



**HISTORIC SEATTLE &
GEORGETOWN
ART ATTACK:
A GROUP SHOW & SALE**

**PALACE THEATRE & ART BAR
DECEMBER 14, 2019 | 4-8 PM**

**HISTORIC SEATTLE'S 2019 EDUCATION PROGRAMS
ARE MADE POSSIBLE BY SUPPORT FROM:**

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SAVE MEANINGFUL PLACES | SUPPORT LOCAL ARTISTS

Thank you, Palace Theatre & Art Bar for your overwhelming enthusiasm for this project, and for your commitment to hosting this show.

Thanks to the Georgetown Merchants Association for welcoming us as part of Georgetown Art Attack.

Gratitude to the artists for their generosity and creativity, each capturing their own unique idea of “historic Seattle.” This collection inspires us to continue our mission to save meaningful places that foster lively communities.

And finally, we are grateful to you! 50% of proceeds from art sold tonight supports Historic Seattle’s mission, the remainder goes to the individual artists. We are grateful for your support!

Remember, sales close at 8pm and all artwork will be sold first come, first serve — so if you see a piece you love, let us know! We’re happy to hold artwork you purchase at this show while you enjoy the rest of Art Attack.

ALL PURCHASED ARTWORK MUST BE PICKED UP BY 8 PM TONIGHT.

Artwork Price List I

1 Amber Anderson	Duwamish c. 1922 10 X 16	\$350.00
2 Veronique Bajzik	moore and more 30 X 40	\$1,600.00
3 Sarah Banks	Crank in the Crankshaft 25 X 22.5	\$450.00
4 Margaret Bovingdon	Portrait of Paul Dorpat 8 X 6 X 1 5/8	\$80.00
5a Adam Burke	"Rite Aid" 20 X 23	\$500.00
5b Adam Burke	"City Market" 20 X 23	\$500.00
6a Tim Cavnar	Rainier Brewery 30 X 24	\$1,100.00
6b Tim Cavnar	Flatbed (Georgetown) 12 X 10	\$450.00
7a Gail Christie-Jahn	Sunny Jim 22 X 28	\$200.00
7b Gail Christie-Jahn	Salmon in the Ballard Locks 24 X 29	\$350.00
8a Tom Costantini	Admiral Theater 15 X 19	\$135.00
8b Tom Costantini	Easy Street Serenade 18 X 18	\$165.00
8c Tom Costantini	Virginia V Sighting 17 X 21	\$165.00
8d Tom Costantini	The Mosquito Fleet 17 X 21	\$165.00
8e Tom Costantini	Kalakala Sighting 17 X 21	\$165.00
8f Tom Costantini	West Seattle Library 12 X 15	\$110.00
9 Amanda Demeter	A Love History 5.5 X 8.5	\$10.00
10 Amy Douglas	Hat n' Boots 27.75 X 15	\$600.00

Artwork Price List I

11 Sophia Gallant	C-Grit 36 X 48	\$849.00
12a Patty Gaudi	Merchants Café 15 X 11.75 X 1	\$175.00
12b Patty Gaudi	Urban Playground 13.5 X 16 X 1	\$195.00
12c Patty Gaudi	Arches in the Sky 11.5 X 11.5 X 1.5	\$150.00
13 Tom Greggs	Pioneer Square 30 X 26	\$1,600.00
14a Mark Hagemann	“The Entrance” 12 X 12	\$300.00
14b Mark Hagemann	“The Clutch” 12 X 13	\$300.00
14c Mark Hagemann	“The Kick” 12 X 14	\$300.00
14d Mark Hagemann	“The Leap” 12 X 15	\$300.00
15a Robb Hamilton	Green Lake Motel 11 X 18	\$100.00
15b Robb Hamilton	Ying’s Chinese Foods 11 X 18	\$100.00
16a Marissa Hiller	Fredrick and Nelson 12 X 15	\$200.00
16b Marissa Hiller	Bon Marche Star 12 X 15	\$325.00
17 Evan Hilsenberg-Riley	Port of Seattle Orange Cranes 30 X 40 X 1.5	\$1,890.00
18a Bill Hook	Behemoth 16 X 24	\$2,000.00
18b Bill Hook	Formwork #5 12 X 19	\$1,000.00
18c Bill Hook	Square Series #9 - Cement 11 X 11	\$500.00
18d Bill Hook	Duwamish Study 119 X 13	\$1,000.00

Artwork Price List I

19a Doug Keith	Seattle Icons 20 X 26	\$2,200.00
19b Doug Keith	Seafair Celebration 29 X 20	\$2,000.00
20 Kelly Lyles	Butch 22 X 18	\$150.00
21 Valerie Margulis	Green Lake Library 24 X 15	\$300.00
22 Max Marlett	The Port from Jack Perry 20 X 24	\$400.00
23a Daphne Minkoff	Tender Mercy 16 X 16	\$1,150.00
23b Daphne Minkoff	Sorry 24 X 24	\$1,500.00
24 Joshua Monuteaux	The Space Needle 18 X 20	\$575.00
25a Sandy Nelson	Phinney Ridge Revisited (series of 9) Wingdome W 4 X 4	\$90 (each)
25b Sandy Nelson	Phinney Ridge Revisited (series of 9) Rose Garden Couple 4 X 5	\$90 (each)
25c Sandy Nelson	Phinney Ridge Revisited (series of 9) Woodland Park Zoo Bridge 4 X 6	\$90 (each)
25d Sandy Nelson	Phinney Ridge Revisited (series of 9) Phinney Fire Station #21, Sculpture 4 X 7	\$90 (each)
25e Sandy Nelson	Phinney Ridge Revisited (series of 9) Phinney Ridge Lutheran Church 4 X 8	\$90 (each)
25f Sandy Nelson	Phinney Ridge Revisited (series of 9) Sully's Snowgoose 4 X 9	\$90 (each)
25g Sandy Nelson	Phinney Ridge Revisited (series of 9) Herkimer Coffee Chairs 4 X 10	\$90 (each)
25h Sandy Nelson	Phinney Ridge Revisited (series of 9) Francine Seders Gallery Lightpost 4 X 11	\$90 (each)
25i Sandy Nelson	Phinney Ridge Revisited (series of 9) Greenwood Ave. Upside-down Bike 4 X 11	\$90 (each)
25j Sandy Nelson	Ode to the Viaduct 9 X 12	\$350.00

