula.

The first time I pulled this photograph from a stuffed file in the Museum of History and Industry's then-cramped library, (in about 1975) I held an unrecognized irony — the photograph was a record of the site I was standing on. Therefore, for the contemporary view I've returned to the museum. Although now the file has been moved with the library's recent expansion, here MOHAI librarian Rick Caldwell, standing, and MOHAI photographer Howard Giske, sitting, pose a few feet to the right of where I first uncovered this historical view of the lock. And just outside the library window is the line of the old log canal which was cut through the narrow Montlake isthmus separating the two lakes. For centuries before the cut this place was a highway for portaging the natives' canoes.

How close are Giske and Caldwell to the locks shown in the historical scene?

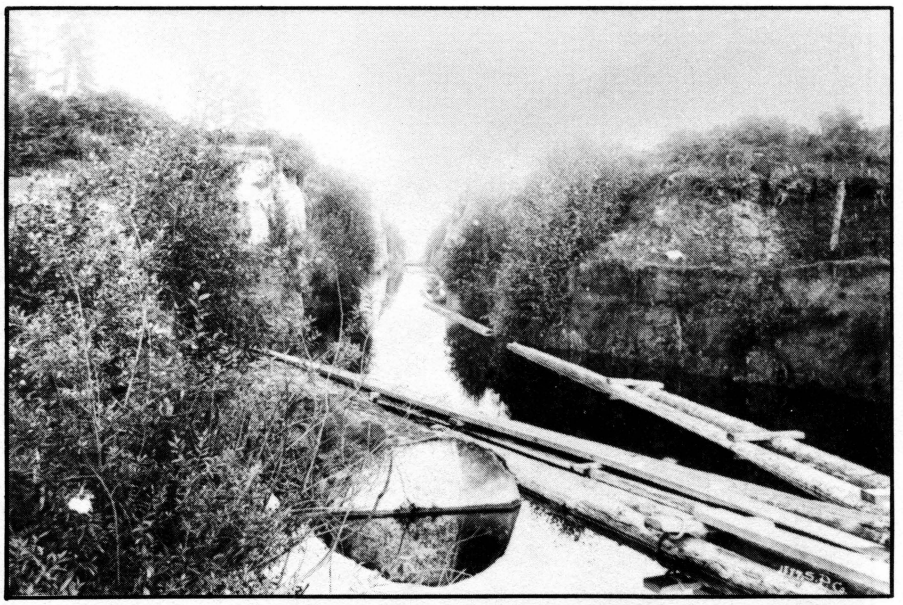
After studying the Army Corps of Engineers' map of changes that accompanied the building of the ship canal and the lowering of Lake Washington, we can determine that the site of the old sluiceway's headworks with its lock and spillway was within a few yards of the photographer and the librarian. Had I posed them in the shaft of afternoon light that streaks the landscape outside the library's big windows they would have been within a few yards of the guillotine.

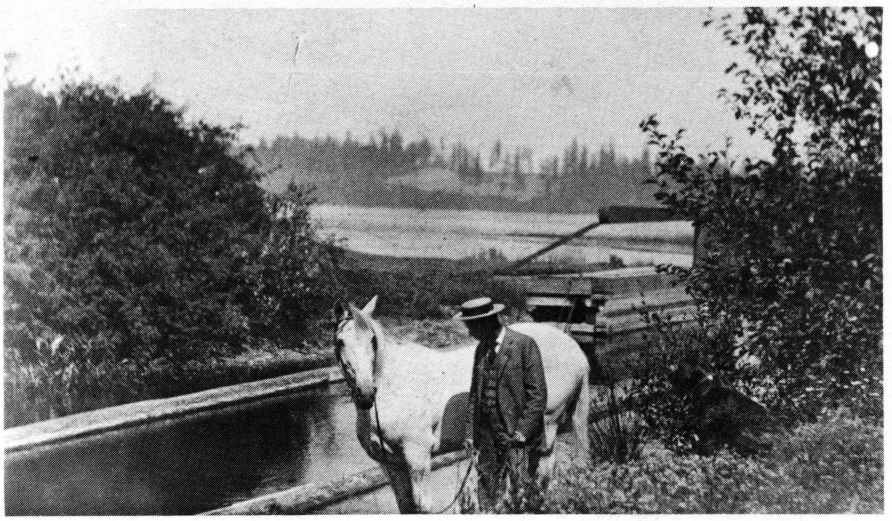
Beginning in 1861, when Harvey Pike took this public land in payment for painting the new Territorial University, to the 1917 opening of the Lake Washington Ship Canal, the history of this site is well connected. Pike first platted this isthmus "Union City" and then with pick and shovel went to digging that union between Lakes Washington and Union. He soon gave up.

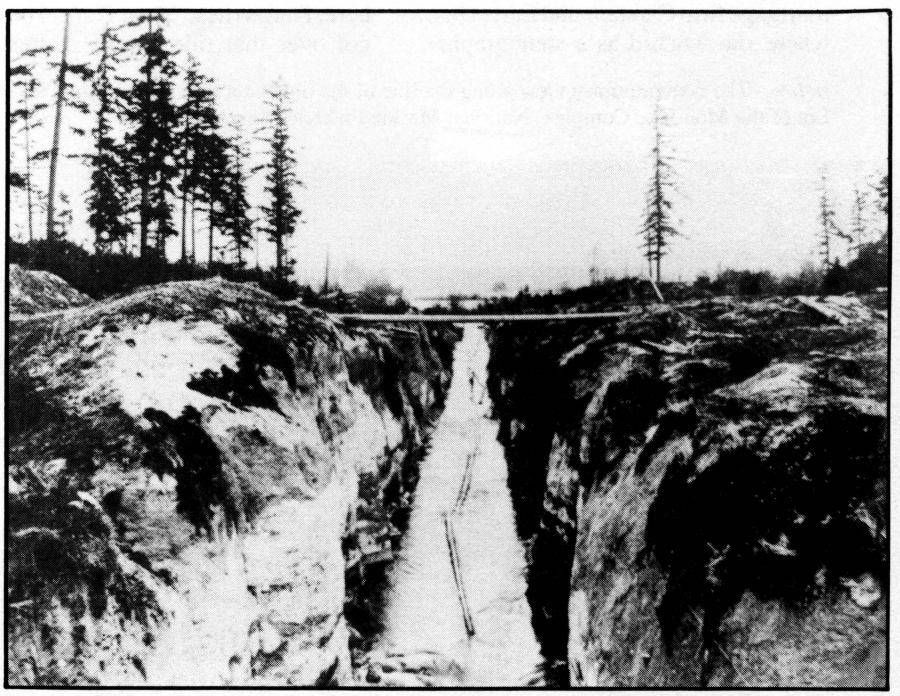
Next, in 1871 Pike deeded his property to the Lake Washington Canal Company, which, failing to interest Congress in making a donation to their proposed canal, built instead a quarter-mile tramway between the lakes for transferring coal from barges on Lake Washington to barges on Lake Union. The portage rails were torn up early in 1878, after a new rail route to the east side coal fields was built from Elliott Bay through Renton to Newcastle.

At last, in 1883 David Denny, Thomas Burke and several others of Seattle's old guard power hired Chinese to dig a canal which they completed within a year. Like the use it's put to here, this canal was built for logs, although an occasional canoe would venture through the shoot (see feature #90). David Denny's Western Mill at the southern end of Lake Union was the first target for this bounty of Lake Washington watershed timber.

After the construction of the Montlake Cut portion of the ship canal in 1916, 100 yards north of the old log canal, the latter was filled-in and given to other uses including, eventually, the strip of landscaping between the Museum of History and Industry's library and State Highway 520's Montlake exit off the Evergreen Point Bridge. ■







Above: Other settings of the old Montlake log canal.

A portion of the north end of Capitol Hill appears on the horizon of this view towards Portage Bay taken from the old Montlake log canal. *Courtesy, Museum of History and Industry.*

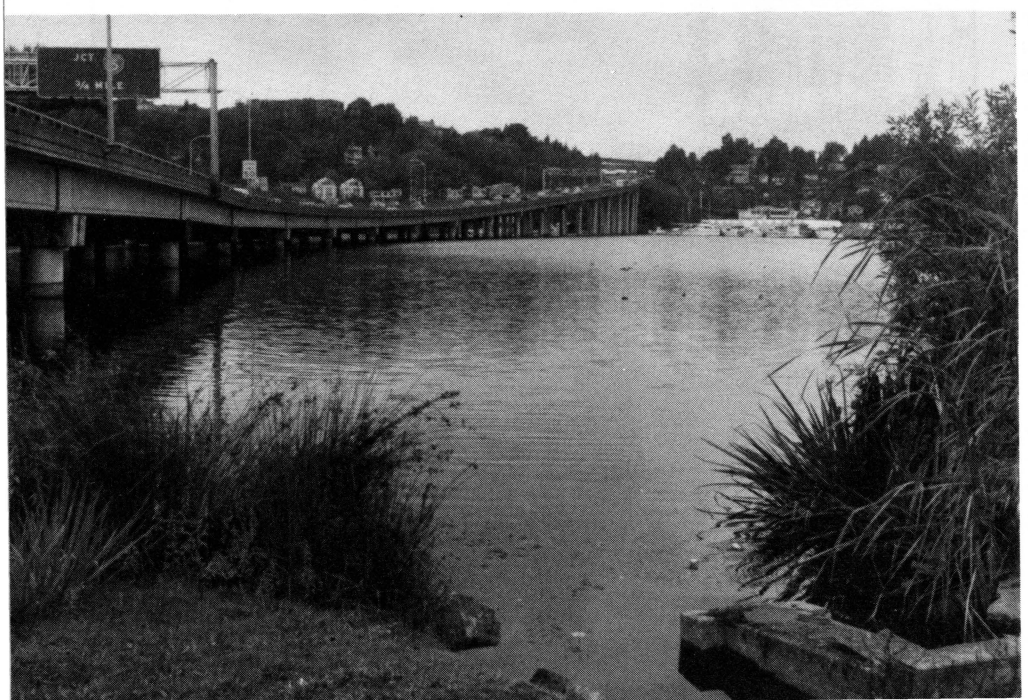
90 Canal Canoe

On August 2, 1911 a man who signed his name "Paul" sent from Port Townsend a batch of photo postcards to a Miss Kate Dunning, in care of the mortgage firm Carstens and Earles Inc., where she worked as a stenographer. The views are of a canoe trip through a waterway of shallow rapids interrupted by logs, stumps, and gravel bars.

On the back of the scene shown here, Paul writes, "Dear Kate: Haven't got over that ride yet for I dreamed about it last night and thought a whale was chasing us and we sure had some time. . ." (See facing page.) Another of the photocards was addressed to Kate's brother, Ralph, and on the back of that view Paul apologizes for the rush job he did on the printing and promises to do a better job next time. Paul apparently had his own darkroom.

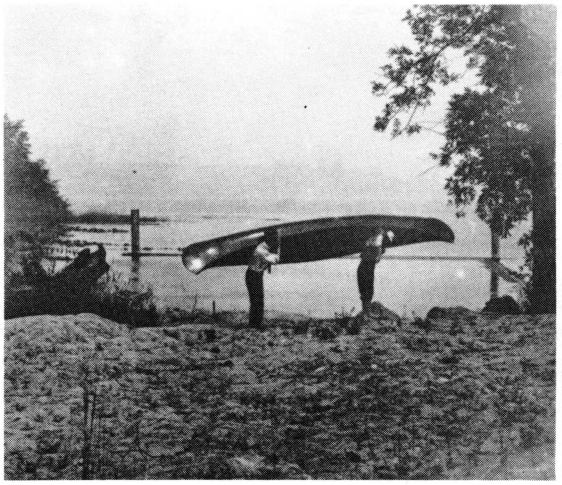
In none of the scenes do we see any of them actually in the canoes, but always struggling with them. On the border at the bottom of this scene a caption reads: "Oh you daring kids." And the "kids" balancing on the log are Kate and probably her brother Ralph. The 1912 Seattle Directory (assembled in 1911) lists stenographer Kate and her electroplater-brother Ralph living with their parents, Edward and Charlotte Dunning, in the University District at 4347 7th Avenue (a home lost to northbound I-5's 45th Street exit). For both their canoe and their canoe outing, the trio did not have to travel far from the Dunning home. One of Paul's cards is a now-faded view of the Latona Boat House filled with canoes. It was photographed from the old Latona Bridge which crossed in line with the present freeway bridge. The shallow rapids they waded their canoe through were on the original canal between Lake Wash-

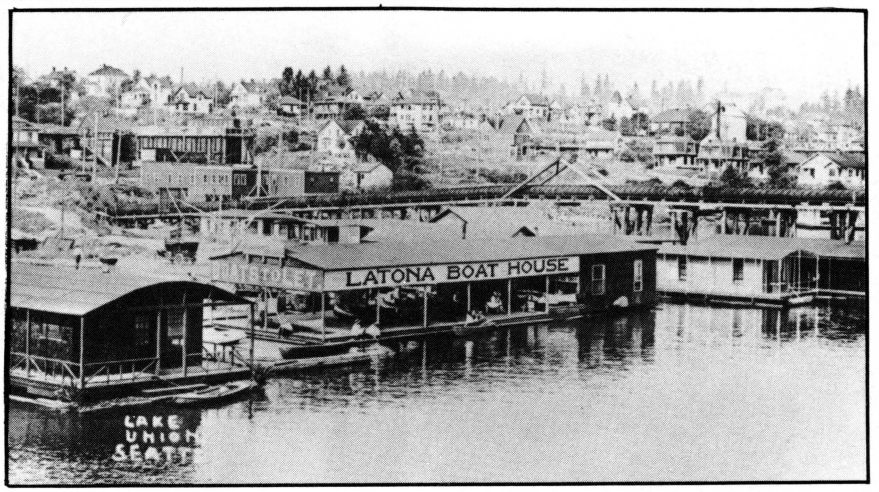
Below: The contemporary view along the line of the old canal looks across the Parking Lot of the Montlake Complex, National Marine Fisheries Service.



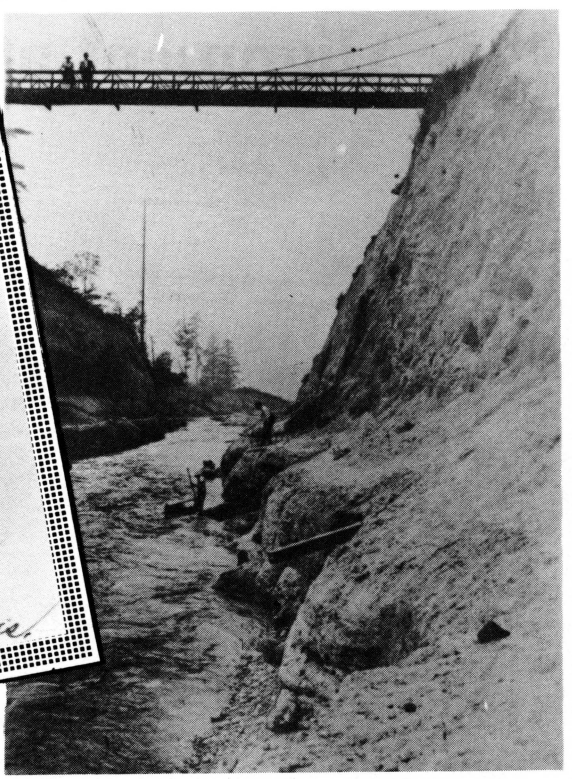
ington and Lake Union's Portage Bay.

First cut in the mid-1880s, it featured at its Lake Washington end a lock and flume for lowering logs from the big lake to the small. In its last years the canal was widened sufficiently to encourage the adventurous to bump their way through its few hundred feet in canoes. By 1917 the Lake Washington Ship Canal was opened a short distance north of the old channel, which was then closed to logs and canoes and filled in (see also features 88, 89, 91 and 92). ■



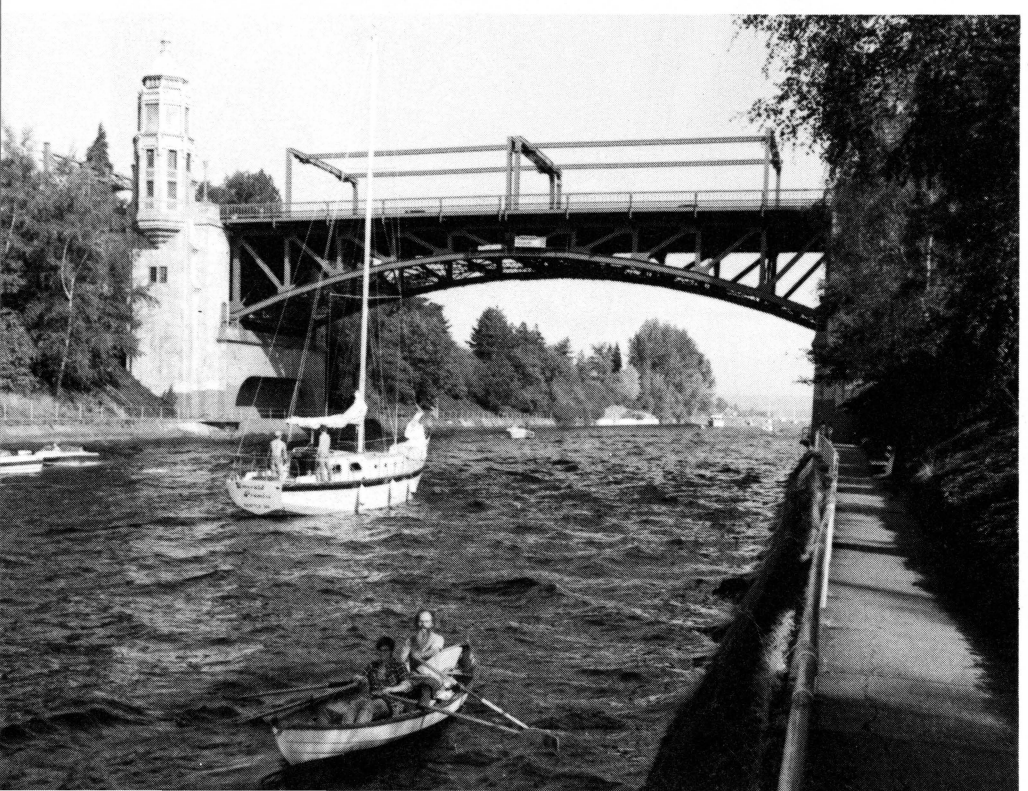


The Latona Boat House photographed from the old Latona Bridge.



The suspension bridge across the Montlake log canal allowed University students from the east side of Capitol Hill to avoid the circuitous trek to the Latona Bridge.

91 Alignment at Montlake



It took five years of promotion and three elections to build the Montlake Bridge. That the results are so satisfying is a function both of the bridge's site — over a short span and between two lakes — and it's architectural style — academic Gothic to match the University campus.

Throughout its promotion the bridge was known as the Montlake-Stadium Bridge, and it was football, in part, that built it. When the University's stadium was completed in 1920, graduate manager Dar Meisnest tied a row of barges together to let fans from the southside of the Montlake Cut walk across it to the stadium's first game, a battle between the University of Washington and Dartmouth. And it was primarily Meisnest who, after a five-year campaign for a permanent bridge, at last got this one built in 1925. His winning Montlake slogan appealed city-wide — in West Seattle, Ballard and Fremont — to fair play. "You have your bridge, let us have one too!"

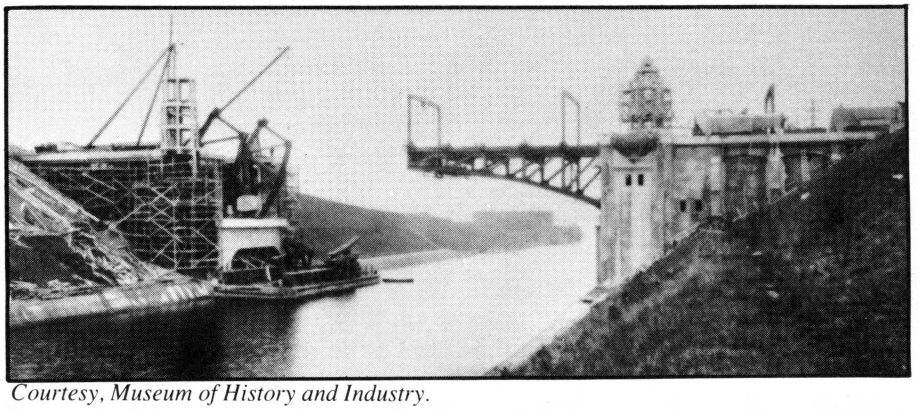
Here, the bridge is three years old, but the Kitsap Company's double-ended auto ferry *Bainbridge* beneath it is brand new. The most likely occasion for the pleasing alignment of this photo is the ferry's maiden voyage from the Anderson Shipyard at Houghton on Lake Washington, where she was built, through the canal to her first packet between Seattle and her namesake island. When stuffed with a capacity 600 passengers and 45 cars, her 800-horse engines could push a steady 10 knots. So Island commuters had considerably more time to plays cards then than now.

When the Blackball ferries sold out to the state in 1950, the *Bainbridge* was one of the few ships not included in the deal. Transferred to Canada in 1951, she ran for many more years between Horseshoe Bay (West Vancouver) and Gibson's, B.C. She was renamed the *Jervis Queen* in 1963, three years before her conversion to processing oysters. Joel Hanson, curator of the Mukilteo Maritime Museum, where the history of Puget Sound ferries is on exhibit, laments that since 1979 the Bainbridge has been laid up "in really sad shape" on the south side of the Frazer River at Delta, B.C.