Artwork Price List I

26 Kit Nelson	The Beer Hunter 9 X 11	\$150.00
27 Alanna Pastore	Mermaid Market 11 X 14	\$600.00
28 Rhonda Pence	Georgetown Steam Plant 24 X 20	\$400.00
29a Michelle Quinn	Engine House No 3 8 X 10 (framed)	\$40.00
29b Michelle Quinn	The Old Federal Building 8 X 10 (framed)	\$40.00
29c Michelle Quinn	Gentrification of 42nd and Brooklyn 8 X 10 (framed)	\$40.00
29d Michelle Quinn	Gasworks Park 8 X 10 (framed)	\$40.00
30 Amy Redmond (Amada Press)	Clouds 12 X 22 (framed)	\$200.00
31 Anne Sweet	Nay Sayer 14 X 24	\$150.00
32 Sarah Teasdale	Radiant Woods 16 X 16	\$400.00
33 Mary Welch	Seattle Snapshots, Late 90s to Early 00s 68 X 69	\$5,000.00
34a John Wilmot	"CFN Gas Station" 20 X 24 (framed)	\$225.00
34b John Wilmot	"Paradise Chained" 20 X 24 (framed)	\$225.00
34c John Wilmot	"Market Roof" 20 X 24 (framed)	\$225.00
34d John Wilmot	"Twin Peaks" 20 X 24 (framed)	\$225.00
34e John Wilmot	"Linc's Fishing" 20 X 24 (framed)	\$225.00
35a Suze Woolf	Arboretum Bridge 11 X 15 (unframed)	\$300.00
35b Suze Woolf	Gasworks I 15 X 22 (unframed)	\$450.00

Artwork Price List I

35c Suze Woolf	Gasworks II 11 X 15 (unframed)	\$300.00
35d Suze Woolf	Georgetown Buildings: Star Brassworks (Fred Marino) 11 X 15 (unframed)	\$300.00
35e Suze Woolf	Georgetown Buildings Machine House 16 X 20 (framed)	\$450.00
35f Suze Woolf	Kubota Moon Bridge 11 X 15 (unframed)	\$300.00

Read more about our contributing artists and their art in the next section.

Thank you for your support!



historicseattle.org

**HISTORIC SEATTLE & GEORGETOWN ART ATTACK
SHOW CONTRIBUTORS**

SAVE MEANINGFUL PLACES | SUPPORT LOCAL ARTISTS

1 | Amber Anderson

arrayartwork.com

Amber Ray Anderson was born in southwest Washington and has resided in Seattle longer than 20 years. Art and science intersect in Anderson's business, *Array Art Conservation*, which performs art restoration and preservation and was established in 2009. Anderson received a BFA from Cornish College of the Arts in 2002, and an Organic Chemistry Certification from North Seattle Community College in 2008. Amber Anderson's art process begins by shooting photographs to record natural and man made landscapes while traveling. Photographic representations are translated into digital sketches that are then melted into encaustic bee's wax paintings. This process aims to reflect systems and the inverse relationship between human-affected landscapes and landscapes which affect humans. Last year Anderson's artwork was featured in City Arts Magazine's periodic online article "Sketchbook Porn" which delved into her habitual sketchbook practice.

"Duwamish c. 1922" is a glimpse into the past as bird's-eye views of the Duwamish River, West Seattle, Queen Anne, & Pioneer Square as they are known to have looked like in 1922. The black & white image is a stark contrast to the Seattle landscape at present: river bends in the Duwamish mouth, tidal flats, vacant land, tree covered hills. The Duwamish is one of many histories where Seattle's pioneers obliterated the natural landscape. Concepts of the human condition, and manufactured and human landscapes' co-existence are core forces in my artworks.

2 | Veronique Bajzik

veroniquebajzik.com

Finding balance. Investigating the science of allergy during the day, I dive into colors at night. I joyfully see and mix art in science, and science in art. I am inspired by lines, perspectives, architecture, and a complementary pair. Orange and blue.

"moore and more" is a rear view of the oldest, still active theater in Seattle. I enjoy brick buildings, and painted signs. For a European eye, it looks very typical of a US city's architecture.

3 | Sarah Banks

sarahelizabethbanks.com

Sarah Banks is an artist based in Seattle, who maintains a studio in the International District, and works in mixed media arts.

“Crank in The Crankshaft”: In the late 18th century, the South Salish Sea was named Puget Sound by Captain Vancouver to honor the British explorer Peter Puget. A century later, the Alaska Gold Rush would fuel timber and shipbuilding industries on the shores of Puget Sound. And in the South Sound, Thea Foss had a brilliant idea which grew into Foss Tugs, today’s FOSS MARITIME, the largest marine haulage contractor on the West Coast. For over a hundred years, shipbuilders and engineers have sailed into Seattle from all ports of call to work in the maritime industries—building and maintaining tugs, trawlers, tankers and fire boats. Engineer Harker is one in long line of British adventurers who landed in Seattle and employs his skills on the Ship Canal next to FOSS MARITIME. He is superimposed here on an original blueprint of marine steam engine components fabricated in England by a 19th century Harker.

4 | Margaret Bovingdon

Margaret Bovingdon grew up in Seattle and graduated from Cornish in 1992. She studied art therapy at Antioch, earning a master’s degree in 2011, and now has a studio in Building 30 at Magnuson Park.

“Portrait of Paul Dorpat”: Paul is known to some as Mr. Historic Seattle. One of the founders of HistoryLink, he’s written, photographed, and lectured extensively on the history of our region since the 1960s. Paul is the author and co-author of a number of books on both Washington State and Seattle history, and his long-running Now & Then column in the Seattle Times first appeared in its Pacific Magazine section in 1982. Paul is a friend of mine. Between the years of 2000-2005, my then-young daughter and I lived amongst the objects in what Paul called his Forsaken Art House, a residence brimming with art and curios he routinely culled from garage sales in neighborhoods all over Seattle; broad assortments of musical instruments, most of which were crammed in the attic, under the eaves, and included a koto, pump organ, and spinet; film and film editing equipment; power tools; newspapers; books; loosely organized piles of CDs and cassettes, beta, and VHS tapes; quantities of computer monitors gingerly stacked atop a refrigerator in the kitchen; and unsurprisingly, his epic collection of full-size file cabinets stuffed with archival materials.

5 | Adam Burke

adamwburke.com

Adam Burke grew up in a tiny Vermont village. While there, he found art as a way of escapism, and allowed his mind to open and wander while being tucked away in the Green Mountains. Desperate for a future after college, Burke picked up and moved to Boston, where he stayed for 8 years. During that time, he honed his skills and cut his teeth as an urbanite. He picked up again when Boston was no longer fun, and moved 3,000 miles to Seattle in late 2016, without a job or a home. Here, he has had more inspiration to create, and more opportunities to show his work. Every challenge has enabled him to become stronger as an artist.

15a “Rite Aid” & 15b “City Market”: This project started as a way to convey Seattle locations’ personality at night. Capturing the neon, the streetlight, the glow; I wanted to capture the atmospheric eeriness these places convey. It then became a documentation project of Seattle landmarks before they face demolition. Coming from the East Coast, history is preserved and protected. I have not seen that in Seattle. Seattle’s history is being wiped out before it could really get its footing.

6 | Tim Cavnar

timcavnar.com

Tim Cavnar spent his childhood moving around the Midwest before earning a BFA from Ohio State University. He then lived in Washington DC, New York, and Boston before moving to New Orleans in 2010. His work there focused on blighted or abandoned houses, buildings, and cars in areas of the city experiencing rapid gentrification. The subjects of many of those paintings either no longer exist or have been renovated beyond recognition. Each piece provided a reminder of the city’s past as it was remade block by block. Seattle’s growth into its current form shares some characteristics with New Orleans, though clearly on a different scale. Having recently relocated to Seattle, Tim’s artwork continues to explore the themes of urban growth and preservation efforts in his new city. Tim’s work has been shown in galleries and museums in New Orleans, New York, Boston, Chicago, and Ohio and is in many private collections throughout the country. He is currently represented by Brand Gallery and Red Truck Gallery in New Orleans.

6a: Rainier Brewery

6b: Flatbed Truck (Georgetown), an abandoned truck in the lot adjacent to The Georgetown Ballroom

7 | Gail Christie-Jahn

Upon retirement, after some 30 years in the insurance industry, Gail Christie-Jahn decided to learn the finer art of drawing and painting. She started her journey by venturing out from Ballard to take entry level classes at the Cole Gallery in Edmonds. It was there that she found instructor Joe MacKechnie, a world renowned artist and wonderfully patient instructor, who gave Christie-Jahn the skills and confidence to participate in this event. Gail Christie-Jahn works mainly in watercolor, often with pastel overlay, making a limited number of high-quality prints from selected paintings. Although new to the fine art scene, Christie-Jahn has participated in two City of Seattle sponsored events, The Nutcracker March and Pigs on Parade, both more on the craft-side of the arts.

7a “Sunny Jim”: The Sunny Jim company, which was located on Airport Way South, was founded in the 1920s by Germanus Wilhelm Firnstahl. When Sunny Jim Peanut Butter was manufactured in Seattle during the 1950s, it accounted for nearly one third of all peanut butter sold in the Seattle area. It is said that Firnstahl modeled the cherubic Sunny Jim character after his son Lowell. It is truly an iconic image of old Seattle.

7b “Salmon - Ballard Locks”: Salmon - Ballard Locks is acrylic/pastel of salmon in the Ballard Locks worked from a personal photo taken many years ago.

8 | Tom Costantini

Tom Costantini, an interior designer who has been drawing and sketching his whole life, has lived in Seattle for 32 years and now resides in West Seattle. He finds inspiration in his enthusiasm for vintage cars, trucks and boats, landscapes and local historical landmarks, and uses watercolor paints along with pen and ink to capture their souls and stimulate our collective memories. He offers both watercolor originals and high-quality giclee prints of his images.

8a “Admiral Theater”: The painting blends ad graphics and cars from the beloved West Seattle theater’s 1930s opening with a modern day street scene, illustrating how historic architecture enriches our everyday lives.

8b “Easy Street Serenade”: West Seattle’s favorite record store in the historic Hamm Building features in a tableaux depicting the diverse styles of musical delights available within.

8c “Virginia V Sighting”: The artist’s favorite boat, proud survivor of the historic “Mosquito Fleet,” is depicted cruising through a scenic bay while an admirer in a 1925 Packard looks on.

8d “The Mosquito Fleet”: The painting spells a narrative of picturesque Puget Sound transport in the days when travel between towns and cities was accomplished without freeways and bridges.

8e “Kalakala Sighting”: The beloved Puget Sound ferry “Kalakala” has always reminded the artist of a big silver slug, and here it is joined by a similarly slug-like 1939 Lincoln and some interested local fauna.

8f “West Seattle Library”: The painting depicts the riches available within the historic West Seattle Library branch, a handsome part of our Carnegie Library legacy.

9 | Amanda Demeter

Amanda Demeter is a writer, book artist, and archivist with a master’s degree in library and information science from the University of Washington. Amanda’s work in special collections and archives produced the research that led to this zine. She still lives in the same apartment and figures there are a few more stories to discover and tell.

“A Love History”: This zine was created from reproductions of historic and archival materials used in the course of researching the history of my 112-year-old apartment building in Seattle. While tracing former residents via city directories, a personal narrative emerged describing a long-term resident of the building and her part in local history. This zine won the adult category in the Washington State Library’s Historic Zine contest in 2016.

10 | Amy Douglas

amydouglas.com

Born in Seattle, Amy M. Douglas is a cross-disciplinary visual designer and printmaker. After many years designing for various online companies, she took a leave of absence to pursue her BFA in Printmaking at the Savannah College of Art and Design in Atlanta, Georgia. Her fine art prints are in a number of private and public art collections, including those of Delta Airlines, the City of Seattle Office of Arts & Culture, Alton Brown of Food Network, the Savannah College of Art and Design, the Brooklyn Art Library and the University of Washington Special Collections Library.