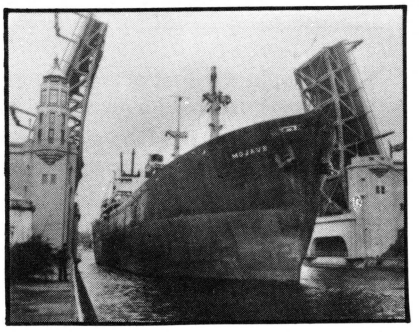
The oldtimer in this scene is the tug, the *J. E. Boyden*. Built at T. W. Lake's shipworks on Salmon Bay in 1888, she was 85-feet long at the beam and powered by steam. She worked primarily in protected waters, and after the ship canal opened in 1917 the lakes were her haunt. Here, in a happy coincidence, the historical photographer has caught her heading into Lake Washington, passing the *Bainbridge* beneath the bridge.

The contemporary photograph includes its own pleasing surprise. I caught Frank Cameron and a friend braving the choppy waters of the Cut in his rowboat — the same boat the intrepid Cameron rowed from Seattle to Port Townsend in the summer of 1988. ■

The bridgeless Montlake Cut on opening day, July 4, 1917.

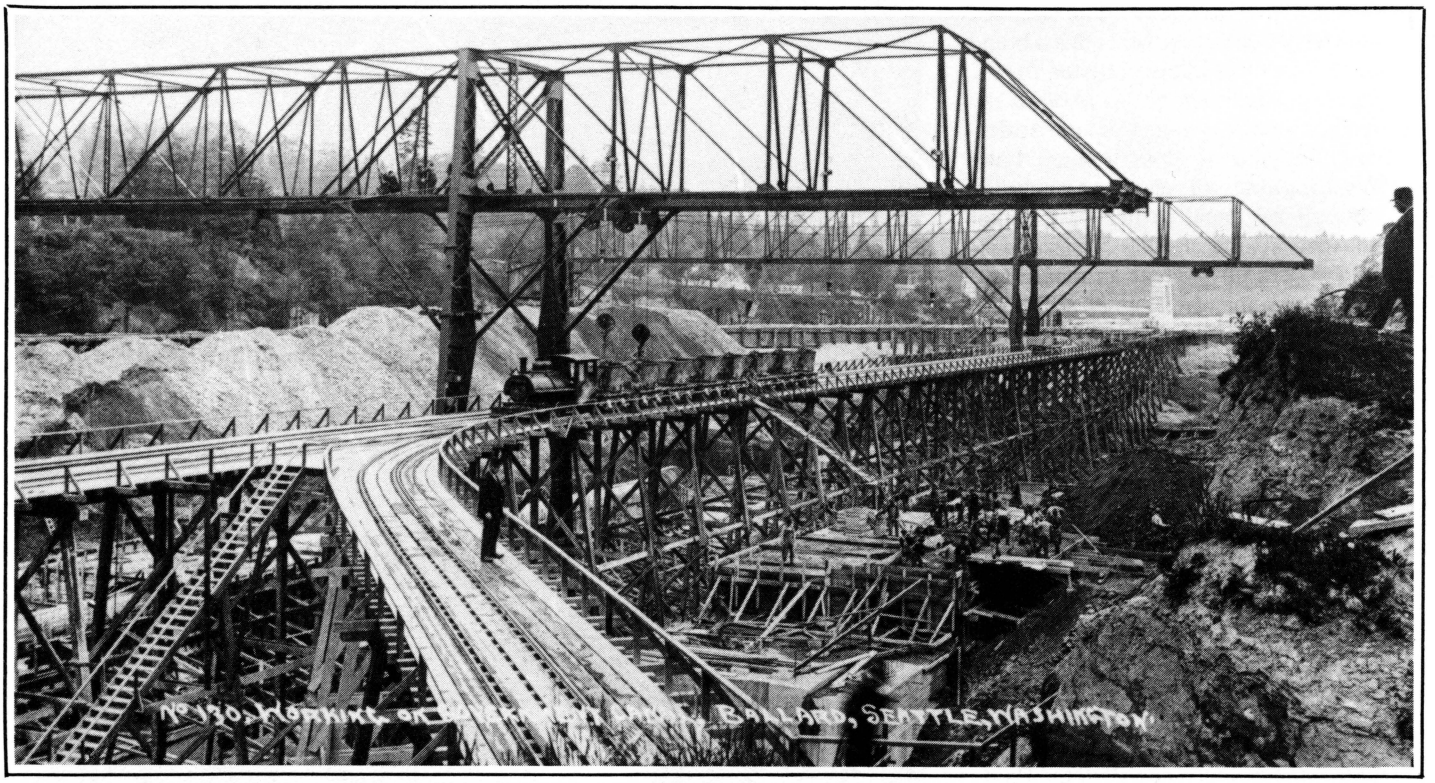


Courtesy, Museum of History and Industry.



A rare instance in which the Cut fulfills its planner's original intent: to make Lake Washington into a fresh water harbor for ocean-going ships.

Courtesy, Seattle Engineering Department



92 Lake Washington Ship Canal

No doubt the first persons to envision a Lake Washington canal were the natives who used its future route regularly as a portage between the lakes and the Sound. Opinions differ, however, over who actually first suggested it.

The long-held opinion that it was then-future Civil War General George B. McClellan who first recommended it in 1853 while surveying in the Cascades is an item of "soft history" now largely discounted. More likely the canal's first public proposal came from Seattle pioneer Thomas Mercer while hosting the community's 1854 Independence Day celebration on his then-remote claim at the southwest corner of Lake Union. To those assembled, Mercer proposed to call this little lake "Lake Union" after the vision, which he shared with his party, of a connection running through it between the big Lake Washington and the Sound. Of course, Mercer's choice also referred on that Independence Day to the federal Union.

The first person to actually attempt that connection was Harvey Pike. In 1860 a passionate Pike single-handedly put his pick and shovel to the Montlake Isthmus. It was, however, an enterprise not likely to come to any speedy conclusion, so a more prudent Pike soon forsook it.

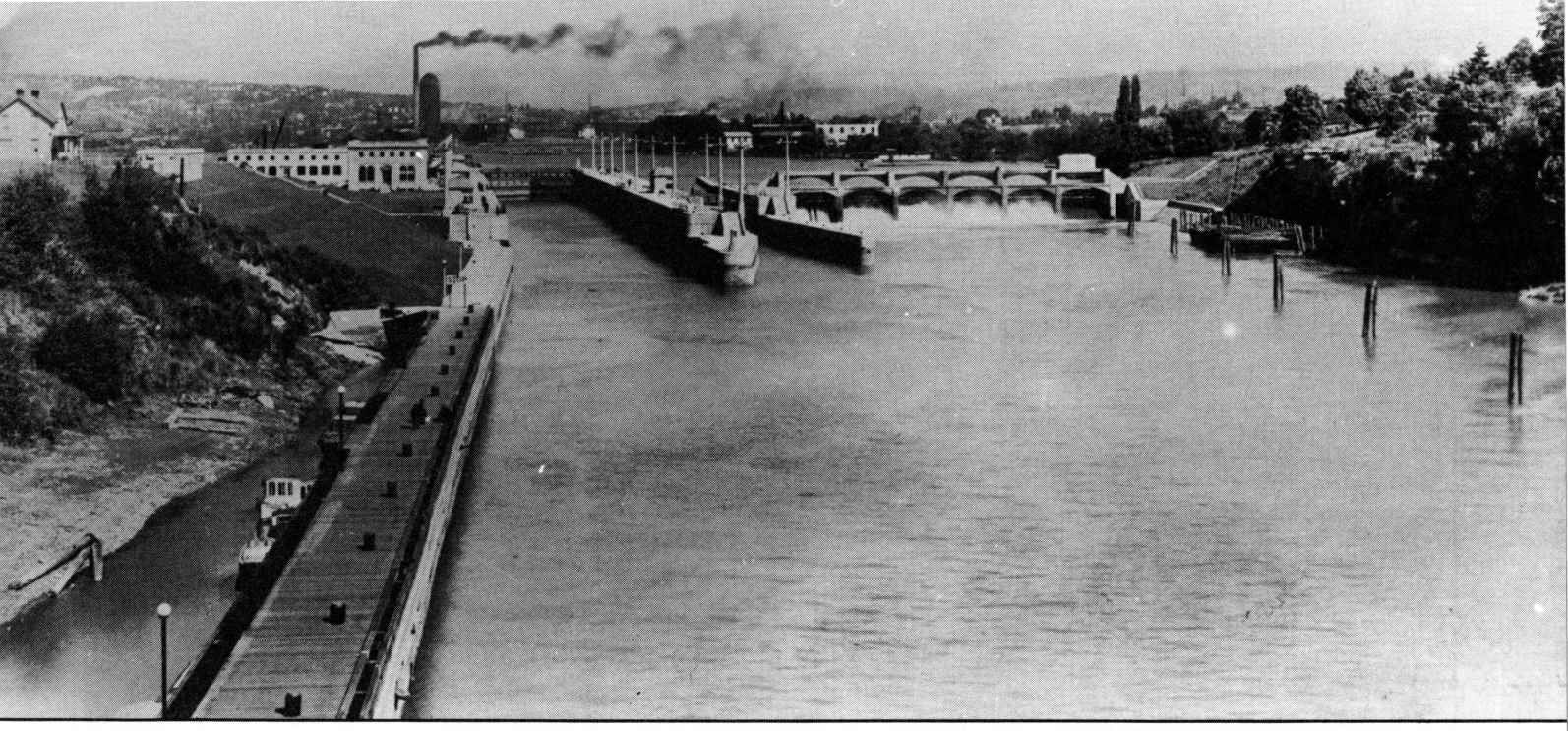
Army engineers showed their first recorded interest in 1867. With a connecting canal, Seattle's lakes would make a superb naval station, they advised. However, the Army Corps of Engineers also liked Port Orchard's harbor and 21 years later, in 1888, chose it, not the lakes, for their port.

In 1898 the Army Corps returned and recommended the Shilshole Bay route as the best of five studied. For many years following, the Corps appropriated funds for the dredging of Shilshole and Salmon bays, always disclaiming, however, that this marked any final commitment to dig a canal.

The canal's most effective friend, Hiram Chittenden, arrived in 1906 as the Seattle district's new corps engineer. Chittenden later recalled that "when I examined the list of public works in the district I had no hesitation in estimating this as the most important of any. I was then bitterly disappointed when I discovered . . . our people had been carried away with a glittering project supported by a few daring promoters."

With a deft combination of political diplomacy and good engineering, Hiram Chittenden first saved the route from this voter-approved but incompetent private proposal to build a timber lock near Fremont. And then using yet another survey, the ailing engineer planned the canal which was eventually built.

Ground was broken on November 10, 1911, and the first concrete poured February 26, 1913. The first vessels passed, in an emergency, through the still-open gates on February 2, 1916, the week of the "Big Snow." They carried downtown-bound commuters from Ballard who would normally have used the then-snowbound trolleys. On July 12 of that year, the lock's gates were at last closed and the filling of Salmon Bay followed. *The Seattle Times* reported that this "marked the beginning of a new era of prosperity for Seattle, an indication that the dream of



Canal construction. View to the east towards Ballard.

the fathers . . . to make Seattle the New York of the Pacific is about to be realized."

It took thirteen days for the water level to reach that of Lake Union, and another three months to lower Lake Washington nine feet to the level of Thomas Mercer's joining lake.

On July 4, 1917 the Lake Washington Ship Canal was dedicated with a good deal of patriotic and provincial commotion. Confined to a wheelchair on the front porch of his Capitol Hill home, the by-then-paralyzed Chittenden could not attend.

At the time of dedication the canal's 825-foot-long, 80-foot-wide and 50-foot-deep main lock was big enough to accept the largest ship ever seen in the Pacific Ocean. However, one Lake Washington Ship Canal irony is bigger than the ships that ultimately used it. The canal that was promoted to open a cleansing inland harbor for American dreadnoughts and the big ships of the working world has been used primarily by pleasure craft. Of the 78,000-plus vessels that went through "the busiest locks in the world" in 1986, 60,000 of them were recreational. While up above, each year, over one million visitors to the Hiram M. Chittenden Locks (renamed in 1956) look down on the yachts ascending and descending. ■

93 Salmon Bay Bridge

James A. Turner, who shot this pleasing view of the Salmon Bay Bridge, was one amateur who managed to put his photographic passion — railroads — on track with his vocation (see feature 75).

During the 1930s, before the city got rid of its trolleys, Turner was a motorman on the Ballard line of the city's transit system. During the weekdays he rode above the municipal rails, and then, judging from the size of his production, James Turner spent a good many evenings and weekends chasing trains or waiting for them.

For this scene, Turner set himself beside Chittenden Locks mid-morning in the summer of 1938, and waited for engine #1452 to pull its mail car and coaches through the industrial sculpture of the Great Northern's bascule bridge outbound for either Vancouver, B.C., or Spokane. If for the former then this is the *International*; if the latter then it is the *Cascadian*. Both left Seattle in the morning, while the more famous *Empire Builder* disembarked on a transcontinental trek in the evening.

Engine #1452 was a big one — a Class H Pacific type locomotive usually used for passenger service because its six large driving wheels were 73 inches in diameter.

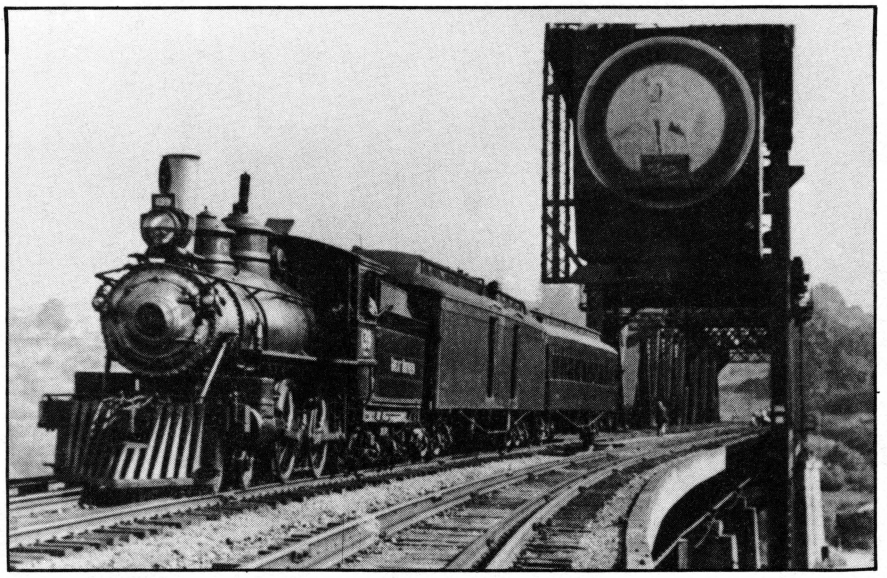
Using the old steam engine speed formula of "one mile per hour per inch of driver diameter" means this locomotive could pull its passengers across the flats of the Inland Empire at 73 miles per hour.

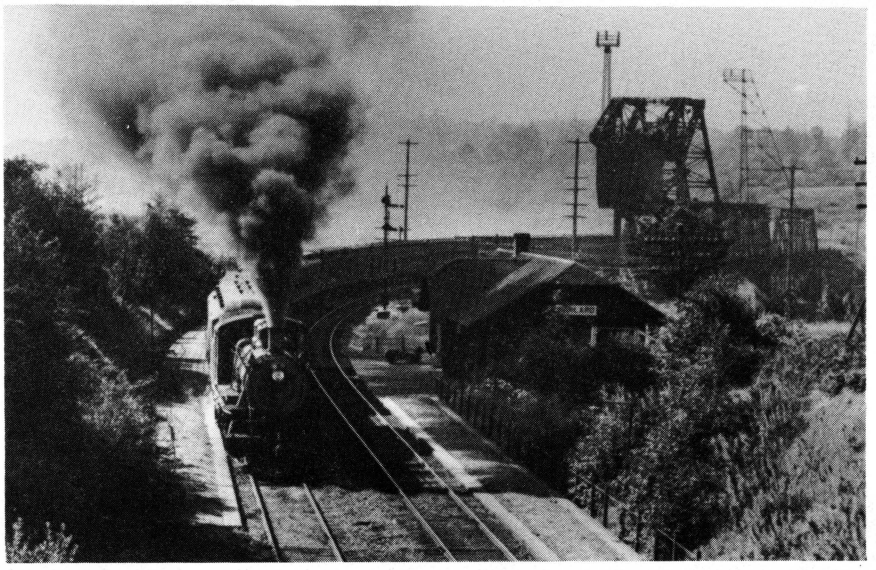
These details are the common stock of Chuck Wood, past president of the Great Northern Historical Society. Chuck and his wife Dorothy wrote the book on the subject, *Great Northern Railway*. The Great Northern's popularity among rail fans is a combination of its magnificent mainline through the Cascades and the Rockies, its safe and sturdy construction, its long Cascade tunnel, and the dashing green and black color scheme of its locomotives. And, perhaps, most of all the line is respected for its symbol, the mountain goat. Its dignity was totemic. A monumental rendering of this goat logo was painted on the Ballard end of the bridge's massive counterweight.

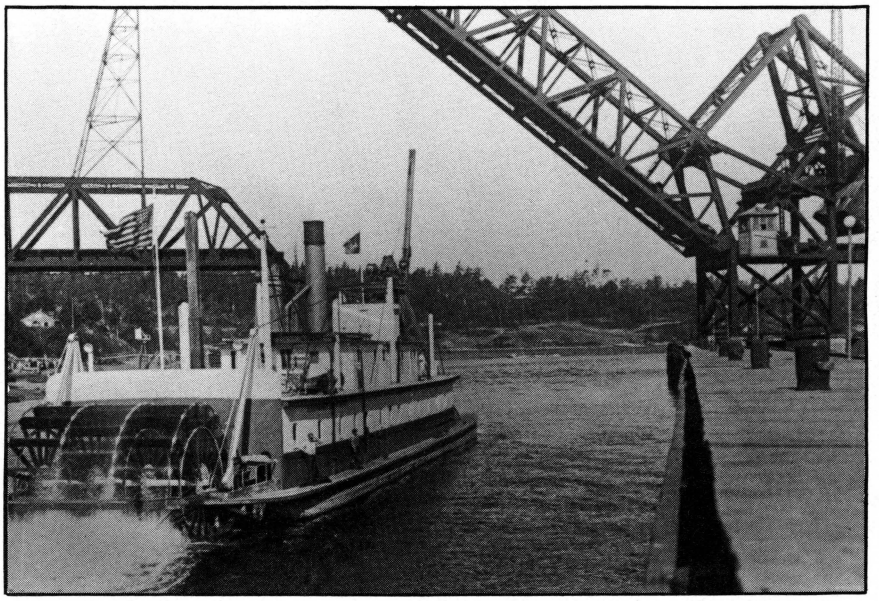
The old mainline of the G.N. used to cross from Interbay into Ballard on a long curving bridge which spanned Salmon Bay near where the 15th Avenue auto bridge now crosses the ship canal. The bascule bridge was built in 1913-14 in part to avoid that trip along the shingle mill-congested Ballard waterfront. But it was also constructed to meet the inevitable demands of the Hiram S. Chittenden Government Locks. This was a bridge you could quickly open to let the big ships in and out of the new, in 1916, fresh water harbor behind the locks. As in the "now" photo, the bridge was often left open for the convenience of shipping, for it could be quickly closed for any train.

I chose to shoot the bridge open and from the south side of the locks rather than from Turner's mid-lock perspective. Another obvious difference is how the north Magnolia peninsula of Lawtonwood (which appears in both "now" and "then" photos behind the bridge) has, in the 48 years since Turner recorded it, been thoroughly crowded with its waterfront affluence.

Actually, Turner's photograph is but one of his many picturesque records of this Salmon Bay passage. He lived in Ballard nearby the locks on 24th Avenue NW. This and five other James A. Turner perspectives on the Salmon Bay bridge appeared originally in Warren Wing's book, *A Northwest Rail Pictorial.* ■

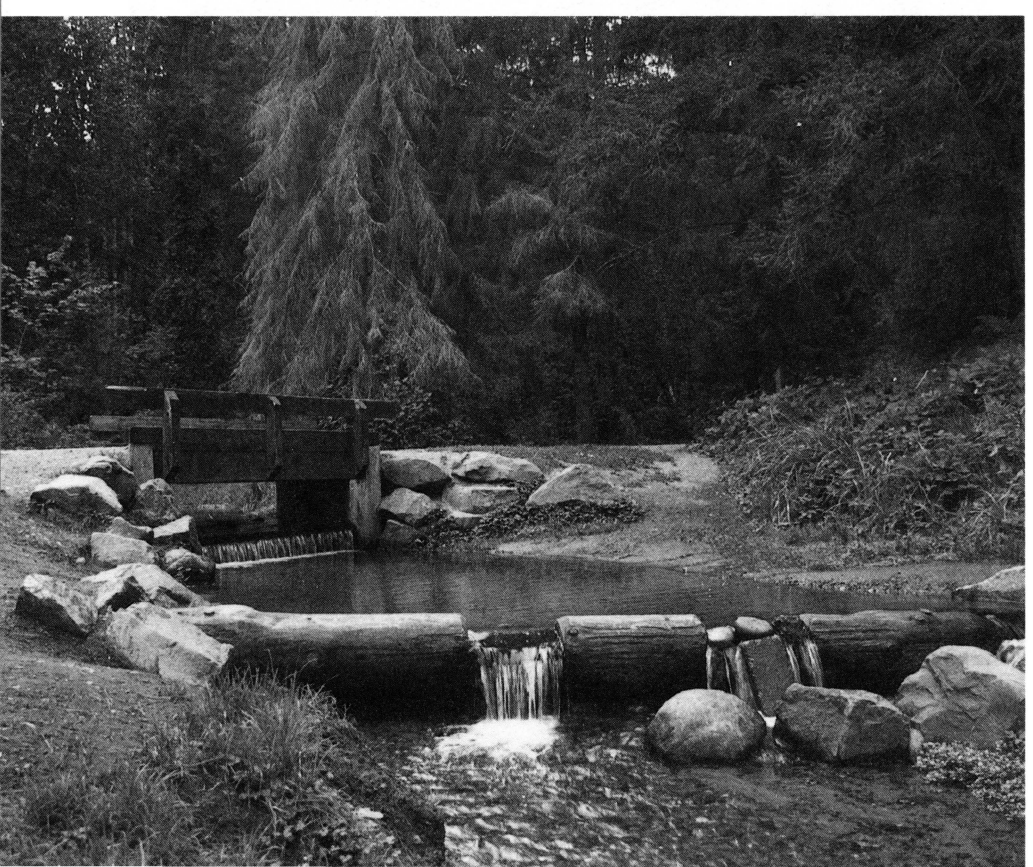






Courtesy, Michael Maslan

94 The Natures of Ravenna Park



In 1888, the Rev. and Mrs. Beck bought the wooded ravine through which flowed the creek connecting Green Lake and Lake Washington, and immediately began conspiring with it to produce a retreat to which the busy citizens of boom town Seattle could escape for some romantic communion with nature.