“Hat n’ Boots”: I’m a Seattle native and have lived here my entire life, with the exception of 3.5 years away while in college. I’d left Seattle in 2013 and I was stunned at how quickly my home city began to change. I started creating work of special neighborhood establishments—many of which had already been lost or were threatened due to rapid growth and development of our city. Thankfully, Hat n’ Boots still stands tall in this city, and we have many Georgetown residents to thank for saving it.

11 | Sophia Gallant

SophiaGallant.com

“C-Grit”: Sophia Gallant is a Seattle native who came of age in the 90s and early 2000s in Seattle. Her work is greatly influenced by the alternative culture of Capitol Hill in the 90s, and the nostalgic grief of Seattle toward grunge at that time. Sophia is a UX Designer for her day job, and a practicing artist in her free time. After leaving Seattle for a decade, she returned to a reborn city and these two paintings hearken back to those memories of “old Seattle.”

12 | Patty Gaudi

Instagram @pattygaudi_art

Patty Gaudi began learning printmaking methods in 2016 in an effort to branch out from drawing and painting, and to broaden her scope of work. She likes the way printmaking requires planning, but can also be very unpredictable. Born and raised in Seattle, Gaudi’s work frequently strives to capture the aesthetic qualities of living in an urban environment that is surrounded by unrivaled natural beauty. She states, “my art captures the power and virtue of the Pacific Northwest, and the simplicity of my childhood days spent venturing in and around the area.” Gaudi looks for those special places that evoke a strong sense of place and the pride she feels to live in such a unique part of the country. Her work encourages one to reflect on his or her own sense of place, and to find those physical niches that provide belonging.

12a: “Urban Playground” depicts some old, retired gas tanks, which are now the main attractions found at Seattle’s Gas Works Park. As a child, Gas Works Park was the most amazing jungle gym I could have imagined. I never gave much thought to what it was or why it was there. A former gasification plant, these gas tanks used to power the city of Seattle prior to the 1960s. The image of the tanks is printed on part of a rendition of a US Geological Survey map of Seattle from 1949. This map pinpoints the location of the plant, which indicates its importance to the city of Seattle at that time. When new power technology emerged, the plant was abandoned and became a toxic wasteland. Perceived by many to be an urban eyesore, the plant was in danger of being destroyed. Instead, it was turned into a city park, which fosters a sense of community and recreation. Gas Works Park represents how a purely functional piece of the past can be re-imagined as structural beauty. It has achieved landmark status for its part and, thanks to those who saw the architectural beauty of it, remains a unique urban playground.

12b: “Merchants Cafe” is a tribute to the oldest restaurant in Seattle. Located in Seattle’s historic Pioneer Square neighborhood, the business was established in 1890 - a time of reconstruction in Seattle following the major fire that leveled the city. Every time I step into this bar, I feel as if I’m stepping back to that time when Seattle was just starting to rebuild and take root as a metropolis. From the creaky, wooden floors and old fashioned decor, the restaurant’s ambiance has preserved its place in time. The slithering facade of Merchants Cafe represents the brick and mortar building’s passage through the decades, and I like to imagine the shadows in the windows are the ghosts of Seattle’s dark underbelly of the early 1900s. Although Merchants Cafe is rarely mentioned in historical accounts of the city, it remains a significant part of Seattle’s past and present.

12c: “Arches in the Sky” represents one of the most iconic places in Seattle’s past and present. Located in the Seattle Center, these arches are the work of architect Minoru Yamasaki and were designed for Seattle’s World’s Fair in 1962. They have been preserved since that time, and remain a unique architectural attraction. As a child growing up in Seattle, I regularly visited the Seattle Center. I remember standing underneath the arches, and thinking I was standing in the most magnificent cathedral, and that the arches must extend to the absolute highest point in the sky. Arches in the Sky depicts one of those cloudless, carefree days of childhood - when standing under the arches can make you feel peace and protection in a world that feels bigger than the imagination.

13 | Tom Greggs

positivenegativeman.weebly.com | poetryoftomgreggs.com

“My actions are my only true belongings” - Thich Nhat Hanh. Tom Greggs’s work provides the truest expression of himself in the moment—a moment of discovery—that may, and often does, disappear in the next. Greggs’s creative life so far has included architectural design, poetry, drawing, painting and photography; all allow for contemplation and then, action. Greggs is a lifelong NW citizen and 30 year Seattle inhabitant, visual artist, poet, and building designer. His family came to Seattle in 1889, a month or so after the Seattle Fire. His great uncle, also named Tom Greggs, took a photo of Pioneer Square and its totem pole at the turn of the century. It was his photo which served as the primary compositional element in the work, “Pioneer Square”

14 | Mark Hagemann

Mark Hagemann is a Seattle-based photographer who works in a broad spectrum of genres. He graduated from the University of Minnesota in 2002 with a BA in Art, and since then has lived and adventured across swaths of five continents, collecting images along the way. Hagemann's photography offers viewers a contemplative exploration of the world, a way of finding connections between the small and the large, the concrete and the abstract, the foreign and the familiar.

14a - 14d: These photos depict Lucha Libre Volcanica performances in South Park in 2012 and Lake City in 2019. These Lucha Libre street festivals relate to the theme "historic Seattle" in two primary ways. First, the sport and the shoot locations are touchstones in the story of Latino culture in Seattle. South Park, the location of the first shoot, has historically had a substantial Latino population and is where Lucha Libre (the second most popular sport in Mexico) was first brought to Seattle. Now that South Park is being rapidly gentrified (a common theme in Seattle history) many of these residents are being priced and pushed out of the neighborhood. Lake Park, the location of the second shoot (7 years later), is where many of these folks are relocating to. Second, these photos are records of one the myriad street festivals and park performances that have flourished in Seattle for many years. Neighborhood street parties of all stripes pop up in Seattle every summer as a way of celebrating various local cultures, cliques, and causes integral to the city's people. On top of that is the reprieve from the rain, clouds, and murk that these summer gatherings revel in.