This historical scene may well be the oldest surviving photograph of Ravenna Park. It was found in a family album among pictures dated between 1885 and the early 1890s. Some of the Beck's artifice is evident here: the path on the left, the moderately-cleared ground cover and the "fallen giant" at the scene's center which has been artfully cut to form a dam across the stream.

The man leaning against the red alder also conspires with nature, striking a relaxed pose. He is surrounded by Western Hemlock, Vine Maple, Bitter Cherry, Lady Fern, Indian Plum, Douglas Fir — parts of the ravine's ecology which, for a few thousand years, had been preparing for the Beck's restrained intrusion. Through its first 20

years especially, Ravenna Park was a popular retreat where each year several thousand paid their quarters to get in "among the giant firs and beside the laughing brook."

Whatever trampling those meditative hordes might have given the ravine did not compare to the changes wrought there after the city bought Ravenna Park from the Beck's in 1910. The next year the city diverted the warm phosphorus-rich waters of Green Lake into the new north trunk sewer line. This left a smaller and cooler creek fed by the park's many small springs to which the Beck's had earlier given names like Bauer's Well, Fountain of Youth, Iron, Petroleum, and Lemonade.

Now 77 years later Ravenna Park has nurtured a second nature. It is a new life, similar to the first and yet different, including among the old indigenous mainstays new flora and fauna, some of it exotic. The ravine is more passive now than when the Beck's lovingly exploited it for sublime sentiments and quarters. The Park Department's economizing neglect has often been benign. Nature and the ravine's volunteer neighbors have cooperated to make Ravenna Park an almost wild retreat.

A century after the Beck's bought it, the Ravenna ravine faced the possibility of conversion to a third nature. In 1988 Metro revealed its plan for separating the north end's storm drainage from its sewers. One of the favored alternatives proposed burying two pipes the length of the ravine. One pipe would drain the runoff from the north end's streets and parking lots into Lake Washington's Union Bay and the other would return water from Union Bay to Green Lake which was in need of greater circulation to help fight the "Green Lake Itch." The plan also proposed that a new and enlarged stream of babbling, warm Green Lake waters be diverted through the ravine and into the bay.

For some the plan seemed appropriate at first inspection, for both the temperature and size of the enlarged stream would better resemble the creek the Beck's found in the ravine a century earlier. It was, however, obvious that such a public work would require undermining the "second nature" which the Ravenna ravine had developed since the city bought it, and that softening the soil and changing the water would trigger the revolution of a "third nature."

It was not long before those UW Botany students, composers, hikers, and courting couples who liked Ravenna Park the way it had become — a wild retreat for urban hikes — organized to save the ravine. After a year of grassroots politics, the Save the Park committee could conclude, albeit guardedly, that the ecology of the Ravenna ravine would remain firmly rooted in its second nature. (*Seattle Now & Then, Vol. 1* also features Ravenna Park and its neighborhood.) ■

Top: Ravenna Park was also known for the girth of its centuries-old "forest giants." The Becks named them after historical figures like Paderewsky, Robert E. Lee and Theodore Roosevelt. For some never adequately revealed reason they were ultimately all axed by the park department. *Above:* A rustic facility at the Burke's Ravenna Park.

95 The Interurban to Ravenna Park

Leslie Blanchard's now out-of-print *The Street Railway Era in Seattle* is the standard reference work for the history of Seattle's cable cars, electric trolleys and interurban railways. In that local classic, Blanchard titles this photograph, "The Bankruptcy Special." The picture's caption explains: "Third St. and Suburban Railway No.4 poses near the entrance to Ravenna Park around 1895. One major reason this system managed to lose more than three million dollars of its bondholders' money in less than ten years is evident in the photo. Altogether too much of the territory it served looked just like this."

Practically every suburban railway built here before the turn of the century ended at a park. The marketing idea was to adorn the out-of-town terminus with a variety of leisurely delights in hopes of first attracting riders and then selling them lots somewhere along the line. And, conceding a few ups-and-downs, this formula was a general success along the Yesler Way line to Leschi Park, the Madison Street line to Madison Park and the Union Trunk Line to Madrona Park.

But not to Ravenna Park. Blanchard describes this enterprise as "unquestionably the most disastrous venture of its kind in the city's history."

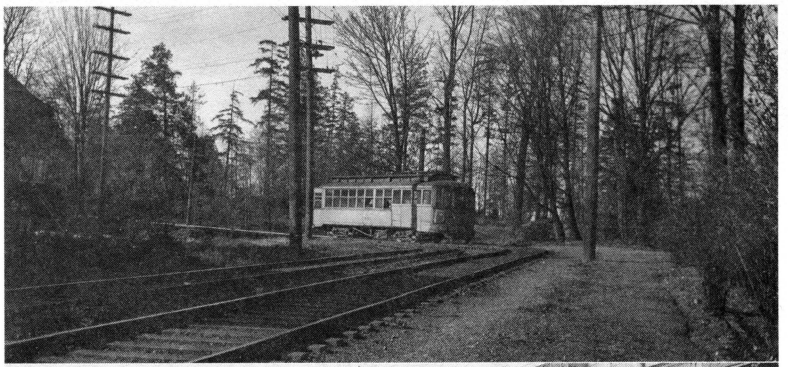
In August, 1891, King County granted David Denny's Rainier Power and Railway Company a franchise to run from E. Lynn Street, then the northern city limits, north to Ravenna Park, a forest retreat already described in the 1890 *Seattle Illustrated* as a place where "nature had specially exerted itself to make a park." Had not the disastrous international financial crash of 1893 intervened, Denny might have filled the wilderness north of town with settlers in time to make his speculation

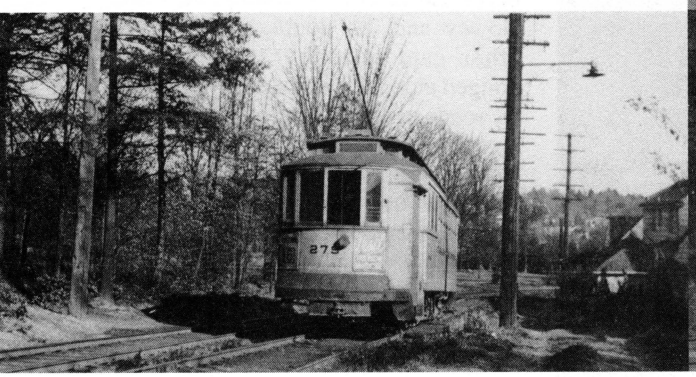
Above: The trolley to Ravenna crossed Lake Union on the Latona Bridge seen here in a detail enlarged from a late 1890s panorama photographed from the bell tower of the University of Washington's Denny Hall. The full panorama is included in feature 37, *Seattle Now & Then, Volume 1. Courtesy, Special Collections, University of Washington Libraries.*

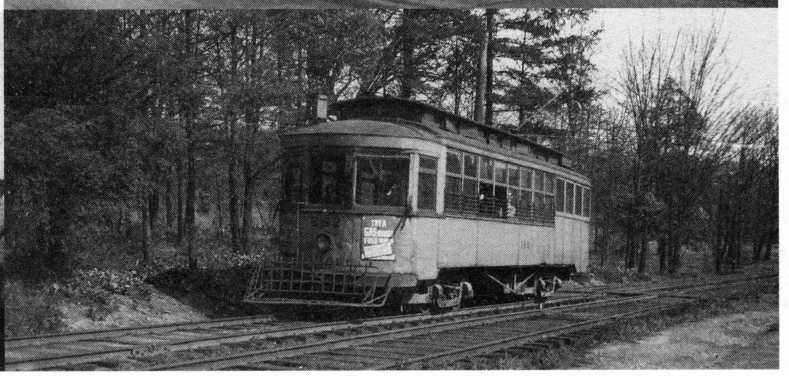
pay. Instead, by the fall of 1895, the year this interurban's brand-new attraction, Denny Hall, was dedicated on the University of Washington's new campus, David Denny was bankrupt and his railroad in other hands.

Now, fortunately, the edges of the interurban's Ravenna Park right-of-way are still somewhat wild although the rails have long since been removed. (*Seattle Now & Then, Vol. 2* also features David Denny's Ravenna trolley and his hard luck.) ■

Below: Scenes from along the Ravenna Line. *Courtesy, Old Seattle Paperworks.*







Courtesy, Lawton and Jean Gowey

96 The Casey Jones Special

On the Saturday morning of June 29, 1957, Lawton Gowey got up early to do some train chasing. The occasion was the running of the "Casey Jones Special."

Heading out from the downtown station at 6:45 a.m., Northern Pacific engine #1372, pulling 12 coaches, rolled north over the old Seattle Lake Shore and Eastern R.R. route (now, in part, the Burke Gilman Trail) and around the north end of Lake Washington, while Gowey and, no doubt, a number of other camera-toting train chasers dodged along the city streets and country roads in an exciting attempt to stay near the steam all the way to its North Bend destination.

The train cooperated, taking a scheduled three hours and 50 minutes to steam-power its passengers to North Bend and a decidedly ironic celebration for train lovers — the dedication of

Washington State's first three-mile section of four-lane freeway on the Sunset Highway to Snoqualmie Pass.

On his chase Lawton Gowey took a number of photographs of the "Special." This one looks across N.E. Pacific Street to the University of Washington campus a few hundred feet east of 14th Avenue. Gowey was ready and, with its engineer posing at the window, Engine #1372 seems to be posing as well.

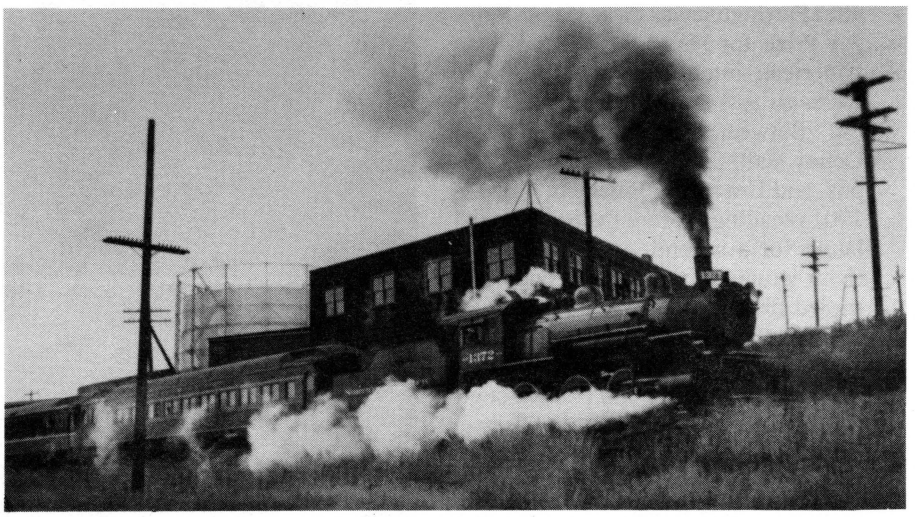
The first Casey Jones Special pulled its rail fans to North Bend in December, 1956. Lawton Gowey, who at his father's urging had become a train enthusiast in the cradle, was on board that time with his father. Gowey began taking photographs of trains in the 1930s, his father many years before.

The Casey Jones Special excursions were the brainchild of Carol Cornish. Retired herself she imagined these rides would be an enjoyable exercise in fond memories for senior citizens. She was pleasantly surprised to discover that her call to the rails inspired a wild response in rail fans of all ages. Aboard the 12 coaches behind Engine #1372 there are no less than 470 passengers.

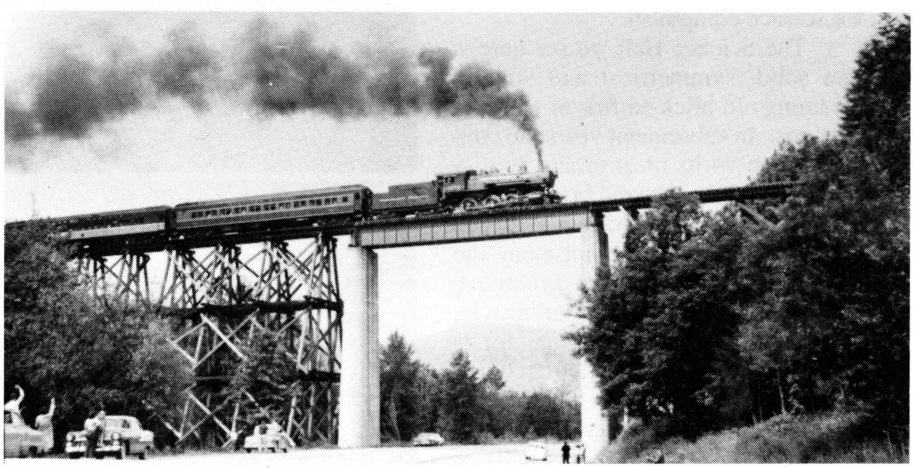
Diesel engines were first introduced into this area in 1952, although not until 1955 on the branch line to North Bend. By then passenger trains to Issaquah and North Bend were a cherished but fading memory. So when the steaming Casey Jones Special puffed and hooted into North Bend that June morning in 1957, it was a nostalgic occasion as inspiring for many North Bend citizens awaiting the ribbon cutting as the brand new and forward-looking four-lane freeway.

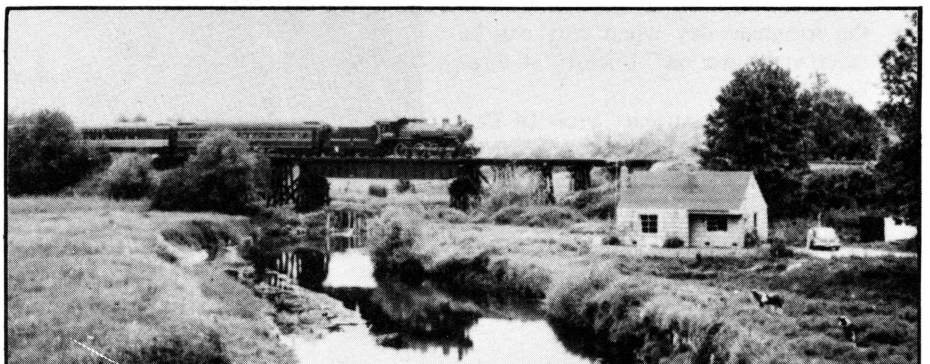
This Casey Jones was one of Gowey's last opportunities to chase a steam locomotive. Soon, even Carol Cornish had to give in to the stronger diesel engines to pull her popular excursion trains to depots in every direction — Cle Elum, South Bend, Sumas, Centralia, Hoquiam, Buckley, and Lake Whatcom.

According to Tom Baker, Carol Cornish's assistant, their excursions went on for a decade. Toward the end, the elderly Cornish was ailing and unable to make the trips. Appropriately, the last of them, on June 9, 1968, was again to North Bend. It was also the day Carol Cornish died. ■



Top: The Casey Jones on the waterfront's old Railroad Avenue. Above: Rounding the curve at the present site of Gas Works Park. *Below:* The Casey Jones enroute to North Bend. *All scenes photographed by Lawton Gowey and used courtesy of Jean Gowey.*





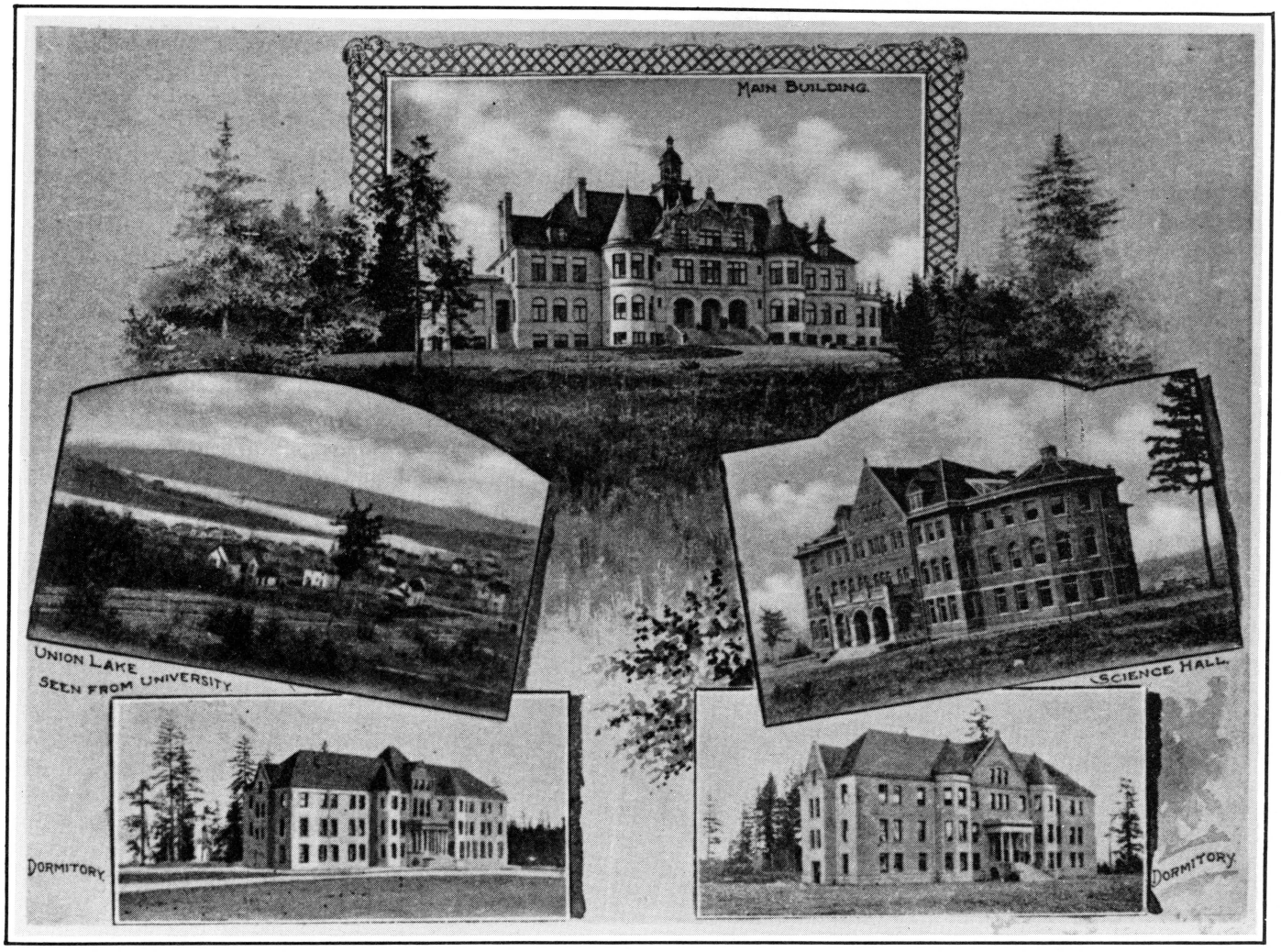
97 Parrington Hall: A Modest Survivor

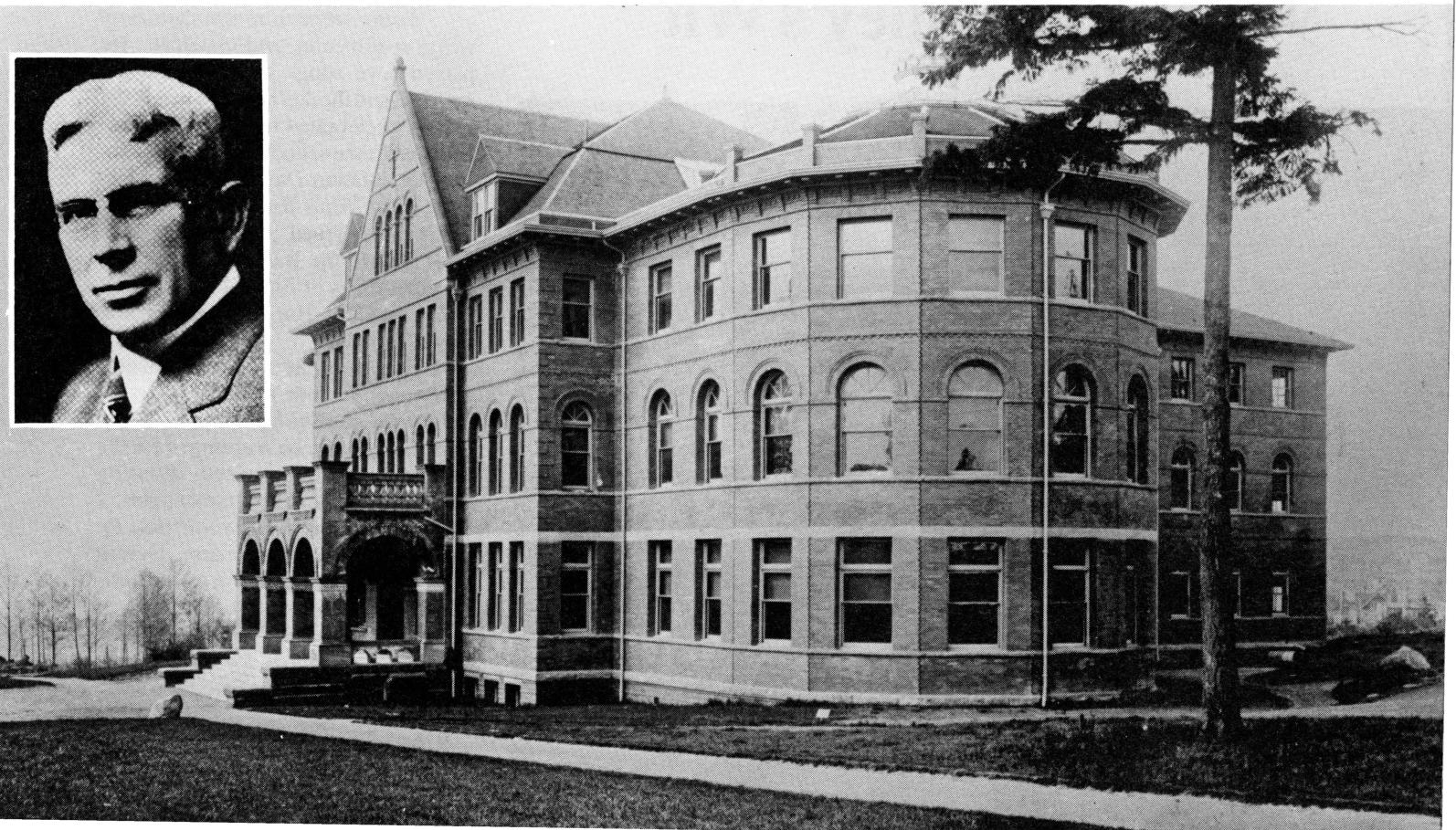
Vernon Parrington moved from Oklahoma Univeristy, where he taught English and coached football, to the University of Washington in 1908, six years after Parrington Hall was built. First called Science Hall, it was remodeled for the University's English Department and renamed for its most distinguished English professor two years after his death in 1929 and three years after Parrington was awarded the Pulitzer Prize for his still-read classic in American intellectual history, *Main Currents in American Thought.*

Between the 1895 dedication of Denny Hall, the first building on campus, and University President Grave's 1901 pleadings before the State Legislature for a second substantial classroom structure, the student body had tripled from 200 to over 600. Graves intoned, "We are dreadfully crowded . . . and need at least two new buildings, one for pure science and one for engineering. . . . Unless something is done now, the University will have to go back to the day of small things, and stay there for a long while." The typically tight Solons responded with a modest allotment for a stripped structure of red pressed brick, sandstone trim, and restrained ornament to be used by the sciences — no funding was included for science equipment.

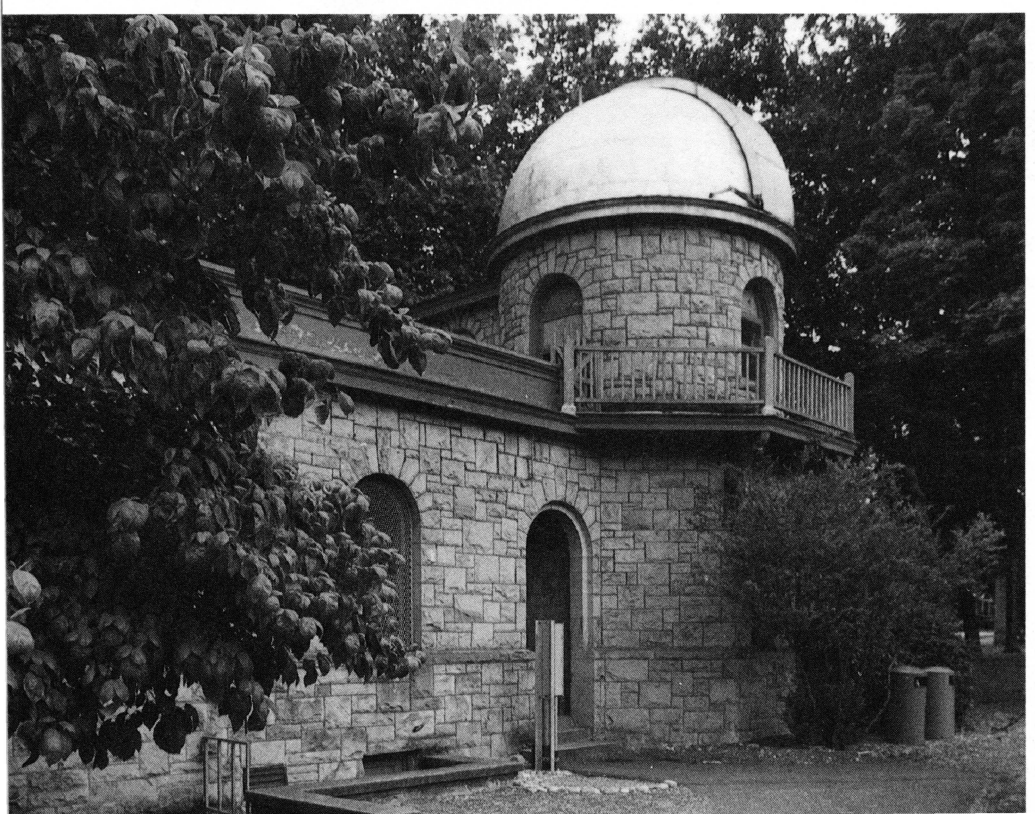
The Science Hall we see here is that solid, symmetrical and slightly gleaming red brick edifice of few pretensions. In subsequent years the covered porch — its most ornate part — was removed and the red brick painted over with a creamy shade which was probably meant to compliment the lighter tones of its older and more ornate neighbor, Denny Hall. Fortunately, Parrington Hall survived the call for its destruction during that often architecturally-dismal decade, the 1950s. Then, one *Seattle Times* writer referred to Parrington, Clark and Lewis halls as "monstrosities" which will "remain until the fortunate day when they can be razed to the ground." Luckily, all three have survived.

The contemporary view of Parrington Hall was photographed from within a few inches of the older record. The only startling changes are in the landscape. ■


MAIN BUILDING.
UNION LAKE
SEEN FROM UNIVERSITY
SCIENCE HALL.
DORMITORY
DORMITORY



98 George Bailey's Wit



Perhaps every alumnus will recognize the University of Washington's observatory. Built from stone left over in the construction of Denny Hall, it is, along with the hall, one of the two oldest structures on campus. However, the graduates who remember the second tower in this scene are not so many. Most of them probably measured their days by its sounds. They will also remember that the man who awakened them in the morning, called them to lunch, and serenaded them in the late afternoon never saw the tower.

George Bailey lived ten blocks from campus. Three times a day he would walk to the old converted water-tower and play the 12 bells. Bailey was blind, but he used neither cane nor guide-dog. Rather, he whistled, bouncing his own sonar off the many shapes of the University District.

Bailey began playing the bells in 1917, the year he graduated from the University's School of Music and five years after the *Seattle Times*' publisher, Col. Alden Blethen, donated them to the University. He played the chimes for 32 years, depressing worn wooden handles always two seconds ahead of the sound. It took that long for the action to move through the 35-foot-long ropes and tip the bells whose combined weight was greater than 15,000 pounds.

Bailey's repertoire was alternately witty, sentimental, and classical. He played love songs the week he got married, and the day his child was born. Bailey's celebrated wit included numbers that fit the school calendar. Freshman Orientation Day he would introduce with "Fools Rush in Where Angels Fear to Tread"; exam week with "Just Before the Battle Mother"; and the conclusion of finals with "There's Going to Be a Hot Time in the Old Town Tonight."

Each week he would introduce a new tune, so that after 20 years of pulling the handles he had a play list of over 1,000 songs he'd arranged for the resonating and often sweetly arousing but limited range of his 8 major notes, 2 sharps, and 2 flats. He would take requests, and sometimes orders. During the Second World War University President Sieg instructed him to play martial music. And every Monday Bailey would sound a note for each enemy plane shot down the preceding week.

Another George Bailey tradition was sounding the football scores on Saturday afternoons. He would play the UW alma mater before peeling forth its points with the biggest bell. For the enemy team he used the small bell. If he didn't know the opposing team's alma mater he would substitute "Home Sweet Home."

Twice on Sundays Bailey withdrew his playful wit for the more sublime repertoire of hymns and appropriate classics like the "Bells of St. Mary's" and the "Lullaby of Bells." The Sunday morning concert began at 9:30 sharp, and for one-half hour students sleeping in could either give in to Bailey's serenade — which a good breeze could carry for miles — or try to imagine his playing as accompaniment to their dreams. The afternoon concert started at 3:30.

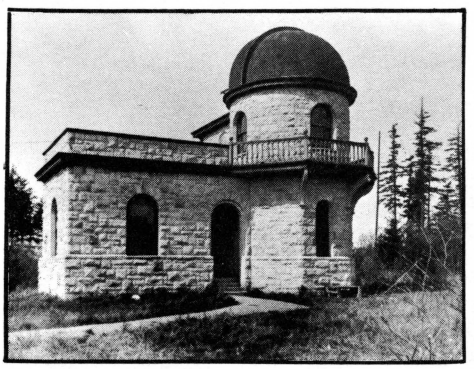
Aside from campus hooligans who would sometimes work the bells at night with 22-caliber shells, Bailey was the last to make music with them. However, he did not know that the "Summertime" he played on May, 23rd, 1949 (the 32nd anniversary of the first time he played the chimes), would be their last song.

At 7 o'clock the next morning the tower caught fire. Within ten minutes the flames reached 200 feet, dropping burning embers on the roofs of fraternity row where students in pajamas chased them with garden hoses. George Bailey was preparing for his walk to campus when he was told of the fire. At first he did not want to go, but then did, joining the crowd of about 2,000. A surviving photo shows him at the fire with the tower behind him. He's "looking" the other way.

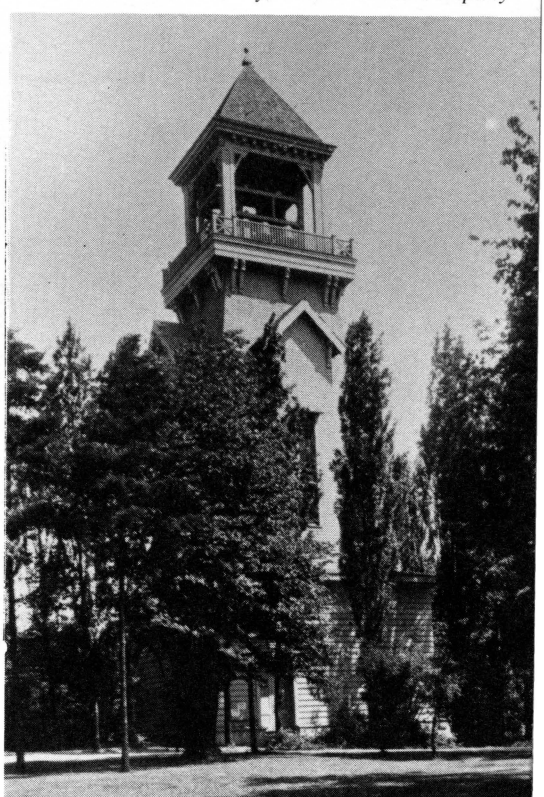
George Bailey, who once confessed "I love to hear the chimes ringing out above me, and when that breeze sighs in the mornings — well, I play my best then!," now heard the last morning sounds the Blethen Chimes would make: a cracking when the firemen's hoses hit them. As the tower burned, Bailey wondered what he would do. "Don't you worry one bit," Dean Condon told him. "There will be a job for you. Maybe you could take care of the clocks." "Yes," answered Bailey, "maybe I could take care of the clocks." It was an absurd consolation for the blind musician.

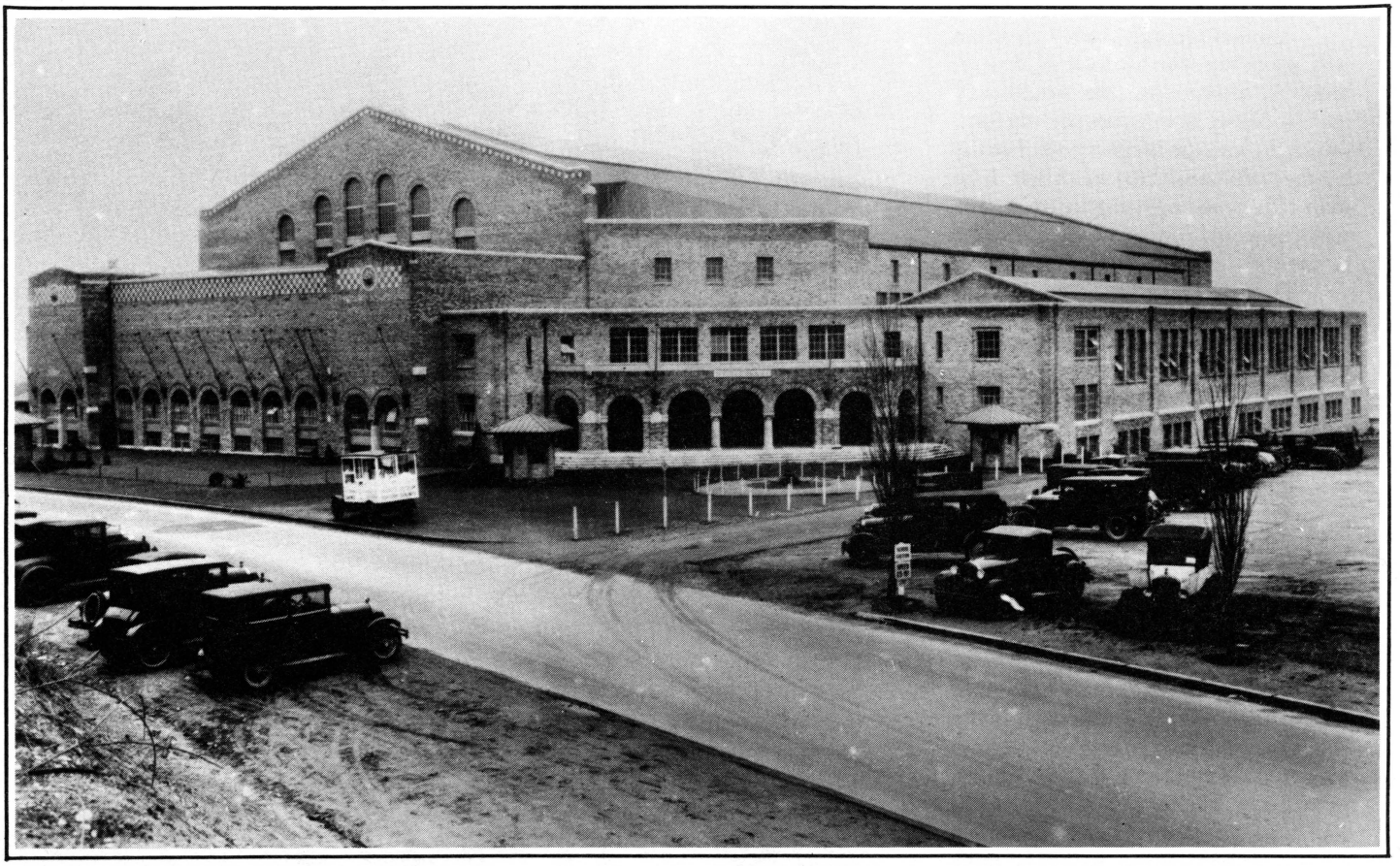
Instead, Bailey took care of the chimes — the new carillon chimes which he played from a keyboard in the Music Building which sent amplified sounds to speakers in the Denny Hall belfry. Now with 37 notes, Bailey could make new arrangements for his old repertoire. And he continued to take requests until his death in 1960. ■

Courtesy, Seattle Times Company



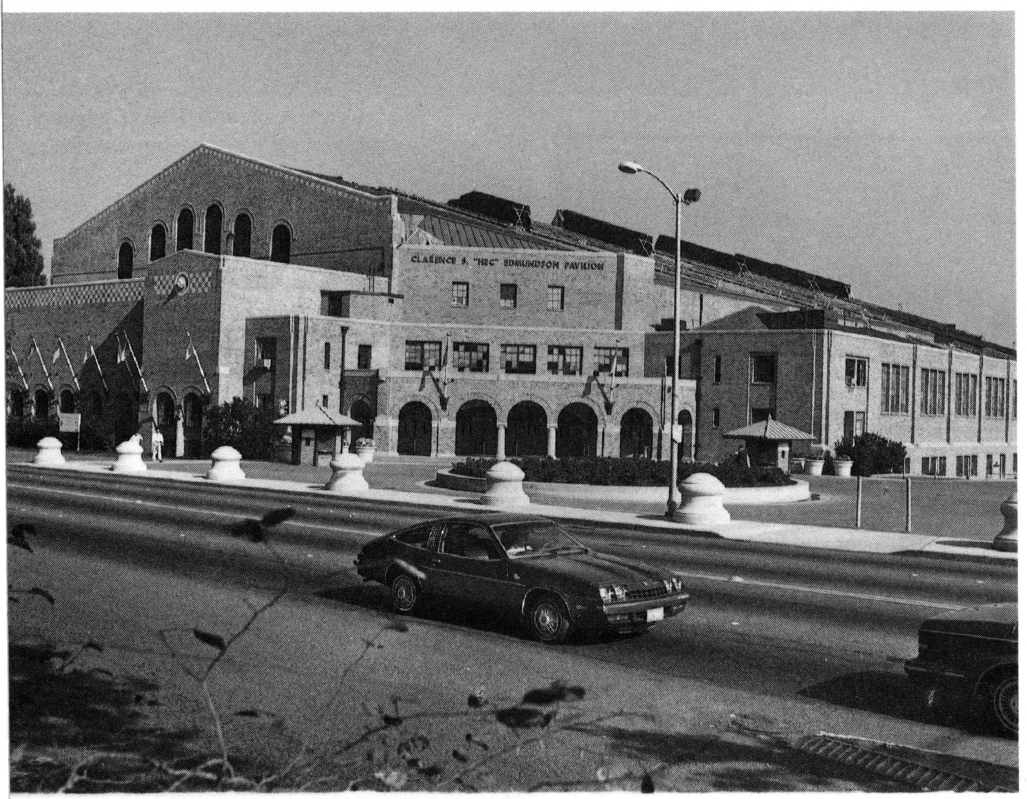
Of the two towers only the Observatory survives. It is the sturdiest building on campus with a foundation ten feet deep to dampen vibrations.





Courtesy, Lawton Gowey

99 "Hec" Edmundson Pavilion



When it was built in 1927, the "Hec" Edmundson Pavilion was confidently described as "the largest athletic building west of the Mississippi." Its architect, Carl Gould, declared that the "Madison Square Garden in New York City is probably the only structure that can rival it in flexibility." And it was built in five days less than ten months.

The inaugural event in what was first officially called the Men's Physical Education Building featured a three-game basketball tournament between the UW and the University of Illinois. It was the first such inter-sectional hoop contest in the school's history. The winning coach, two games to one, was Clarence "Hec" Edmundson.

It was Hec's mother who unwillingly gave her son his nickname, by chiding him with his favorite cuss word. Years later Hec would be famous for stomping his foot in frustration on the Pavilion's floor with a slap sufficient to ascend through the crowd's own noise to the rafters. In such moments he

might have also mumbled "Heck," but those expressions were rare interruptions in a personal style that was widely famous for its even, gentlemanly calm.

Hec started running on his family's farm near Moscow, Idaho, and kept running at the University of Idaho where he won every race he entered. When this member of the U.S. track team to the 1912 Stockholm Olympics was hired to coach track at the UW in 1919, he trained his charges by running against them in every event (except hurdles) and winning them all.

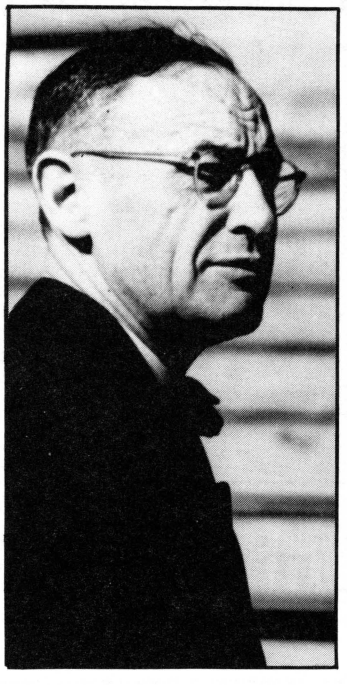
This love to run set the style for his long tenure as the University's basketball coach. Edmundson was known as the "father of race-horse basketball." "Hec's fire department brand of basketball" was nationally influential, and helped make the game a successful spectator sport. So much so here that this "house that Hec built" was planned and constructed by an enthused student body using $500,000 of A.S.U.W. funds.

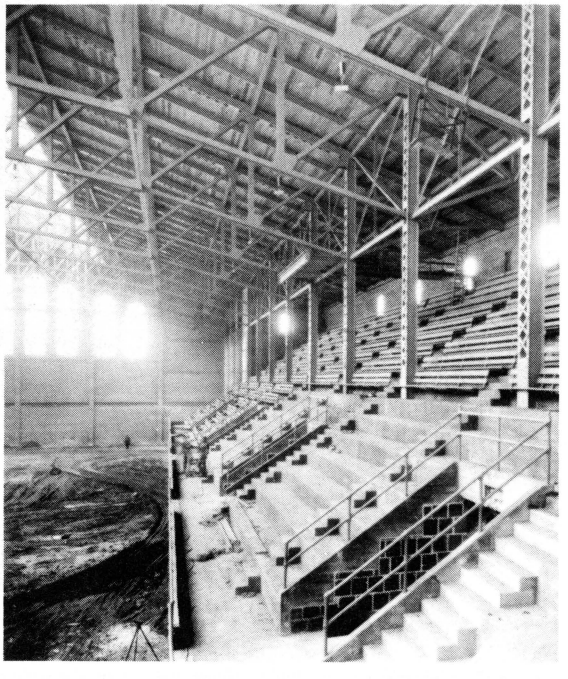
Hec responded by winning five Northwest division titles in a row, between 1928 and 1932, and ten overall, including three Pacific Coast Conference championships in his 27 years of coaching.