14a: "The Entrance"

14b: "The Clutch"

14c: "The Kick"

14d: "The Leap"

15 | Robb Hamilton

simcoeindustries.com

Robb Hamilton is an artist drawn to old signs from the mid 20th century whether they be small hand-painted store signs or large neon ones for roadside motels. Although they were commercial endeavors that advertised a store or a place to stay, they were all designed and manufactured by hand. As a lifelong Seattleite, Hamilton has an affection for all the signs that dotted the city and became both way markers and part of the urban landscape. Consequently, he endeavors to document signs that are no longer around or ones that are worthy of saving.

15a: “Green Lake Motel”

15b: “Ying’s Chinese Foods”

16 | Marissa Hiller

Marissa Hiller is a self-taught embroidery and fiber artist. Her work aims to encourage and foster conversation around history, linking the past to the present. A Seattle native, Hiller has many memories of Seattle to share and hopes to encourage others to do the same. Does the presence of a place continue to exist as long as we remember it? The answer is yes.

16a “Fredrick and Nelson”: This piece was inspired by a visit to Fredrick and Nelson’s department store when I was six. My grandma dressed up (with a hat and gloves) and took me on a trip downtown to lunch at their restaurant. I thought it the fanciest meal of fish and chips I had ever had. I chose to depict the logo as it always brings memories of that elegant meal and my glamorous grandma.

16b “Bon Marche Star”: This piece was inspired by family trips to downtown Seattle during the holidays. I was always drawn to the star that seemed to light up all of downtown with it’s glow. My piece is a depiction of that star.

17 | Evan Hilsenberg-Riley

evanelizabeth.com

Evan Hilsenberg-Riley grew up in the Ballard neighborhood of Seattle, Washington. She studied advertising and fine art at Washington State University in (glorious) Pullman, Washington prior to returning to Seattle. The current focus of Evan's work is exploring methods of translating the rejuvenating impact of nature onto canvas. The rich and varied environment of the Pacific Northwest plays a great influence. Studying natural forms, and the manner in which color and shadows shift throughout the day, inform both her technique and palette selection.

"Port of Seattle | Orange Cranes": The colorful cranes hanging over the port are an image that reverberates the pulse of activity in the city - countless trips zipping past them in a vehicle inspired the abstracted versions I initially drew on 16x20" paper.

18 | Bill Hook

wghook.com

Bill Hook has been an architect and architectural illustrator for the past 40 years. His role as an illustrator gave him an exceptional opportunity to understand and interpret the urban environment as envisioned by architects and planners. He is particularly interested in using the qualities of light and weather conditions to present what some consider mundane subjects in a new context. Hook is currently using his fine art work to explore and record the urban and industrial environment when in transition. He finds the dynamic times during construction demolition or after a total loss are an intrinsic part of the urban experience which cannot be experienced again and are quickly lost to our memories.

18a "Behemoth": This is one of my favorite bascule railroad bridges. I love the elaborate steel structure and massive counter weight which overwhelms the bridge and control house. It's a great stoic sculpture always waiting to be activated.

18b "Formwork #5": This recorded a short period when the construction and elaborate formwork was far more interesting than the finished concrete overpass for Highway 99.

18c "Square Series #9 - Cement": I love the sculptural complexity of the structures and shapes.

18d "Duwamish Study 1": This is just a magnificent moving loader and an iconic sculpture on the Duwamish.

19 | Doug Keith

Doug Keith began his professional career as a commercial artist in New York City shortly after leaving art school in 1974. He relocated to Seattle, Washington in 1979 for a position with the industrial design firm Teague Associates. In 1982, he moved on to assistant art director at KIRO TV (CBS) earning an Emmy award that same year for graphic design. Keith's designs have been chosen for the Downtown Seattle Association's public art projects "Ponies on Parade" and "March of the Nutcrackers" as well as The Pike Place Market Foundation's "Pigs on Parade." His commissioned works are installed at McChord Air Force Base, Evergreen Hospital, Puget Sound Energy, Windermere Real Estate and the University of Washington to name a few.

19a "Seattle Icons" & 20b "Seafair Celebration": These pieces celebrate the color and energy of Seattle's annual Seafair event which began in 1950. It has become one of the most popular summer attractions featuring the Torchlight Parade, the Seafair Cup hydroplane races and the Blue Angels.

20 | Kelly Lyles

Kelly Lyles — a painter living in the Northwest — wears and drives her art as well. Lyles's vehicles, paintings, and home have been featured in a number of TV spots, books, magazines and newspaper articles; locally, nationally, and even internationally! She juries and curates shows, and has had the privilege of leading art delegations all over the world.

"Butch": The connection this piece has to Georgetown and historic Seattle is the location where it was painted -- Georgetown Arts & Cultural Center -- in it's original location above Stellar Pizza. It's now located over STAR/Georgetown Trailer Park. For several years running there was a painting session held there on Sunday afternoons called "Church of the Perpetual Muse" run by Angielena Chamberlain. She hired costumed models for these sessions to pose as historic and/or mythological figures. "Butch" was one of those characters.

21 | Valerie Margulis

Valerie Margulis is a retired financial executive who lives in Eastlake and works in graphite. She is intrigued by historic structures and loves to draw them. As a child living in the Green Lake neighborhood, she borrowed many a book from the Green Lake library.

"Green Lake Library": Green Lake library is a Carnegie library built with funds donated

by Scottish-American businessman/philanthropist Andrew Carnegie. Over 2,500 Carnegie libraries were built around the world between 1883 and 1929 so that everyone might have a means of self-education. Carnegie immigrated to the United States from Scotland in 1848 at age 12. He started work as a telegrapher and eventually built an empire, including US Steel, that made him the richest man in America. Carnegie's experience, as an immigrant who with help from others worked his way into a position of wealth, shaped his belief in a society where people who worked hard could become successful. When he retired, Carnegie devoted his life to philanthropy with a special emphasis on libraries, world peace, education, and scientific research. The architecture of Carnegie libraries was simple and formal, welcoming patrons to enter through a prominent doorway, nearly always accessed via a staircase. The staircase symbolized a person's elevation by learning. Outside the library there was usually a lamp post as a symbol of enlightenment. Green Lake library has both of these features. Opened in 1910, it was funded by Carnegie, citizen donations, and public funds. In this century it was extensively remodeled to accommodate new uses, technology needs and modern sensibilities. This renovation was funded by the Libraries for All bond issue. The Green Lake library is an excellent example of our architectural heritage and Historic Seattle's vision: together we are shaping a livable city that values and protects its collective history.