When the gum-chewing, foot-stomping Edmundson suddenly resigned as basketball coach in 1947, the local sportswriters and fans suspected that their old coach had been dumped in favor of mere youth. The following year the University's sports administrators atoned somewhat by naming the P.E. building the Hec Edmundson Pavilion. Meanwhile, Hec continued on as track coach until his retirement in 1954. He lived another decade until a stroke took him in 1964.

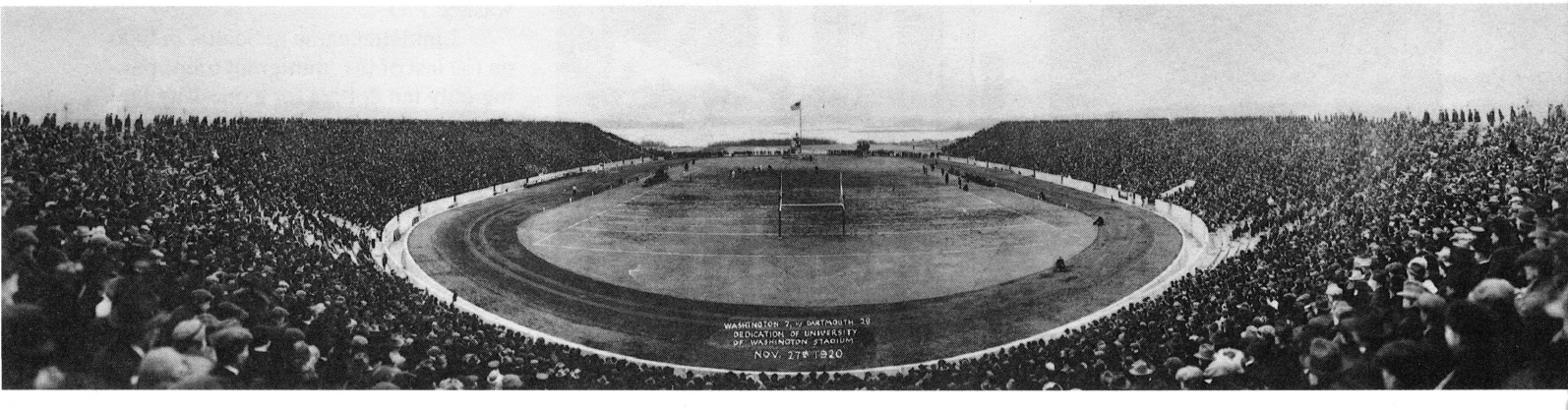
Both our "now-and-then" views were photographed from the old Seattle Lake Shore & Eastern Railroad right-of-way (now the Burke Gilman Trail) and in the half-century-plus that separates them not much has changed — on the outside — except the trees beside the bike trail.

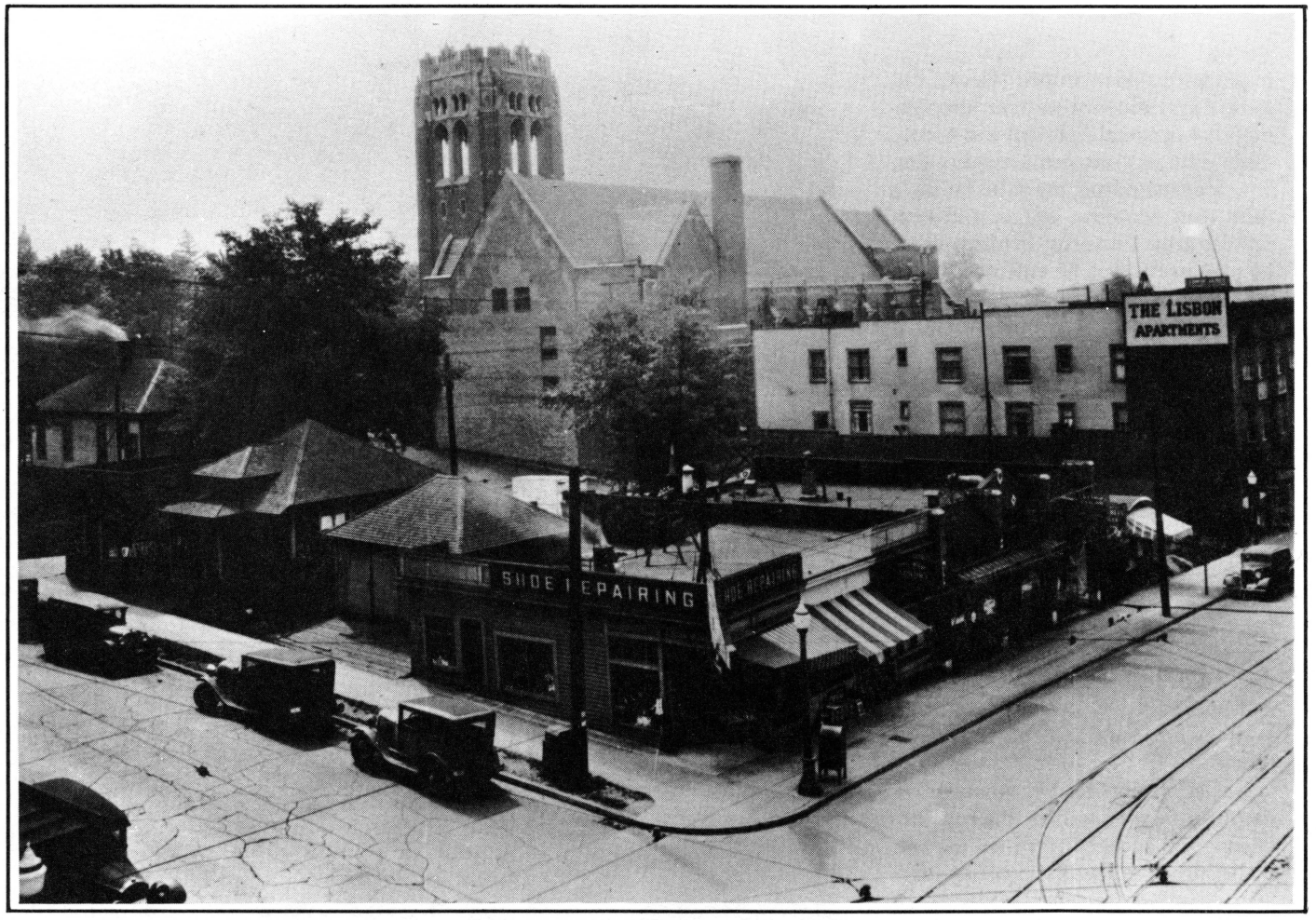
But on the inside, architect Gould's planned flexibility has taken Hec's house through an array of events including auto shows, political rallies and protests, psychedelic light shows, thousands of matriculations, and millions of miles of Clarence "Hec" Edmundson-styled 'race-horse' basketball. ■





Above: Clarence "Hec" Edmundson . *Bottom:* The University of Washington Husky Stadium during its first event , Huskies versus Dartmouth College, 1920. (See feature # 91.)





Courtesy, Special Collections, University of Washington Libraries.

100 Before the University Post Office

One summer morning circa 1930, the photographer Lloyd Linkletter climbed to the roof of the two-story commercial building at the northwest corner of 43rd Avenue N.E. and University Way and shot kittycorner to the future location of the University District post office. However, it was not one of those "future-site" photos, for at the time Linkletter could not have known that the random array of clapboard storefronts across the intersection would be replaced in 1937 by the radiantly whitewashed P.O.

Linkletter came to Seattle in 1906 on the last of the immigrant trains paying only ten dollars for a one-way fare that was designed to make it easy to move west. For 31 years he worked in the district covering events both on and off campus, moving his studio several times, including a stint on "the Ave" in the Lisbon Apartments, here on the right. When the management raised the

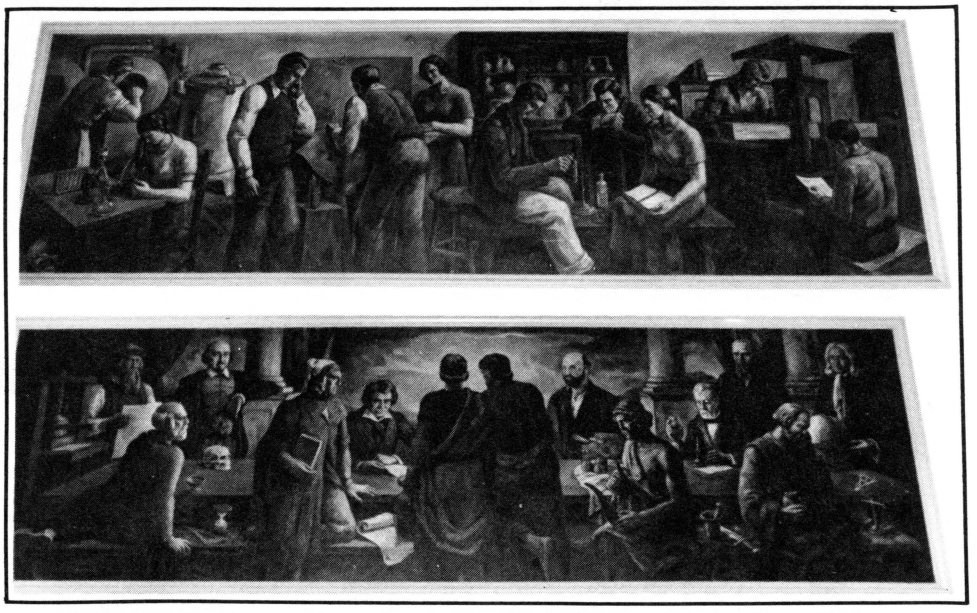
rents, the Linkletters made their last studio move in 1931 from the Lisbon and off the Ave to Brooklyn Street.

The district's principal photographer died in 1937, the same year that the quaint arrangement of frame storefronts showing here was removed for the construction of the new post office. An estimated 5,000 letters in specially-designed envelopes featuring a sketch of the new post office and stamped with a special opening day cancellation stamp were mailed here on December 30, 1937. That evening a reported "throng" of 2,000 attended the opening ceremonies and were "thrilled" by the state champion University Legion's drum and bugle corps.

Towering above both the "now-&-then" scenes, the 1927 Gothic belfry of University Methodist Temple gives a distinguished backdrop to the block. The landmark's education wing on 43rd was added in 1956. These Methodists are one of the oldest congregetions in the neighborhood. They were organized in 1891 — before they or the district were identified with the University of Washington which was then still downtown.

According to long-time University District real estate scion Don Kennedy, the Lisbon apartments were built in 1908 for tourist accomodations for the summer-long 1909 Alaska Yukon and Pacific Exposition on the university campus. Needing office space, Kennedy bought the Lisbon in 1945, renamed it the Kennedy Building, and in 1948 replaced the old bay windows that overlooked the Ave with a facade of the then-new concrete material called Marble Crete. Both Kennedy and the marble composite are still on the site. ■

The sidewalk in front of the University Post Office is one of Seattle's eccentric platforms. Here the sidewalk is taped-off by a coven of good-humored anarchists.



The old ground-level Post Office lobby featured Depression-time W.P.A. murals. The lobby was moved to the basement in 1982. *Photo by Ernie Swanson.*

101 "Don't Sink the Admiral"

Top: The January, 1942 opening night of West Seattle's Admiral Theatre, at SW Admiral Way and California Avenue SW, attracted an inaugural crowd of 1000 to a program which included a tour of the theatre. *Courtesy, the Museum of History and Industry, the Seattle Post-Intelligencer Collection Above:* On another January night 47 years later, West Seattle citizens protest the sudden closing of the Admiral. *Courtesy, the West Seattle Herald, photo by Ralph Radford*

With a little effort we may imagine — an exertion ordinarily expected inside a theatre — that the exterior of West Seattle's Admiral looks something like a ship; at least, that is how its architect B. Marcus Priteca intended it. So in this scene of its grand opening on January 22, 1942, the marquee with its neon anchors breaks over the sidewalk like a ship's bow. Above it portholes, guard rails, nautical flags, and a mast (the crow's nest is out of the frame) playfully elaborate the nautical fantasy.

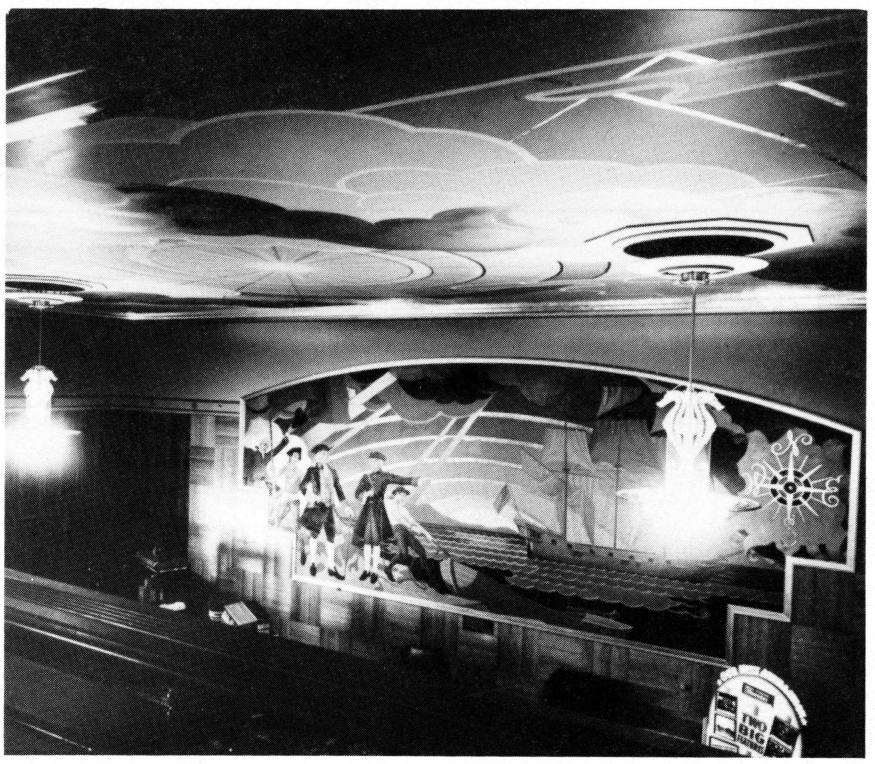
Priteca, famed architect of the fantastic, launched his movie palace career in Seattle with Alexander Pantages. Designing theatres nation-wide for Pantages' chain, his Seattle creations included the Pantages/Palomar, the Orpheum, and his lone downtown survivor, the Coliseum. For a neighborhood theatre, Priteca's Admiral, a name its owner John Danz let West Seattleites choose by contest, was sumptuous.

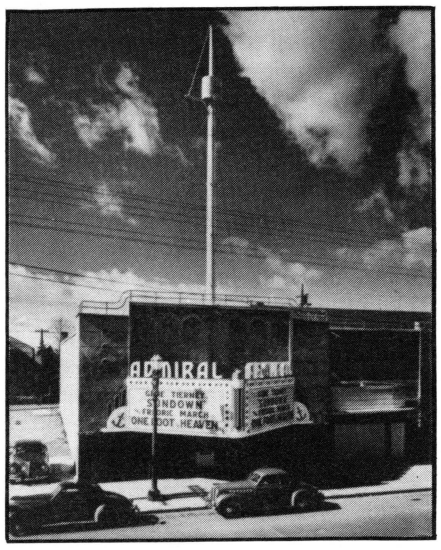
In anticipation of its inaugural night, the *West Seattle Herald* exclaimed, "It transcends every preconceived idea of motion picture theatres, and will amaze everyone with its new beauties, its new revelations in comfort, sight and sound." The nautical excitements continued inside with florescent murals of underwater scenes, a wall painting of Captain George Vancouver's 1792 landing on Puget Sound, a ceiling sparkling with a lantern projection of the signs of the zodiac, and usherettes shipshape in naval uniforms.

Forty-seven years later the Admiral struck the bottom-line when, without warning or comment, the oversized Toronto-based theatre chain Cineplex Odeon closed it. An eleventh-hour leak of their intent brought out the pickets in a protest for the preservation of West Seattle's unique example of the art of motion picture theatre design. Cineplex Odeon bought the Admiral in 1986, raised the prices, cut the staff, and let the place run down. Then, intending to build a multiplex theatre in a new mall planned near the West Seattle side of the new high bridge, they put the Admiral on the block. Understandably, the preservationists found the last night's bill "Dirty Rotten Scoundrels" appropriate.

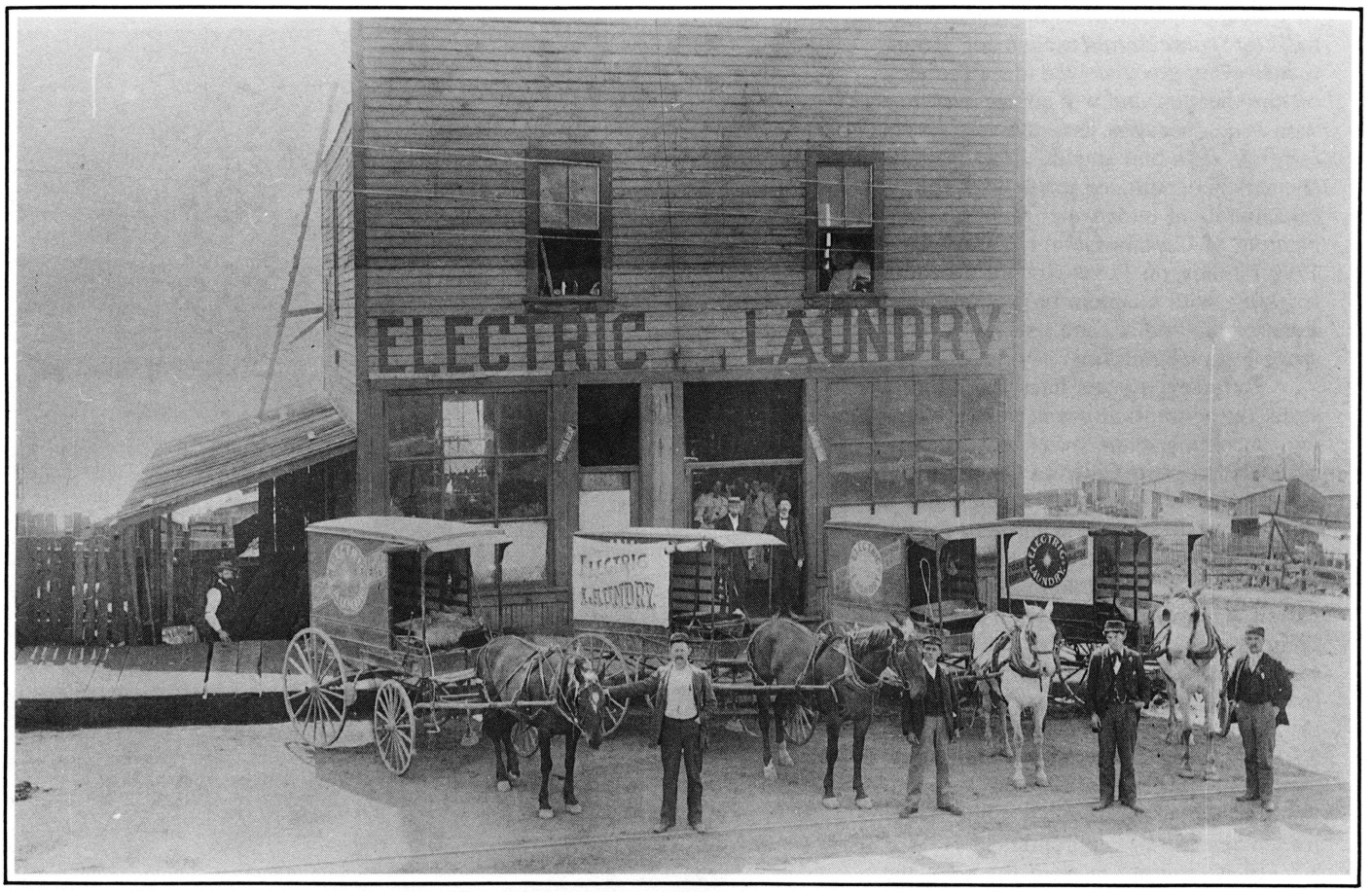
In its attempt to save the ship, the Southwest Seattle Historical Society did the expected; and successfully campaigned to have the Admiral designated a landmark — which it surely is.

(As of this writing, September 1989, all parties including the Seattle Landmark Preservation Board, the Southwest Seattle Historical Society, and the building's owners were involved in the "controls and incentives process" — a proceedure which attempts to accommodate the interests of both the landmark and the landlord.) ■





Other early views of the Admiral.



Courtesy, Special Collections, University of Washington Libraries.

102 Electric Laundry

Eighteen-ninety was a good year to start a laundry in Seattle. The city was a mess rebuilding after the Great Fire of 1889. The Electric Laundry's location but a few blocks beyond the northern limit of the fire's destruction was ideal for scrubbing the overalls of the thousands of single men in town here to help with the city's rebuilding.

The Electric Laundry first appears in the 1890 Polk Seattle Directory. The address given is 2035 West Avenue, at the southwest corner of Lenora Street and Western Avenue when Western Avenue was still called, simply, West Street. That year the Polk directory listed 22 laundries, and judging from their names alone, eight or nine of them were Chinese. Seven years later in 1897, the first year of the Klondike Gold Rush, the Polk directory made it easy to make that racial distinction — it listed them separately. There were 16 "regular" laundries and 14 Chinese ones. (The directory makes no note of whether the new flood of single traveling men buying their outfits here for the gold fields chose their laundry service with

racial considerations.)

Eighteen-ninety-seven is the year scribbled on the back of the original print of this scene kept in the Special Collections of the University of Washington's libraries. Both the picture's caption and the signage on the side of the delivery hack, far right, verify the Western Avenue address. Lenora Street is on the right, and the drivers holding their horses in the foreground stand along the rails of the West Street and North End Railway. It too was electric.

The name "Electric" was a good one for marketing laundry in the 1890s. This mysterious new power seemed to promise a whiter white than available from either scrubbing at home or in a Chinese hand laundry. In this future Pike Place Market neighborhood, the dirty citizens of 1897 had five laundries to choose from — two of them Chinese. Yik Wah Charley's laundry was just across Lenora Street from the Electric, and the Boss Laundry only two blocks north at 2235 Western.

How extensively electricity was actually used in this operation we cannot tell from this scene. We can, however, presume that everyone in the shop knew that their business portrait was being prepared. Unfortunately, the Electric's men seem reluctant to let its working women participate with anything more than hidden poses in the second-story windows or in the half-light behind the owners, Gustave P. Edenholm (on the left) and C.S. Johnson, standing at the front door.

In 1899, when this neighborhood was about to get really dirty with the regrading of Denny Hill, the Electric Laundry moved to the southwest corner of Third Avenue and Marion Street. If their plan was to avoid the regrading mess they would be disappointed, for in 1907 they were driven from their second home when the Third Avenue regrade left their front door ten feet above the new street grade. Actually, partner Edenholm managed to avoid this second move, having returned to Sweden with his wife and six children in 1905. Six years later the Edenholms had third thoughts and shipped back to Seattle in 1911.

In the 1911 Polk directory a laundry named the Model Electric is listed at the northwest corner of First Avenue and Seneca Street. Twenty-one years after the Electric Laundry got its start in a Seattle with 22 laundries cleaning up after about 40,000 soilers, the Model Electric was one of 101 laundries washing the duds for a city of over 200,000. Another was the Independent, Gustave Edenholm's new laundry at the lower Queen Anne intersection of Roy Street and Taylor Avenue. Of the 101 laundries listed in 1911, 33 of them were listed separately as Japanese or Chinese.

By the Great Depression year 1937, the last year a laundry marketing itself with "electric" in its name appears in the Seattle directory, there were 171 laundries. Of these, 123 were listed separately as Japanese or Chinese. During World War II, the Japanese part of the category was dropped, and with the War's end, the racial categorizing was abandoned altogether. The new class which took its place was "self-service." ■

Interior of the Electric Laundry. *Courtesy, Roy Edenholm*

The Electric Laundry at its second location at Third and Marion during the 1906 regrade.

103 Japanese American Hotels

This mid-twenties scene looks to the southwest across the intersection of 6th Avenue and King Street to a block of Japanese-owned hotels, cafes, grocery stores, laundries and barber shops. These businesses were a typical sampling of Japanese enterprise in Seattle in 1925 when a community survey counted 8734 Japanese living here.

The local chapter of the North American Japanese Association's census revealed that their greatest investment was in hotels and apartments — 127 of them with a total of 8575 rooms. Practically all were located near the railroad stations, including the three hotels whose signs are legible in this scene. The U.I. Hotel, the Russell House, and the Mukilteo Hotel advertise nightly charges of 25 cents, 50 cents, and up. At those prices they are a grade better than flop houses. In the Polk business directory, the Mukilteo's proprietor J. Iseki advertises hot and cold running water.

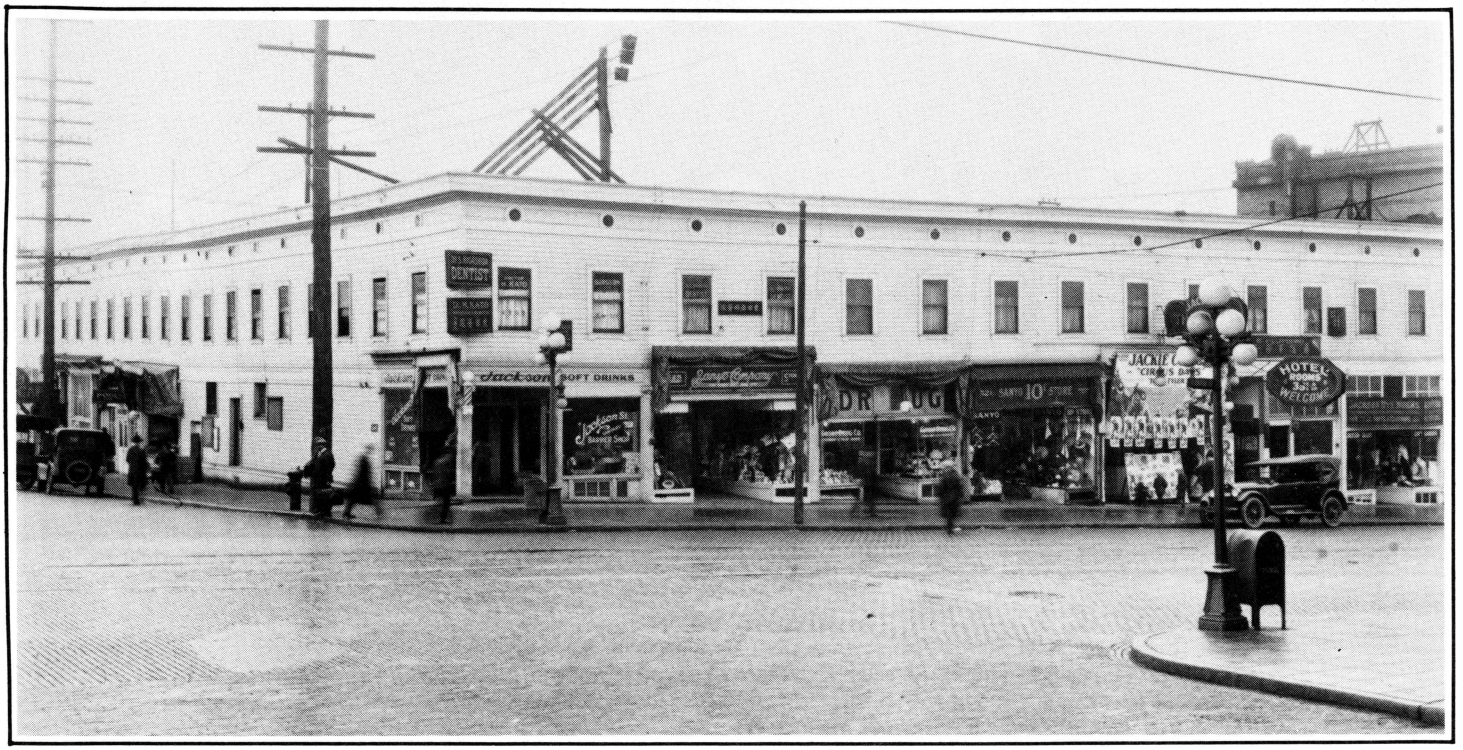
Their clientele were racially mixed and included many single male European immigrants. Getting these men off to work in the morning was one typical service, with wake-up calls beginning at 5 a.m. The comfort of clean sheets on a bed made daily was another amenity. No doubt Iseki and his wife Tota were overworked. The census' figures tell why. Only 399 persons were employed in the management of the 127 Japanese hotels and apartments. They were run by resident families who worked exhausting schedules.

By the mid-twenties another "service" of these hotels had been for the most part run out of town. Prostitution along King Street was a common use earlier in the century. A 1902 estimate counted nearly 400 prostitutes, about half of them Asian, working the neighborhood. But by the time this scene was recorded by the Japanese photographer Yoshiro Okawa, the streets and hotels of the International

District were relatively free of prostitution. (Okawa's work is also featured in *Seattle Now & Then, Vol. 2)*

Even before the racist immigration law of 1924 stunted the dignity and growth of the Japanese community by prohibiting their immigration, getting into the country often required stealth. In 1922 Fujimatsu Moriguchi was smuggled in. Here in Seattle he married Sadako Tsutakawa, sister of sculptor George Tsutakawa, and raised a family, an activity which although it was made difficult by their World War II internment at Lake Tule in California was not stopped. After the war they opened a grocery store, Uwajimaya, in the International District. Since 1970 their son Tomio Moriguchi has headed the largest family-owned Japanese food business in America at the Sixth Avenue and King Street site of the Iseki's old Mukilteo Hotel. ■

Top: The Dreamland Hotel was also at King Street and 6th Avenue, kitty-corner from the Mukilteo Hotel. A few years before this scene was recorded, the Dreamland had a reputation as a crib house for prostitution. *Right:* The Waste Laundry at the northeast corner of Fifth Avenue and Weller Street. *Bottom:* Storefronts on Jackson Street at Sixth Avenue. *All photographs are by Yoshiro Okawa and used courtesy of Tomio Moriguchi.*



Employees at the Steward and Holmes Drug Warehouse on 3rd Avenue just south of Washington Street pose with and without their masks. The view looks north with the City-County Building in the distance. *All photos are by Max Loudon, and are used courtesy of his sister, Grace McAdams.*

104 Seattle in the Grip of La Grippe

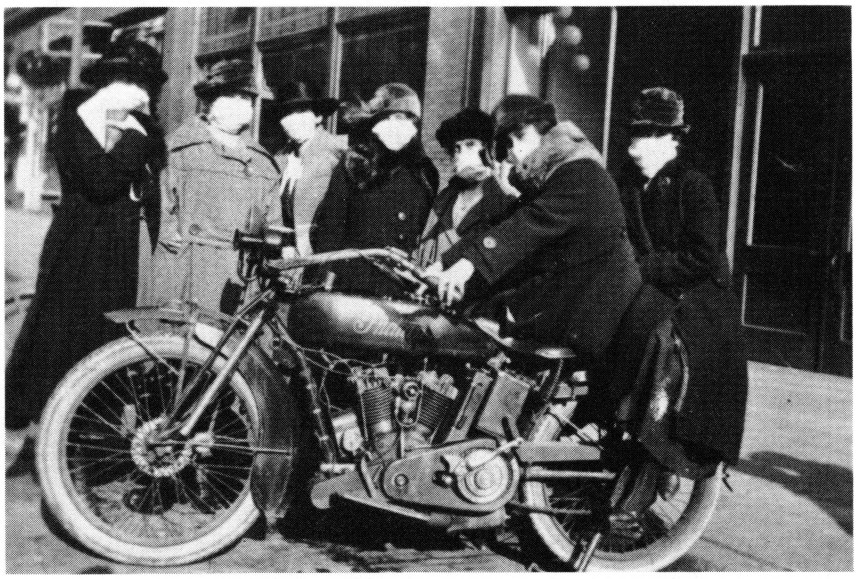
During the last month of World War I, Seattle was under siege by a force more deadly than the war. The city and the world were in the grip of La Grippe: the Spanish Flu. Nineteen-eighteen's global pandemic took twice as many lives as the Great War.

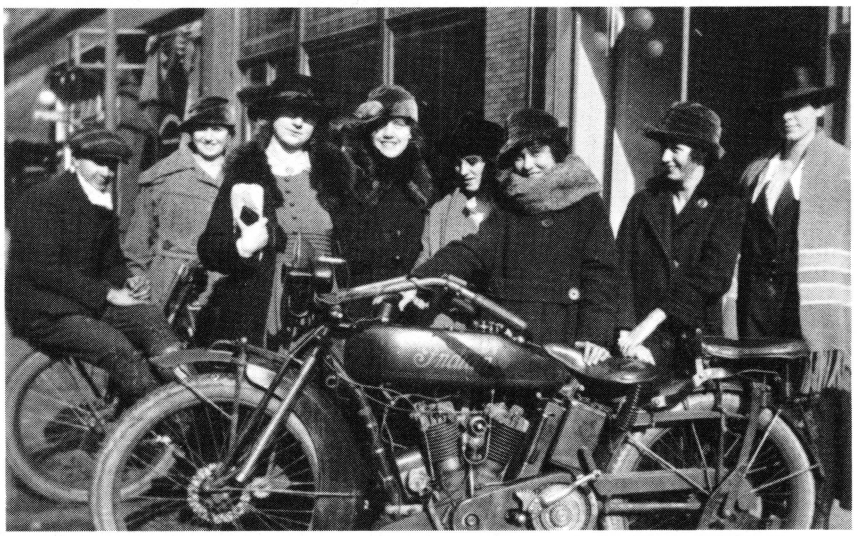
Here a student-sailor at the University of Washington's naval training station was the first to die. That was Wednesday, October 2nd. By Saturday, the 5th, the alarming rise of disease and death stimulated the city's sometimes hysterical Mayor Ole Hanson, the *Post-Intelligencer* reported, to "place in effect the most drastic regulations to which the city has ever been subjected ... the city forbids every form of public assemblage."

On Saturday night, the dance halls were closed, the theatres dark. On Sunday morning, church services were suspended, and on Monday, the schools too. The front page of the Monday *P.I.* announced, "Gloomy Sunday is result of the Influenza Ban." The law against assembling had had its ironic reversals. "There were aimless, peevish crowds that strolled up and down Second and Third avenues Sunday afternoon, sat in hotel lobbies and collected in doorways and on street corners. They talked about the War ... but mostly they lambasted the mayor."

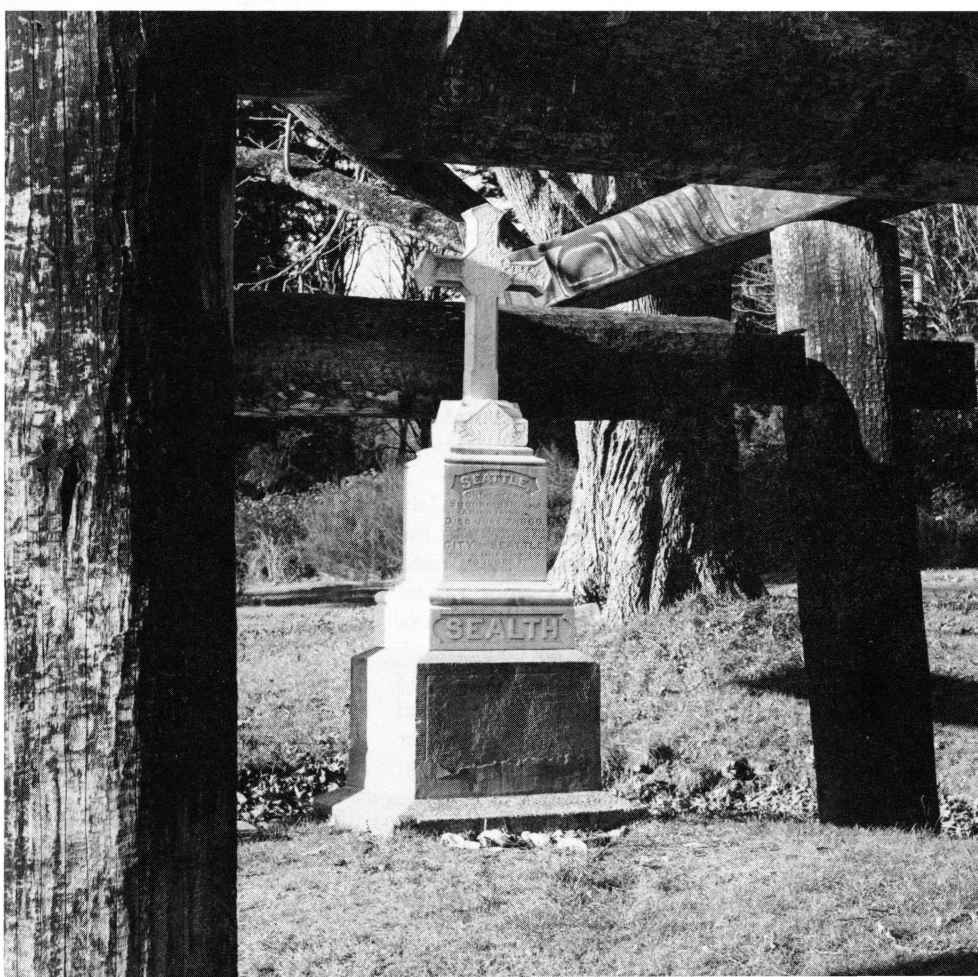
Sunday's toll was four dead; Monday's, eight. On Tuesday, 401 new cases were reported; on Wednesday, 424. The siege continued, and citizens were ordered to wear masks. The *P.I.* reported on a possible connection between the War and the disease. "A Mrs. A. B. Priest avers that the pandemic is the result of a wicked suggestion sent out by the Kaiser's psychologists ... it is German propoganda in its most subtle form." On October 21, 30 deaths were reported. It was the high mark, after which La Grippe loosened.

On Armistice Day, November 11th, the order against public gathering and the wearing of masks was lifted. "Seattle need be masked no longer," the *P.I.* reported, and added that "the order has been more or less of a farce as far as the masks are concerned." That afternoon and evening Seattle was one parading public assemblage of unmasked revelers celebrating the double victory over death — by war and by disease. Mrs. A.B. Priest no doubt noted the connection and felt confirmed. ■





Below: Spontaneous Armistice Day street celebration, November 11, 1918.



Top: Chief Seattle's headstone was put in place at Suquamish in the early 1890s. Its inscription reads, "Seattle, Chief of the Suquaumish, and allied tribes. Died June 7, 1866. The firm friend of the whites, and for him the City of Seattle was named by its founders." *Right:* The Suquamish cemetery is tended by the Suquamish tribe, which in 1975 gave a new setting to the Chief's gravesite, surrounding it with a monumental native sculpture. *Photo by Frederick Mann. Above:* Chief Seattle, 1865.

105 Visiting See-Yahtlh

The chief who at first was not pleased with the prospect of having his last sleep disturbed by the endless reciting of his name, later got used to and was even pleased by the idea of having a city named for him. And in his last years, Chief see-YAHTLH made a friendly habit of visiting his namesake Seattle from his reservation home at Suquamish.

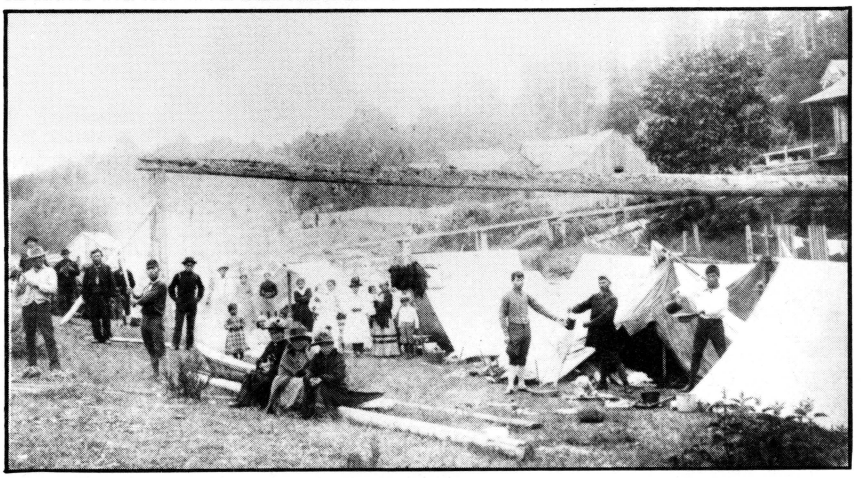
After his death in 1866, Seattle (pronouncing it see-Yahtlh will produce for the speaker a somewhat closer approximation of the original Salish sound.) developed the reciprocating habit of visiting the Chief. In the older view, a collection of Seattleites includes the Christian headstone in its pose beside the Chief's gravesite at Suquamish. Chief Seattle was a converted Catholic, although this cemetery was a native burial ground long before the St. Peter's Catholic Church was built beside it in 1902.

This older scene was photographed about 1910. While the cemetery has here gone to seed, there is one resilient plant that seems to have survived for a distinguished presence in the "now": the maple sprouting directly behind the cross in the "then." The mature maple's twisted trunk shows in the "now" because its photographer, Frederick Mann, set his tripod back and to the right of the historical photographer's position. In this move Mann also exhibits the native sculpture that since 1976 has surrounded the Chief's now-groomed grave.

see-Yahtlh was born about 1786, the son of a headman and his slave-concubine. An old story has it that the young boy was present when Vancouver's ship *Discovery* appeared in 1792 off Bainbridge Island's Restoration Point. Had the English captain never come, nor white settlers whose influence proved catastrophic to native culture, the body of the deceased see-YAHTLH would have probably been put in a dugout canoe and set in a tree. There his spirit would have been encouraged to fly away.

So the Chief's contemporary grave is a kind of compromise between his Christian bones, resting in reservation soil, and his native spirit flying somewhere above those canoes. Perhaps because of this ambivalent setting, Seattle's Suquamish gravesite is now more of an attraction than ever.

Seattle visitors who have yet to visit the Chief's grave would be advised to make their pilgrimage complete by including the nearby Suquamish Museum in their plans. The museum, which was first opened in 1982, is just south on the mainland side of the Agate Pass bridge which links Bainbridge Island at its north end with the Kitsap Peninsula. The museum is open 11 a.m. to 4 p.m., Wednesday through Sunday. The cemetery has no hours. ■



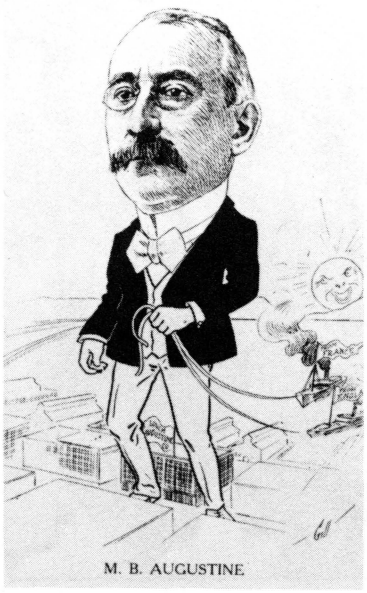
Top: The Suquamish Museum. *Above:* Group at Old Man House Village on Agate Pass, c. 1875. The long beam is the last remnant of the 500-foot-long structure known as Old Man House. *Courtesy, The Suquamish Museum. Below:* Group at blessing of Chief Seattle's grave, during Chief Seattle Days, 1920.