22 | Max Marlett

maxmarlett.com

Max Marlett was born and raised in Portland, Oregon. He received his Bachelor of Arts in Fine Arts from Gonzaga University in 2015. Marlett works primarily in oil on canvas and oil on panel. He received the 2019 Kent Summer Art Exhibit Purchase Award from the city of Kent, Washington. He also has a painting on permanent display at the Paragon Restaurant in Seattle. Recently, Marlett has been inspired by works in cultural anthropology, gonzo journalism, and horror movies from the 1980s. Above all, he believes that it is important for the artist to create their own world in order to have a dialogue with modern culture. He currently lives in Seattle, Washington and shows his artwork throughout the Pacific Northwest.

“The Port from Jack Perry”: To complete this painting, I took various photos from Jack Perry Memorial Park right next to the Port of Seattle. This small park is only about 50 feet wide, but is home to some of the best views of the Puget Sound. I believe the Port of Seattle should be considered a historic site because it has been such a crucial part of industry in our city, and one of the main reasons Seattle has grown so much over the

past 100 years. This work also has deep meaning to me because my dad worked for the Port of Portland for almost 20 years in the 80s and 90s, fixing tankers and cargo ships as they visited the port. Although Portland is a different city, I always think of him when I drive by. The cranes in the Port of Seattle are also rumored to be the inspiration for the AT-ATs in George Lucas's Star Wars movie *The Empire Strikes Back*.

23 | Daphne Minkoff

daphneminkoff.com

Daphne Minkoff was born in Baton Rouge, LA. She received a BFA from Indiana University in Bloomington, Indiana and an MFA from the Rhode Island School of Design, with honors in painting. Minkoff currently teaches painting and drawing at North Seattle College and shows her work at the Linda Hodges Gallery in Seattle, WA. Minkoff combines painting with imagery photographed during her travels and everyday life in Seattle. The images represent small “excerpts of life, a passing glance or momentary recollection of a place,” and the pairings are focused on how those things intersect. Minkoff finds unconventional beauty through disparate elements. Her work is a unique balance of the mundane and poetic, abstract and realistic, bucolic and gritty. Daphne's paintings are a search for stability, structure or a modest moment of beauty in our crazed, unhinged world - revealing a quiet, humble truth that speaks to her.

23a “Tender Mercy” & 23b “Sorry”: I have been photographing and documenting houses and buildings around Seattle that are boarded up or in some state of decay for the last 30 years. I take the images and collage them on to a canvas then paint on top of them in oil. I feel like the work speaks directly to the current state of affairs and growing pains of Seattle. Many one family homes or small businesses are being demolished in order to make room for big industrial, soul-less boxes in order to create more urban density. I often wonder if what is being lost is greater than what is being created. These structures may not be iconic in the sense that they are historical landmarks, but they absolutely carry a sense of the quirky uniqueness that I encountered when I first moved to Seattle, and what I now think is truly missing in this city.

24 | Joshua Monuteaux

joshuamonuteaux.com

What would you do if you had only one more day? That's the reality for Seattle-based artist Joshua Monuteaux, who lives with stage 4 cancer. And with every new day he's afforded, Monuteaux answers: He will make artwork and do so with a sense of excited immediacy. A native Seattleite, Monuteaux found himself working an essentially meaningless warehouse job but in the wake of his diagnosis, he walked away from the company to double-down on his passion for art. Monuteaux has come to terms with his own death and in doing so, he lives with the mantra "time is a commodity," which instills in him the energy and resourcefulness to make the most of the time he has left. With the help of this maxim and some cutting-edge pharmaceuticals, Monuteaux has lived years past his initial prognosis and continues to create intricate, colorful works that depict his favorite Emerald City locations and landmarks. Over the years, Monuteaux's creative approach has evolved. Today, he uses cut paper to make his artwork. Just as his life has a pre- and post-cancer diagnosis demarcation, Monuteaux's work — "The Space Needle"— also has two sides to it. It can be observed up close for its detail and textures, and at a distance for its portrait or landscape vastness. After all, his art, like his life, is all about shifts in perspective.

25 | Sandy Nelson

SandyNelsonArtist.com | SandyNelsonDesign.com

Sandy Nelson is an artist, illustrator, and graphic designer who creates art every day for work and for pleasure. Originally from Chicago, Nelson is a collector of odd and vintage ephemera and enjoys creating new work from the old while finding beauty all around. After spending three years as artist-in-residence at Holden Village, a remote retreat center in the north Cascade mountains, she realized her love of the natural beauty of the Pacific Northwest and made Phinney Ridge her home with her husband, Chris, and daughter, Elsie. After spending nearly 14 years as a senior graphic designer for Starbucks, she is now a freelance designer for local companies and organizations.

25a - 25i "Phinney Ridge Revisited" (series): This is a series of small paintings that capture the unique personality of my own neighborhood, Phinney Ridge, in Seattle. I've enjoyed walking around and seeing with fresh eyes sites that might make interesting paintings to tell the story of our neighborhood. From the eyeglasses at Phinney Ridge Eyecare, to the sculptural trees at the Woodland Park Rose Garden to the flying snow goose above Sully's, to the infamous upside-down bicycle on a Greenwood Avenue

garage — they all add character to our neighborhood. The whole collection of paintings creates a colorful visual story of a special place. Many of these places exist only in memory now. These are 9 of the original 36 paintings in this series.