Index

Like the two volumes that preceded it, Volume Three's index refers to story numbers not pages.

14th Avenue, 96
16th Avenue E., 66
17th Avenue, 54
18th Avenue, 67
34th Street N., 78
43rd Avenue N.E., 100
85th Street, 75

A History of Variety-Vaudeville in Seattle, 46
A. Slorak's Saloon, 10
Abramoff, Mary, 76
Abramoff, Stephan, 76
Admiral Theatre, 101
Agate Passage, 105
Alaska Building, 26, 43, 62
Alaska Gold Rush, 1, 15
Alaska Yukon and Pacific Exposition (AYP), 1909, 48, 68, 75, 82, 100
Alaska, 14
Alaskan Way Viaduct, 13, 71
Alexis Hotel, 31
Alki Point, 3, 6
Allen, William, 48
Aloha Street, 67
American Institute of Architects, 54
Anderson Shipyard, 91
Andrews, C.L., 1
Ankeny, Levi, 17
Anti-Chinese riots, 11
Arbor Association, 37
Arcade Building, 33
Arctic Club, 46
Argus, 11
Armistice Day, 104
Armstrong, Noah, 11
Army Corps of Engineers, 89, 92
Associated Bible Students, 24
Augustine and Kyer, 34
Augustine, M.B., 34



Aurora Avenue, 71, 72
Aurora Bridge, 71, 84

Bagley Wright Theatre, 2
Bagley, Clarence, 11, 29, 38
Bailey, George, 98
Baillargeon, J.A., 27
Bainbridge Island, 105
Bainbridge, ferry, 91
Bakbakwob, 2, 80
Baker, Tom, 96
Ballard, 74, 79, 92, 93
Bass, Sophie Frye, 10, 33, 80
Battery Street Tunnel, 71
Battery Street, 33, 36, 37, 38, 88
Battle of Seattle, 5
Beacon Hill, 63
Bebb, Charles, 48
Beck, Rev. and Mrs., 94
Beebe Building, 31
Bell Hotel, 36, 37
Bell Street, 80
Bell, William, 36
Belltown, 35, 36, 38
Bigelow Street, 82
Black Ball Ferries, 91
Blaine Street, 82
Blanchard Street, 35, 80
Blanchard, Leslie, 95
Blethen, Clarence, 48
Blethen, Col. Alden, 98
Bon Marche, department store, 21
Boren Avenue, 56, 57, 58
Boren, Carson, 5, 43
Bothell, 76
Boyd, Daniel, 70
Broad Street, 71, 80

Princess Angeline posing at the door to her shack.

Broadmoor, 58
Broderick, Henry, 46
Brooklyn Street, 100
Brooklyn, neighborhood, 82
Brotrze, Ed, 25
Brougham, Royal, 19
Brown, Amos, 32
Brown, Annie, 32
Bryant Lumber Mill, 84
Budlong's Boathouse, 30
Buerge, David, 2, 80
Burke Building, 79
Burke Industrial Center, 78
Burke, Thomas, 48, 79, 88, 89
Burke-Gilman Trail, 74, 96, 99

Caldwell, Rick, 89
Calhoun, Scott, city assessor, 40
California Avenue S.W., 101
Calkins, C.C., 27
Cambridge Apartment Hotel, 23
Cameron, Frank, 91
Capitol Hill, 2, 24, 67, 68, 69, 84, 90
Carkeek, Emily, 57
Carkeek, Morgan James, 56
Carlson, Ed, 48
Carlson, Rev. Peter, 70
Carnegie, Andrew, 49
Carstens and Earles, Inc., 90
Cascade neighborhood, 69
Casey Jones Special, 96
Centennial Flour Mill, 61
Centennial Milling Company, 61
Central School, 37, 50, 54
Century 21, 1969 World's Fair, 48, 77
Cherry Street Garage, 43
Cherry Street, 45, 46
Chicago Milwaukee and St. Paul line, 18
Chief Seattle, 3, 105
Chinese, 88, 102
Chittenden, Hiram M., 92
Cineplex Odeon, 101
City of Columbia, 59
City of Seattle, 15
Civic Auditorium, 1
Civic Center, 2
Civic Field, 1, 2, 19

Clarence Bagley, 5
Clark Hall, 97
Clow, Terry, 3
Cobb Building, 24
Coliseum Theatre, 101
Collins Building, 43
Collins, John, 26
Colman Building, 29, 31, 34
Colman, James, 7, 29
Colonial Theatre, 19
Columbia and Puget Sound Railway, 13, 14
Columbia Street, 27, 47, 55, 56
Commercial Street, 7
Condon, Dean John T., 98
Conklin, Mary, 8
Conover, C.T., 58
Convention Center, 23, 24
Conway, John Ashby, 86
Coppin's Watertower, 56
Cornerstone Corporation, 31
Cornish, Carol, 96
Cort, John, 46
Cotterill, George F., 25

Crash of 1893, see Panic of 1893
Crash of 1907, 31
Crowley, Walter, 48
Culp, Robert, 86
Curtis, Asahel, 1
Cutter, Kirkland K., 48, 102

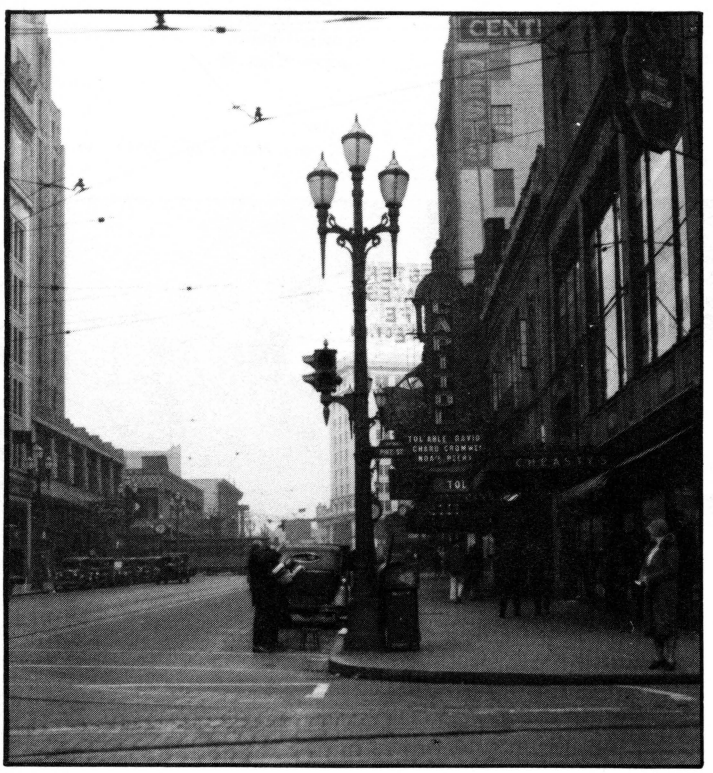
Danz, John, 101
Davis, Walter, 34
Day, Annis, 85
Day, Herb, 85
Day, James, 85
Day, Jim, 85
Dempsey, Jack, 19
Denny Hall, 82, 95, 97, 98
Denny Hill, 1, 21, 36, 37, 38, 40, 41, 50, 70, 83,
Denny Hotel, 39, 50
Denny Knoll, 24, 41
Denny Park, 83
Denny regrade, 38, 40
Denny School, 37, 83
Denny Way, 36, 69, 83
Denny, Arthur, 32, 33, 39
Denny, David, 1, 2, 3, 36, 88, 89, 95
Denny, Louisa, 1, 2
Denny, Mary, 33
Depression, 1930's, see Great Depression
Derkacht, Steve, 67
Dexter Avenue, 71, 83
Dexter Horton Building, 26
Dibuz, Balazs, 52
Discovery Park, 73
Discovery, ship, 105
Dixon's Entrance, 14
Dodd, Sonora Louise Smart, 25
Dolphin, 15
Dougherty, Rev. Joseph P., 53
Dreamland Dancehall, 24
Duke, Capt., 64
Dunning, Kate, 90

Eagles' Auditorium, 23
Eastlake Avenue, 69
Edgewater, 81, 82
Edmundson, Clarence "Hec", 99
Electric Laundry, 102
Elliott Avenue W., 79
Elliott Bay, 17
Elliott, Eugene, 46
Empty Space Theatre, 8
Engeman, Richard, 76
Engine House #4, 38
Everett Interurban, 75
Evergreen Point Bridge, 88, 89
Ewing Street, 78

Fairview Avenue, 82
Farmer, Frances, 86
Father's Day, 25
Federal building, 33
Federal Office Building, 30
Federal Way, 3

Felker House, 8
Felker, Capt. Leonard, 8
Ferry, Elisha P., 42
Ferry, Eliza, 42
Fifth Avenue monorail, 41
Fifth Avenue N., 5
Fifth Avenue, 2, 22, 37, 41, 47, 53, 54, 55
Fire Station #2, 21, 38
First Avenue S., 8, 9, 60
First Avenue, 10, 27, 28, 30, 31, 33, 34, 36, 37, 64
First Baptist Church, 10
First Hill, 24, 33, 50, 52, 56, 57, 58
First Presbyterian Church, 30, 43, 49
First Unitarian Church, 24
First United Methodist Church, 47, 50
Flu epidemic, 1918, 104
Forest Ridge Academy, 67
Fort Lawton, 73
Fortson, George, 17
Founder's Day Celebration, 56, 57
Fourth Avenue, 19, 21, 38, 40, 48, 49
Freeman, T.P., 38
Freeway Park, 24
Fremont Bridge, 84
Fremont Land Company, 78
Fremont Lumber Mill, 77
Fremont Neighborhood Council, 77
Fremont, 78, 81, 92
Front Street, 27, 32, 36
Frye Opera House, 30
Frye, George, 30

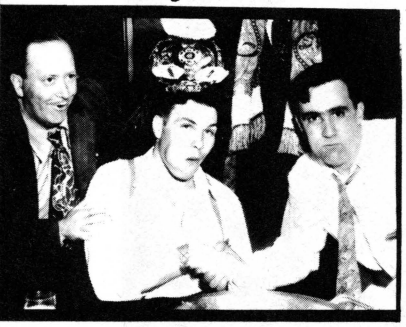
Gas Works, 82
Georgetown, 54



Gethsemane Lutheran Church, 70
Gibson's B.C., 91
Gilman, Daniel, 79
Gish, Lillian, 86
Giske, Howard, 89
Globe Building, 31
Gold strike on Frazer River, 32
Golden Potlatch, 25

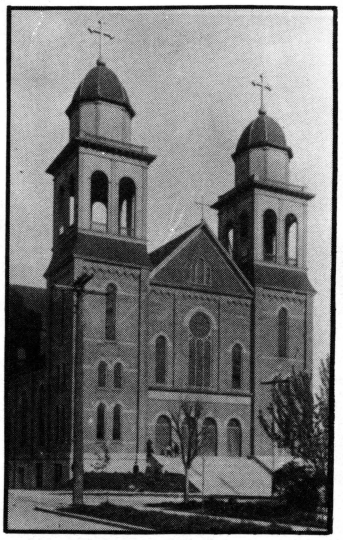
Golden Rule Bazaar, 30
Gould, Carl, 22, 48, 99
Gowey, Lawton, 96
Grace Hospital, 54, 65
Grand Opera House, 43, 46
Grant, Frederick, 36
Graves, University President, 97
Great Depression, 1
Great Fire of 1889, 9, 11, 13, 16, 27, 28, 29, 30, 31, 34, 38, 39, 44, 47, 50, 55, 63, 102
Great Northern Railroad depot, 62
Great Northern Railroad, 93
Greek-Russian Church, 69
Green Lake, 72, 94
Green's Log Cabin Tavern, 3
Greenwood Avenue, 75

The winner in Ivar's clam eating contest.



Haglund, Ivar, 6
Hansen Brothers Transfer Company, 23
Hanson, Joel, 91
Hanson, Martin Hans, 6
Hanson, Mayor Ole, 104
Harborview Hospital, 16, 51, 52
Harris, Capt., 64
Harrison Street, 2
Harrison, Pres. Benjamin, 15
Hastings, Jane, 77
Havana Harbor, 17
Hayes, Edgar, 77
Haynes, F.J., 12
Hec Edmundson Pavilion, 99
Henry Building, 24
Highlands, 58
Hildegrand, Grant, 26
Hill, Sam, mansion, 57
Hines, H.K., 29
Hiram M. Chittenden Locks, 92, 93
Historical Society of Seattle, 56
History of Seattle, 5, 38
Holy Names Academy, 62, 63, 67
Hook, Bill, 66
Hostak, Al, 19
Hotel Cecil, 31
Hotel Hungerford, 49
Hotel Rehan, 23
Houghton, 91
Hughes, Glenn, 86
Humes, Thomas, 17
Huntley, Chet, 86

Ice Arena, 1
Illustrated History of Washington State, 27

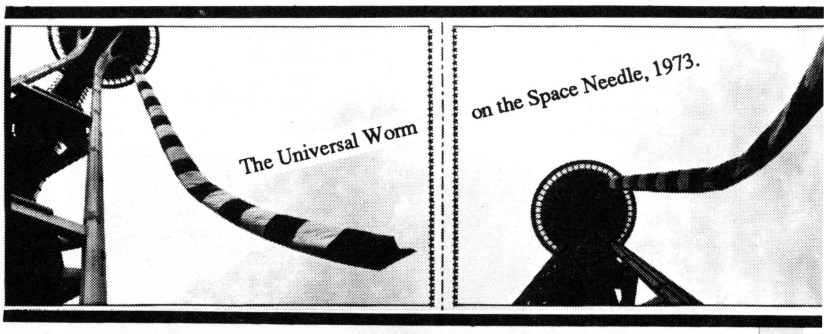


Immaculate Conception Catholic Church, 52
Immigration Law, 1924, 103
Indians, 80
Interlaken, newspapers, 87
International District, 18, 103
International Order of Odd Fellows, 45
International Packing Company, 84
International, ocean steamship, 84
Interstate 5 freeway, 23, 50, 63, 83
Iseki, J., 103

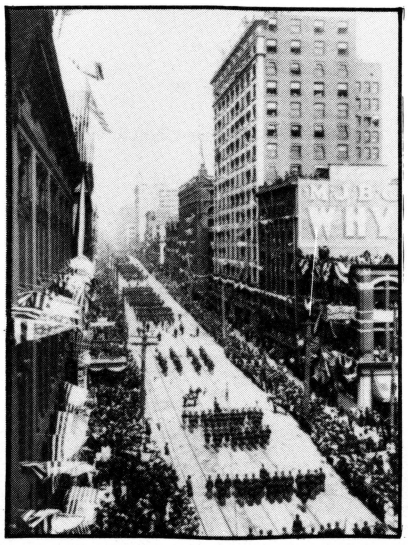
J.E. Boyden, tugboat, 91
Jackson Street regrade, 62
Jackson Street, 8, 11, 13, 18, 62, 63, 64
Jacobs, Hans, 77
Jacobs, Mary, 77
James Street, 45, 50, 52
Jefferson Street, 16, 53, 54
Jenner, Earle, 5
Jervis Queen, ferry, 91
Jesuit Brothers, 67
Judkins, David, 13, 27
Jurji, David, 77
Jurji, Judy, 77

Katzenjammer Castle, 16
Kennedy, Don, 100
Kennedy, Miss Julia, 37
Keystone-Port Townsend, 84
Kiehl, Ambrose, 73
Kiehl, Laura, 3, 73
King County Assessor's Office, 77
King County Courthouse, 52, 62
King County Farmer's Club, 10
King County Medical Society, 42
King Street Coal Wharf, 63
King Street, 63, 103
Kinnear Park, 3, 36, 79
Kinnear, George, 4, 36
Kitsap Peninsula, 105
Klondike Gold Rush, 102
Knights Templar, 26
Korn Building, 12
Kyer, Henry A., 34

Lake Tule, California, 103
Lake Union, 81, 82, 84, 85, 86, 88, 89, 90, 92
Lake Washington Canal Company, 89
Lake Washington nature trail, 88
Lake Washington Ship Canal, 85, 89, 90, 92
Lake Washington, 59, 86, 87, 88, 89, 90, 91, 92, 94
Lakeview Cemetery, 68
Lander Street, 60
Landmarks Preservation Board, 86, 101
Lane, Bob, 3
LaRoche, Frank, 39, 83
Larson, Pastor Martin L., 70
Latona Boat House, 90
Latona, 82
Latter Day Saints, 24
Laurelhurst, 89
Lawtonwood, 93
Lee collection, 76
Lee, James, 76



Lenora Street, 39, 40, 102
Leschi Park, 37, 63
Lewis & Wiley, regrading firm, 62
Lewis Hall, 97
Lewiston Hotel, 35
Lincoln Hotel, 49
Lindsley, Edward, 3
Lindsley, Lawrence D., 3
Linkletter, Lloyd, 100
Lisbon Apartments, 100
Louch, Charles, 34
Loveless, Arthur, 29
Lowman and Hanford, 58
Lowman, James, 56, 58
Lowman, Mary, 56, 58



MacDougall & Southwick department store, 37
Madame Damnable, 8
Madison Street, 31, 42, 49, 50, 54, 56, 57
Magnolia Bluff, 83
Magnolia, 36, 80
Main Street, 9, 11, 13, 14, 15
Maine, U.S. Battleship, 17
Maison Blanc, 30
Mann, Frederick, 73, 105
Marion Street, 26, 30, 33, 44, 47, 50, 55, 56, 58
Mars, Carolynn, 74
Matthews, Mark Allison, 49
Mattulath Barrel Manufacturing Company, 80
Maynard's Point, 8
Maynard, Doc, 6, 7
McClellan, Gen. George B., 92
McCurdy, Horace, 48
McFarland, John, 3
McIntosh, Angus, 11
McNaught mansion, 30, 49
Meany, Stephen, 29
Meisnest, Dar, 91
Mercer Girls, 32
Mercer Street, 2, 71
Mercer, Thomas, 5, 92
Merchant's Cafe, 12
Merrill Place, 8
Metro Forward Thrust, 48
Metropolitan Theatre, 24
Metropolitan, 24
Mexico, 14
Milburn, Moritz, 61
Mill Street, 7, 27
Miller-Wolfe, Ellen, 86
Mjorud, Herb, 85
Montlake Bridge, 91
Montlake Cut, 88, 89, 91
Montlake, 92
Moore, George, 7
Moore, James, 21, 39
Morford, Charles, 36, 37, 54
Moriguchi, Fujimatsu, 103
Moriguchi, Tomio, 103
Mosquito Fleet, 15, 17
Moss, John, residence, 54
Mother Joseph, 54
Mount Vernon, ferry, 84
Mrs. Francis Guye's Boarding House, 10
Mt. Rainier, 1, 82
Muck-muck-wum, 80
Muir, John, 82
Mukilteo Hotel, 103
Mukilteo Maritime Museum, 91
Museum of History and Industry, 74, 88, 89

N. 36th Avenue, 77
N.E. Pacific Street, 96
National Marine Fisheries Service, 90
National Register, 73
New Arlington Hotel, 11
New England Hotel, 13
New Washington Hotel, 26
Newell, Gordon, 14
Ninth Avenue, 24, 70, 83
North American Japanese Association, 103
North American Transportation and Trading Company, 14
North Bend, 96
North End Electric Railway, 79
North End Improvement Club, 72
North End Railway, 102
North School, 21
North Seattle, 35, 38, 40
North Trunk Sewer, 94
Northern Life Tower, 51

Northern Pacific Railroad, 13, 18, 49
Northern Pacific Railroad, Cascade Division, 13
Northwest School, 65

O'Dea, Bishop Edward, 53
O'Harra's Boat House, 59
Occidental Avenue, 10, 11
Occidental Hotel, 10, 32
Officer's Row, 73
Ohio, ocean steamship, 17
Okawa, Yoshiro, 103
Olive Street, 22, 41
Olson, Knud, 6
Olympic Four Seasons Hotel, 24
Olympic Place, 4
Olympics, Berlin, 1936, 85
Opera House, 1
Oregon and Washington Station, 18
Our Lady of Good Help, 53

Pacific Coast Steamship Company, 14
Pacific Northwest Traction Company, 22
Palace Theatre, 64
Panic of 1893, 1, 15, 31, 39, 54, 55, 95
Pantages, Alexander, 101
Parrington Hall, 82, 97

Parrington, Vernon, 97
Parrott, Polly, 85
Passport to Ballard, 74
Patterson, Dr. William, 77
Paup, Martin, 35
Pearson, Carole, 6
Pearson, Wes, 6
Peebles, Annie, 32
Peiser, Theodore, 44
People's Church, 45
Phinney Avenue, 78
Phinney Ridge, 75, 76
Pier 48, 15
Pier A, 15
Pigtail Days in Old Seattle, 10, 80
Pike Place Public Market, 20
Pike Place, 20
Pike Street, 19, 41, 80
Pike, Harvey, 89, 92
Pill Hill, 52
Pine Street, 21, 70, 83
Pioneer Square Historic District, 12, 13
Pioneer Square, 17, 28
Plestcheef, Guendolen, 57
Plestcheef, Theodore, 57
Plummer, Charles. 11
Plymouth Congregational Church, 35, 42
Plymouth Housing, 35
Pocock, George, 85
Politofsky, ocean steamship, 35
Polk's Seattle Directory, 76, 102
Populists, 45
Port Blakeley Mill Company, 35
Port Gamble, 32
Port of Seattle, 84
Port Orchard, 92
Portage Bay, 86, 87, 90
Portland, 14
Potlatch Meadows, 2
Powers, Rev. J.D.O., 45
Prefontaine Fountain, 53
Prefontaine, Father Francis X., 53
Priest, Mrs. A.B., 104
Princess Angeline, 3
Princess May, 15
Priteca, B. Marcus, 101
Profanity Hill, 52
Prosch, Thomas, 80