25a “Phinney Ridge Revisited (series of 9) Wingdome”

25b “Phinney Ridge Revisited (series of 9) Rose Garden Couple”

25c “Phinney Ridge Revisited (series of 9) Woodland Park Zoo Bridge”

25d “Phinney Ridge Revisited (series of 9) Phinney Fire Station #21, Sculpture”

25e “Phinney Ridge Revisited (series of 9) Phinney Ridge Lutheran Church”

25f “Phinney Ridge Revisited (series of 9) Sully’s Snowgoose”

25g “Phinney Ridge Revisited (series of 9) Herkimer Coffee Chairs”

25h “Phinney Ridge Revisited (series of 9) Francine Seders Gallery Lightpost”

25i “Phinney Ridge Revisited (series of 9) Greenwood Ave. Upside-down Bike”

25j “Ode to the Viaduct”: Knowing that this architectural gem with a magnificent view would eventually go away, I have documented its beauty against the backdrop of downtown Seattle. This represents the changing landscape of our beloved city.

26 | Kit Oz

kitozbooks.com

Author-illustrator Kit Oz spent 17 years as a novelist for adults (writing as Lisa Cach), but has since changed direction to writing and illustrating kids’ books. Oz has a certificate in Natural Science Illustration from the University of Washington, and designed the dragonfly street mural in the Green Lake neighborhood. As a native of the Pacific Northwest, she cannot imagine living anywhere without sword ferns, vine maples, and moss in every shadowed nook.

“The Beer Hunter”: From deep in the mists of the 19th century comes this image of the mythical beginnings of the beer brewing industry in Georgetown. An 1870s man in a bowler hat hides in the ferns in the woods, holding a net at the ready. In a small clearing beside the river, a pair of bird-like, legged beer bottles (unlabeled, unstoppered, innocent of all that is to come) enjoy the comforts of their home: a stump house thatched with cattails. One peers from the doorway, wary, as if sensing that everything is about to change. Long-time North westerners will remember the Rainier Beer ad campaign with the legged, running bottles: This image is a play on that local history. Stump houses apparently were a thing, although rare. This one references the logging history of the region, with second growth cedar and Douglas fir trees in the background. The river is the Duwamish, before it was straightened.

27 | Alanna Pastore

artstation.com/alanna_pastore

Working within the Seattle area, Alanna Pastore explores a mixed media approach in her work. Media includes 3D, acrylic, collage, color pencil, marker, pencil, pastel, pen, clay, watercolor, gouache, crayon, chalk, wire, as well as photography. Often these many forms of media will collide in her work. The illustrative aesthetic of Pastore's artwork has the intention of evoking playful nostalgia through familiar cultural childhood iconography and emotional engagement. Regardless of the stylization used, character and personality are central.

"Mermaid Market" relates to the theme of "historic Seattle" by representing the Pike Place Market Historical District. The drawing depicts Seattle's iconic Pike Place Fish Market, whose flying fish have people taking flights of their own to visit from all around the world, packing the market like sardines. Visually, those performances can only become more entertaining to patrons with the transformation of a tuna soaring through the air into a disgruntled mermaid via pencil. On a personal level, I would pass through Pike Place Market every morning and evening when I was in college to attend my courses. For years it was a quintessential part of my daily experience living in Washington. In creating this piece, I spent hours in the market doing studies of the fish, fishmongers, location, and visitors to get the feel of the historic Pike Place Fish Market.

28 | Rhonda Pence

rhondapence.com

Rhonda Pence fulfilled a life long dream of getting an art degree later in life, having been in various fields of real estate/construction and finding each stage of a structure's life fascinating. Her paintings are realistic to surrealistic and almost always involve a building or some aspect of construction. "Georgetown Steam Plant" is a window at the historic Georgetown Steam Plant with a vent going through the window to the outside.

29 | Michelle Quinn

booktheheart.com

Michelle Quinn is a self-taught artist with a childhood full of many informal art lessons at home in Yakima, WA. She attended the University of Washington and earned a doctorate in Audiology (AuD) in 2006. The next five years were spent in New Zealand before moving back to Seattle. She has shown her art at Chocolati Wallingford, and can be seen roving the streets of Seattle with her traveling watercolor urban sketching

kit. When not doing ears or art, she enjoys music, travel, chocolate, and church. Her artwork relates to the theme historic Seattle in that it captures historic buildings and landmarks in Seattle.

29a: “Engine House No 3”

29b: “The Old Federal Building

29c: “Gentrification of 42nd and Brooklyn”

29d: “Gasworks Park”

30 | Amy Redmond (Amada Press)

amadapress.com | Instagram, Facebook, Twitter: @amadapress

Exploring the duality of letterforms as language and image, Amy Redmond composes editioned letterpress prints using metal and wood typefaces, at times incorporating linoleum carving, pressure printing and calligraphy. Amy holds a BFA from James Madison University (Virginia) and prints in her private studio, Amada Press, in the Maple Leaf neighborhood of Seattle. She works with local non-profits as a visual designer, teaches letterpress printing at the School of Visual Concepts, and is a member of Artist Trust and Seattle Print Arts.

“Clouds”: One morning several years ago, while driving south on I-5, the sight of Seattle’s skyscrapers rising from a blanket of clouds sparked a fluid debate about what makes fog “fog,” and what makes clouds “clouds.” After several shades of gray transpired, the conversation ended at an impasse and evaporated with an agreement to disagree. Sometime later it condensed again as letterforms and fell from the sky, appearing in the form of this print. Who said what has faded with time, leaving only the memory of how Seattle’s juxtaposition of natural and man made landscapes can inspire such passion. The text reads: “They’re clouds he said. No, it’s definitely fog she countered back. Either way was gray.” This print was composed by hand using metal type, wood type, and decorative ornaments. It was written and letterpress printed in a small, unnumbered edition on 100% cotton Magnani Pescia paper using a Colt’s Armory platen press, and adorned using hand-inked paper stenciling.

31 | Anne Sweet

studiosixeight.com

Anne Sweet is an artist and poet who has exhibited and performed throughout the Pacific Northwest. She maintains a working studio at Equinox Studios in the Georgetown area of Seattle and is currently working on a series of graphic poems (in the genre of graphic novels) that combine her visual art and poetry, as well as various mixed media and digital projects. Sweet is the recipient of a Juror's Award and several purchase and other awards; her literary credits include a book-length poetry collection, *Nailed to the Sky*; past winner of the Bart Baxter Poetry in Performance Competition; and numerous works in print and online.