Providence Hospital, 30, 54, 65
Puget Sound Consumers' Coop, 76
Puget Sound Navigation Company, 84
Puget Sound Traction Company, 78
Puget Sound Yacht Club, 30

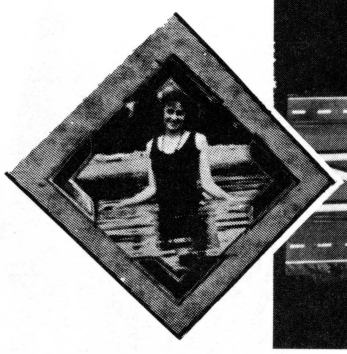
Quadrant Corporation, 78
Queen Anne Avenue N., 3, 4
Queen Anne Community Council, 3
Queen Anne Counterbalance, 4
Queen Anne Hill, 1, 5, 36, 79, 82, 83, 84
Queen City Grill, 35
Queen City Tavern, 35
Queen, ocean steamship, 17

Radford, Ralph, 101
Rainier Avenue, 59
Rainier Beach, 59
Rainier Club, 37, 48, 49
Rainier Hotel, 50, 55
Rainier Power and Railway Company, 95
Rainier Valley, 63
Rainiers, 1
Ram's Horn, 13
Ranke, Otto, 56
Ravenna Park, 94, 95
Rebekah Lodge No. 6, 45
Red Hook Ale, 78
regrades, 49
Renton, 59, 89
Republican Street, 2, 3
Restoration Point, 105
Reynolds, George B., 43
Rhodes department store, 33
Robert Bridges, ferry, 84
Roosevelt, Pres. Theodore, 39
Rosenberg, Casey, 66
Roy Street, 5, 66
Russell House, 103
Ryden, J.P., 70

S.O.S., Save our Showboat, 86
S.W. Admiral Way, 101
Sacred Heart Catholic Church, 83
Sale, Roger, 33
Salmon Bay, 74, 91, 93
Salmon Bay Bridge, 93
Salvation Army, 64
Sanitary Laundry Company, 71
Satterwhite, Skip, 78
Save the Park committee, 94
Sayer, J. Willis, 46
Schoenfeld, Herbert, 25
Science Hall, 82
Sea Mill, tug, 84
Seafair, 17
Seafirst Bank, 33
Seafirst Tower, 1
Sears and Roebuck, 60
Seattle & Walla Walla Railroad, 11, 18
Seattle Cedar Mill, 74
Seattle Center, 1, 2
Seattle Chamber of Commerce, 15, 34, 58
Seattle City Council, 38
Seattle Department of Public Health, 78
Seattle Engine Company No. 1, 38
Seattle Engineering Department, 22, 23, 60, 71, 76, 79, 84
Seattle Golf Club, 58
Seattle Historical Society, 57
Seattle Hospital, 42
Seattle Hotel, 12, 26
Seattle Indians, 1
Seattle Lake Shore & Eastern Railroad, 11, 13, 37, 74, 80, 81, 96, 99
Seattle Lumber & Commercial Company, 11
Seattle Mail and Herald, 59
Seattle Mill Company, 84
Seattle Municipal Railway, 75, 78
Seattle Park Board, 72
Seattle Parks Department, 94
Seattle Post-Intelligencer, 15, 19, 37
Seattle Public Library, 30, 49
Seattle Safe Deposit & Trust Company, 11
Seattle Tennis Club, 56, 58
Seattle Theatre, 46, 58
Seattle Times Building, 22
Seattle Times, 19, 25, 49, 72, 74
Seattle Tower, 51
Seattle Transfer Company, 11, 18
Seattle, Past to Present, 33
Seattle-Everett Interurban, 22
Second Avenue, 7, 17, 25, 26, 31, 37, 39, 42, 44, 47
"See America First", 72
Selig, Martin, 39
Senator Hotel, 23
Seneca Street, 31, 54
Seventh Avenue, 23
Shaubut, B.F., 11
Shilshole Bay, 92
Shirley Hotel, 22
Showboat, theatre, 86
Sick's Stadium, 1
Sick, Emil, 48
Sieg, University President, 98
Single Room Occupancy project, 35
Sixth Avenue, 103
Skagway, 15
Skinner and Eddy, shipbuilders, 61
Smith Tower, 26
Smith Tower, 26, 51, 52
Smith's Cove, 79
Smith, Ellender, 11
Smith, Henry, 11
Snoqualmie Pass, 18
Soule, John P., 50
Southwest Seattle Historical Society, 101
Space Needle, 1
Spanish-American War, 2
Special Collections of the University of Washington Library, 102
Speidel, Bill, 8
Spring Street, 31, 32
St. Demetrios Church, 69
St. Elmo Hotel, 13
St. Joseph's Catholic Church, 67
St. Peter's Catholic Church, 105
St. Spiridon Cathedral, 69
Stacy mansion, 30
Standard Furniture, 25
Steele, Freddie, 19
Stetson Post Building, 30
Stevens neighborhood, 66
Stewart Street, 22, 70
Streetcar Suburb, Architectural Roots of a Seattle Suburb, 66
Sullivan, Louis, 29
Summit Avenue, 65
Summit School, 65
Sunset Highway, 96
Suquamish Museum, 105
Suquamish, 105
Suzzallo Library, 76

T.W. Lake's Shipworks, 91
Tacoma, 18
Taylor Avenue, 82
Territorial University, 41, 89
Terry Avenue, 24, 56, 83
Terry, Charles, 6
The Interlaken, 87
The Story of Seattle, 8
The Street Railway Era in Seattle, 95
Third Avenue regrade, 47
Third Avenue, 2, 16, 21, 39, 46, 47, 70
Thiry, Paul, architect, 69
Thomas Street, 69
Thomas, Capt. H.C., 14
Thomsen, Moritz, 61
Tidelands, 60, 61
Tidemand, August, 29
Times Square, 22
Trinity Episcopalian Church, 47, 52, 65
Tsutakawa, George, 103
Tsutakawa, Sadako, 103
Turner, James A., 75, 93

U.I. Hotel, 103
Uhlman, Wes, mayor, 18
Ulbrickson, Coach, 85
Umbrecht, Max, 31
Union Bay, 87, 88, 89
Union City, 89



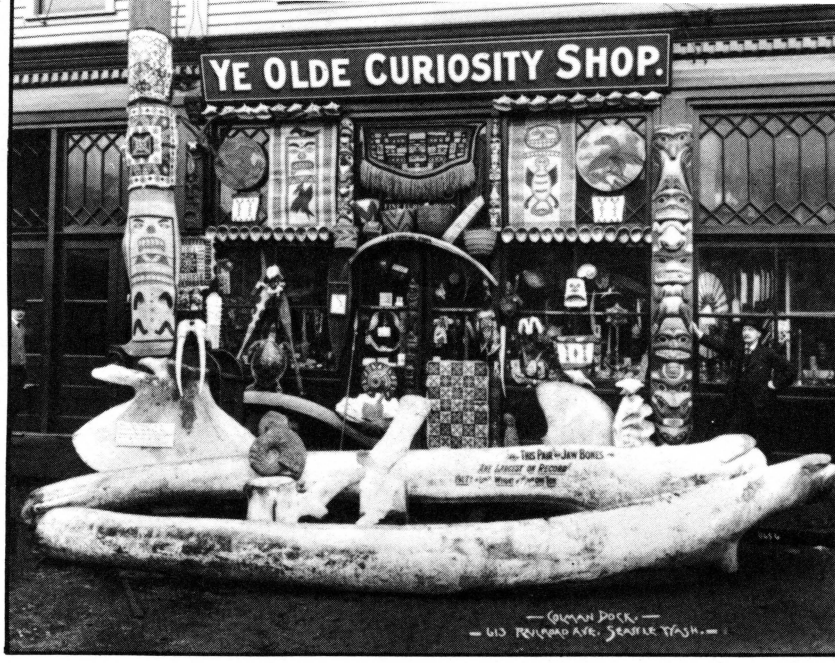
Mayor Charles and Rosanne Royer
1978 -- 1990

Union Pacific Railroad, 18
Union Station, 18
Union Street, 23, 24, 33, 34, 41, 65
University District, 82, 90, 98
University Methodist Temple, 100
University of Washington, 54, 82, 85, 86, 87, 95, 96, 97, 99
University Post Office, 100
University Street, 24
University Way, 100
Utah Street, 60
Uwajimaya, 103

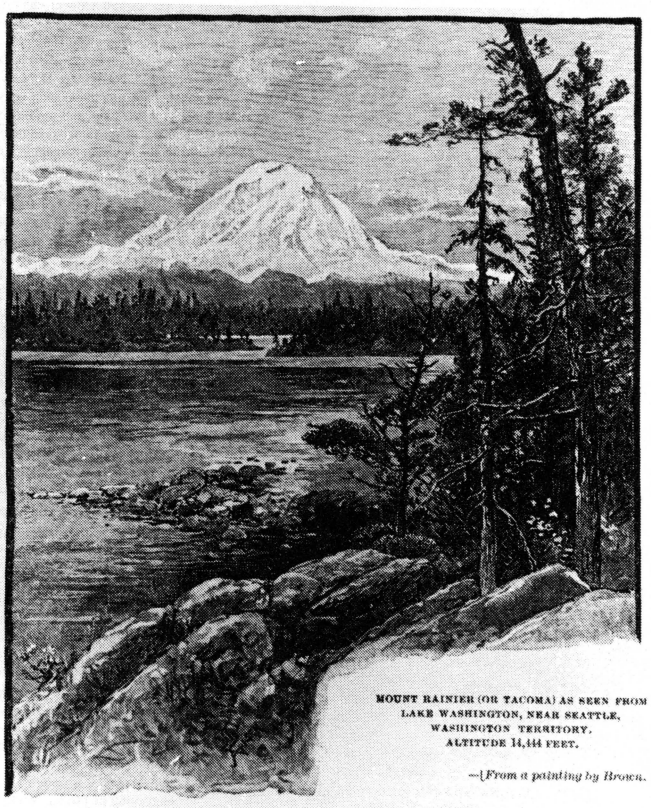
Valley Street, 4
Vancouver, B.C., 15
Vancouver, Capt. George, 101, 105
Victor Manca's Cafe, 43
Victoria-Anacortes Company, 84
Virginia Street, 41
Virginia V, 15
Volunteer Park, 66, 68
Volunteers, 17

Wallingford, 82
Ward House, 83
Warner, Arthur Churchill, 82
Warren Avenue N.
Warshall's Sporting Goods, 31
Washington Hotel, 21, 39
Washington Street, 10, 64
Water Street, 79
Waterfront Place, 31
Watermark Tower, 31
Watt, Roberta Frye, 8
Webster and Stevens, photographers, 18, 52, 74
Weed, Gideon Allen, 42
Weed, Ada, 42
West Coast Regatta, 85
West Mercer Place, 79
West Seattle Herald, 101
West Seattle, 32, 84, 101
West Street, 102
Western Avenue, 102
Western Lumber Mill, 81
Western Mill, 89
Westlake Avenue N., 69
Westlake Avenue, 22, 84
White Building, 24
White Church, 47
Whittelsey, Delia, 68
Whittelsey, Lewis, 68
Wilse, Anders, 16, 17, 43
Wilson's Wood Row, 85
Wing, Warren, 93
Wood, Lyman, 45
Wood, Nellie, 45
Woodland Park Auto Tourist Camp, 72
Woodland Park, 72
Works Progress Administration, 86
World War I, 85, 104
World War II, 103
Wyckoff, Louis V., 43

Y.M.C.A., 30
Yale Avenue, 69
Yesler cable car, 12
Yesler Way, 7, 12, 16, 17, 26, 28, 38
Yesler's Hill, 52
Yesler's Mill, 10
Yesler's Wharf, 7
Yesler, Henry, 43, 58
Yesler, Henry, 7
Yesler-Leary Building, 28, 45
York Hotel, 50



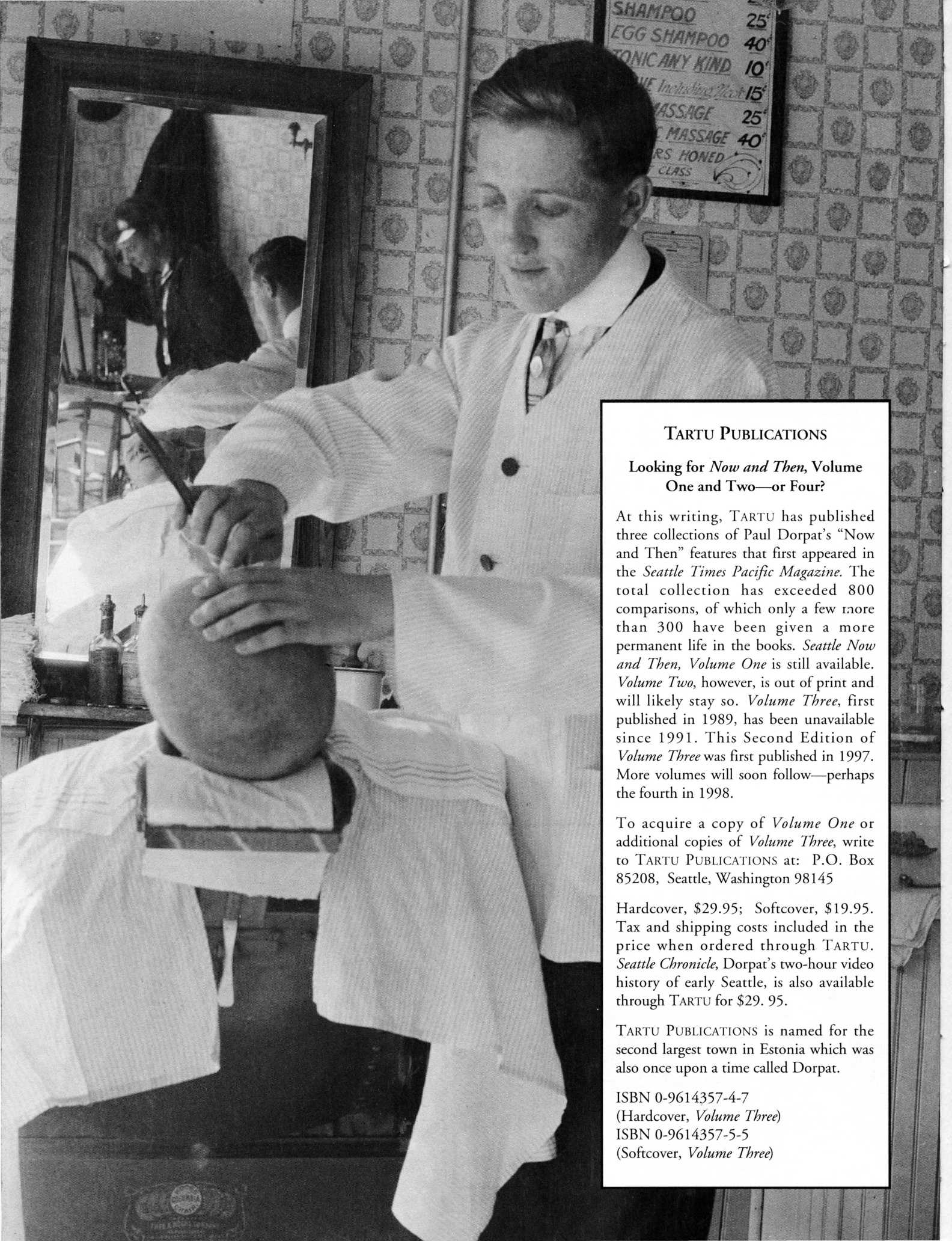
Ye Olde Curiosity Shop at its original Colman Dock location.



MOUNT RAINIER (OR TACOMA) AS SEEN FROM LAKE WASHINGTON, NEAR SEATTLE, WASHINGTON TERRITORY. ALTITUDE 14,444 FEET.

—[*From a painting by Brown.*

The completed but not yet opened Alaskan Way Viaduct.



TARTU PUBLICATIONS

Looking for *Now and Then*, Volume One and Two—or Four?

At this writing, TARTU has published three collections of Paul Dorpat's "Now and Then" features that first appeared in the *Seattle Times Pacific Magazine.* The total collection has exceeded 800 comparisons, of which only a few more than 300 have been given a more permanent life in the books. *Seattle Now and Then, Volume One* is still available. *Volume Two*, however, is out of print and will likely stay so. *Volume Three*, first published in 1989, has been unavailable since 1991. This Second Edition of *Volume Three* was first published in 1997. More volumes will soon follow—perhaps the fourth in 1998.

To acquire a copy of *Volume One* or additional copies of *Volume Three*, write to TARTU PUBLICATIONS at: P.O. Box 85208, Seattle, Washington 98145

Hardcover, $29.95; Softcover, $19.95. Tax and shipping costs included in the price when ordered through TARTU. *Seattle Chronicle*, Dorpat's two-hour video history of early Seattle, is also available through TARTU for $29. 95.

TARTU PUBLICATIONS is named for the second largest town in Estonia which was also once upon a time called Dorpat.

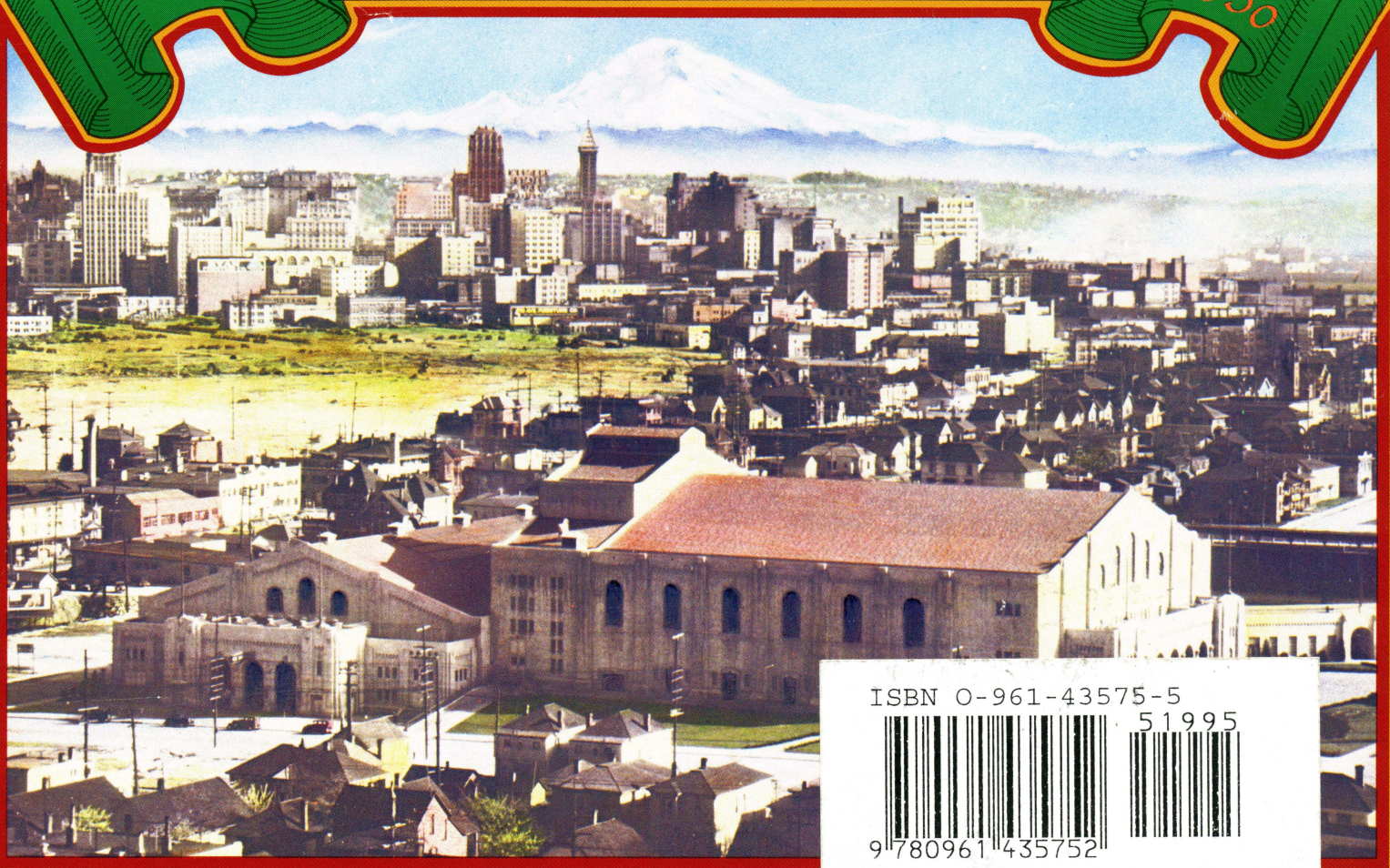
ISBN 0-9614357-4-7
(Hardcover, *Volume Three*)
ISBN 0-9614357-5-5
(Softcover, *Volume Three*)

SEATTLE FROM QUEEN ANNE HILL — FOUR TIMES

1850, *upper-right*, before settlement with Denny Hill rising modestly in the middle distance; **1896**, *upper-left*, the city sprawling north across Denny Hill towards Queen Anne; **1930**, *lower-left*, Denny Hill razed and the Civic Auditorium recently completed; and **1989**, *lower-right*, the year Martin Selig, needing cash, sells his 76-story Columbia Tower to SeaFirst Bank for $354 million. *See Feature 1 (of 105) within.*

1896

1930



ISBN 0-961-43575-5

51995

9 780961 435752