“Nay Sayer”: A photo taken along the historic Duwamish Waterway, commonly known as the Duwamish River, the industrialized, lower 12 miles of the Green River as it enters Puget Sound. As a result of nearly a century of industrial activity the Duwamish River was designated a superfund Site by the United States Environmental Protection Agency in 2001, identifying it as one of the nation's most toxic hazardous waste sites. With this designation comes the mandate that it will be cleaned. A total of 5.5 miles of the Duwamish River and 412 acres was identified to be cleaned up. This led to two different groups being formed – the Lower Duwamish Waterway Group, made up of potentially responsible parties, and the Duwamish River Cleanup Coalition/Technical Advisory Group, to serve as the community advisory group in the cleanup of the Duwamish River. Since then, the EPA has worked with these groups, agencies, and a diverse range of communities to study pollution in the river, its effect on people's health and the environment, and several possible alternatives for cleanup.

32 | Sarah Teasdale

sarah-teasdale.com

Sarah Teasdale was born in Vancouver, B.C. and grew up in Seattle, receiving a BFA from the University of Washington. Teasdale was inspired to become an artist after a series of dreams evoked her to paint. Her first exhibition was in 2001, when she entered the Jacob Lawrence Gallery juried exhibition. She received 1st place with a painting entitled “Sea Dream.” She has shown her work in several galleries in Seattle, WA. In 2014 she joined the Regional Arts & Culture Council in Portland, OR, and is exhibited in Multnomah County, Oregon. “Radiant Woods” depicts an American city in the early 20th century.

33 | Mary Welch

Growing up in a large family in Detroit in the 1960s, Mary Welch was always intrigued by people making things. The physical world delighted and frustrated her, so she began studying art and costume. Seeing Meret Oppenheim's Teacup and Saucer in an art history class blew the top off her head. "Something that insane could be absolutely lovely and speak to my soul?" Since then, Mary has become captivated with giving ideas form. Pure moments of genuine happiness have ensued.

"Seattle Snapshots, Late 90s to Early 00s": I used to walk around with a camera when I first got here to see what Seattle looked like through a lens, totally digging the panorama option. This piece is a collage of moments back then. There are pictures of the Kingdome imploding, the earthquake, the Pergola knocked down (my studio was at 1st and Yesler), the Speakeasy fire aftermath, the Erotic Bakery Christmas window, the Velvet Elvis Theater, a WTO reroute sign, Sid's Barbershop -- just things that I thought looked cool. These photos are the originals, shot with a Canon Elph on cartridge film and printed on Kodak paper.

34 | John Wilmot

John is a Seattle-based fine art photographer, originally from the east coast. His photography interests are in urban architecture, street and night photography. He was initially self taught and developed B+W film but switched primarily to color in the early digital age. He graduated from the Photographic Center NW with a certificate in Fine Arts in 2017. John has donated work to various artistic institution's auctions (Pratt, PCNW, Artist Trust). He has had work selected for: the Phinney Ridge juried art show 2002, Enumclaw juried art show 2008, Photographic Center NW annual juried members show 2010, Seattle Metro Bus Shelter program 2014, Blackbox Gallery in Portland, OR 2016, Lightbox Gallery in Astoria, OR, and "Dreaming in Color" 2019.

The work selected for this show is *interpreted* documentation of some of Seattle's lesser known buildings and neighborhoods from the early 2000s.

34a: "CFN Gas Station": Airport Way South, SODO. Demolished.

34b: "Paradise Chained": Painted residential alleyway gates, Georgetown. Demolished.

34c: "Market Roof": The roof of Kells Irish Restaurant and Bar, Pike Place Market.

34d: "Twin Peaks": Commercial building Airport Way South, SODO. Currently unchanged.

34e: "Linc's Fishing": Iconic neighborhood fishing and tackle shop, north International District. Demolished.

35 | Suze Woolf

suzewoolf-fineart.com

Suze Woolf studied ceramics and printmaking at the University of Washington. An early adopter of computer graphics, her career has included print and interface design. Though known as a watercolorist, she explores a wide range of media from painting, paper-casting, artist books and pyrography to installation – sometimes all together. She has exhibited throughout the Pacific Northwest as well as Utah, British Columbia, Maryland, California, Colorado, Oklahoma and Washington DC. Her work is in regional public collections as well as many private ones. She has curated a large traveling exhibit, juried competitions, and contributed work to non-profit fundraising. She has been an artist in residence in Zion, Glacier, Capitol Reef and North Cascades National Parks, and an invited resident at art colonies such as the Banff Centre, the Vermont Studio Center, Willowtail Springs, Jentel Foundation and Playa Summer Lake.

35a “Arboretum Bridge”: The Arboretum Sewer Trestle (also known as Arboretum Aqueduct, Arboretum Aqueduct and Sewer Trestle, or Wilcox Footbridge) is a historic multi-arched concrete-and-brick trestle and footbridge in Seattle that was listed on the National Register of Historic Places in 1982. It is also a Seattle City Landmark.

35b & 35c “Gasworks I and II”: The park was added to the National Register of Historic Places on January 2, 2013, more than a decade after being nominated. Gas Works Park contains remnants of the sole remaining coal gasification plant in the United States. The plant operated from 1906 to 1956 and was bought by the City of Seattle for park purposes in 1962. The park opened to the public in 1975. The park was designed by Seattle landscape architect Richard Haag, who won the American Society of Landscape Architects Presidents Award of Design Excellence for the project.

35d & 35e “Georgetown Buildings” (series of three, two shown here):

35d, “Seattle Brewing & Malting Co., 1902-1915.”

35e, “Star Brassworks (Fred Marino Building)” which now houses Palace Theatre & Art Bar. About the name, (proprietor) Sylvia said, “The name actually comes from the name of the building. It originally opened in 1903 as The Palace Hotel and Bar, owned by Fred Marino. It was a workman’s hotel, and there was the Palace Bar, which is where the Seattle Tavern pool hall now is, there was a hardware store in our space, and a card room where Star Brass is.”

35f: The Kubota Moon Bridge. The Kubota family was interned during WWII. The Moon Bridge was built in 1974. The Seattle Landmarks Preservation Board designated the 4.5 acre core garden as a landmark in 1981.



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