Klipsun Magazine, 2014, Volume 45, Issue 01 - Summer

Genevieve Iverson
Western Washington University

Follow this and additional works at: https://cedar.wwu.edu/klipsun_magazine

Part of the Higher Education Commons, and the Journalism Studies Commons

Recommended Citation
https://cedar.wwu.edu/klipsun_magazine/181

This Issue is brought to you for free and open access by the Western Student Publications at Western CEDAR. It has been accepted for inclusion in Klipsun Magazine by an authorized administrator of Western CEDAR. For more information, please contact westerncedar@wwu.edu.
LETTER FROM THE EDITOR

KLIPSUN thrives off collaboration. For this issue, 13 staff members and 22 writers were a vital part of the construction of this magazine. With the many unique personalities and ideas involved, our magazine is able to evolve with each issue and share some powerful and delightful stories.

At Klipsun, we believe it is important to incorporate clear words, stunning pictures and relevant, clean design to embody a whole story. Without one element, the others would suffer. Interacting with a story on a more engaged level means spending time absorbing the visuals as well as the words.

By making a magazine, we are able to bring real human stories to our readership. As humans, we have the ability to construct our lives and selves in many ways. Take your diet into your own hands and build it around wild, foraged food like some Bellingham residents, or embrace your childhood nightmares and turn them into an artistic career. Change your surroundings by building ships in bottles or growing an exact replica of a tree... in a miniature size.

All of these stories and more wait inside this issue, and it is no surprise that they inspired me to take a deeper look at the way I live my own life. Wonders of the Wilderness pushed me to consider ways to grow some of my own food while living in a city apartment, and Shop to Sheep made me think about where my clothes are made. As a person who is always on the lookout for new hobbies, Nurturing Bonsai and Bottling a Vessel were fascinating reads of unique pastimes.

The Klipsun staff can’t wait to share, so read on. Imagine the possibilities at your fingertips.
CONTENTS

02  NURTURING BONSAI
    ANCIENT ASIAN ART TAKES
    ROOT IN NORTHWEST

05  A SUSTAINABLE RHYTHM
    GUITAR BUILDERS LOOK CLOSE TO
    HOME FOR ECO-FRIENDLY
    MATERIALS

06  WONDERS OF THE WILDERNESS
    LOCAL FORAGERS SUSTAINED BY
    WILD FOOD

10  BEHIND THE SCREEN
    BUILDING WEBSITES BECOMES AN
    IMPORTANT SKILL FOR GRADS

12  MOLTEN MASTERPIECES
    FUSING GLASS TO CREATE
    WORKS OF ART

15  IN THE MIX
    LOCAL BARTENDERS ADD
    NEW TWISTS TO CLASSIC
    COCKTAILS

16  CAPTURING TERROR
    PHOTOGRAPHER TRANSFORMS
    NIGHTMARES INTO ART

20  BOTTLING A VESSEL
    THE CRAFT OF BUILDING
    SHIPS IN BOTTLES

23  SHEEP TO SHOP
    LOCAL SPINNERS CREATE YARN
    FROM WOOL

26  GEEKY CLEAN
    WESTERN ALUMNA CRAFTS
    NOVELTY GAMER SOAPS

29  FOOD ON THE RUN
    BELLINGHAM FOOD INDUSTRY
    GOES MOBILE

32  FULLY CAPTIVATED
    ZOO EXHIBITS BRING HUMANS
    CLOSER TO ANIMALS

KLIPSUN
KLIPSUN IS AN INDEPENDENT
STUDENT PUBLICATION OF
WESTERN WASHINGTON UNIVERSITY
A PAIR OF PRUNING SHEARS IN HAND, George Berkompas strolls around his back yard — his personal oasis — tending to his approximately 120 miniature potted plants. He has thoughtfully placed each pot outside to thrive in the temperate, usually moist Bellingham environment.

Berkompas considers himself an artist — his art form: bonsai plants. "Like an artist with [a] painting, there are different mediums you can use," Berkompas says. "That's the same with different trees you can use in bonsai."

Berkompas was introduced to the art when his wife got him a bonsai tree for Christmas in 1987.

"[Bellingham] is probably one of the best areas in the whole world [for bonsai]," Berkompas says. "I think the Japanese are kind of jealous about our place to grow here."

The Japanese climate gets colder in the winter, and the region's moss selection — which helps add nutrients to the soil — is not nearly as diverse as that of the Northwest, Berkompas says.

"Bonsai" translates from Japanese to "tree in a pot," Berkompas says. He likens a bonsai plant to a goldfish in a bowl — if kept in a small container, the roots will have little room to expand, and the tree will remain a miniature size of its parent plant. Because the containers restrict the size of the plants, people are able to determine the size of the plant they desire.

In 2010, Berkompas found he was not the only person in Bellingham interested in the art of bonsai when he discovered the Whatcom/Skagit Bonsai Society.

The group meets the third Tuesday of every month. Each member brings a few plants to work on, and peers offer guidance about horticulture and artistic techniques, says Bonsai Society member Amy McNitt.

Any plant can be turned into a bonsai, but the most common are azaleas, rhododendrons, short needle pines, junipers and Japanese maples, Berkompas says.

A fruit tree can be turned into a bonsai plant — but Berkompas says that it has to be the right kind of fruit tree, because while the tree is miniaturized, the fruit remains its common size.

"The fruit does not shrink," Berkompas says. "You have a tree that's a foot tall with..."
an apple that’s about four inches in diameter on it.”

Berkompas has successfully kept blueberry and huckleberry bonsai.

“They taste good, too,” Berkompas says.

The art of bonsai originated in China more than a thousand years ago. Japan then refined it, and the United States has further refined it since, Berkompas says.

“They have definite styles in Japan, and we’ve modified those styles,” Berkompas says. “[A Japanese bonsai is] like a Doug fir growing out in the forest, just straight as can be. We’ve let a little movement come in there. That doesn’t bother us.”

Whereas the Japanese strive for the tree to be as straight and uniform as possible, the U.S. tends to experiment more with individual techniques such as braiding the trunks while they are still young and flimsy, or placing rocks under the roots so they clutch the rocks like a hand, Berkompas says.

The art is often passed down through teaching a complicated formula of success, and, if done right, the trees can outlive their parent plants.

“The bonsai trees will live longer than the larger trees that they are a junior size of, and that’s the reason people pass them down from generation to generation,” Berkompas says. “I have a friend that harvested [a bonsai tree] more than 800 years old, and it’s growing very well.”

Berkompas admits that keeping the plants healthy can involve a demanding ritual, which includes pruning the branches, watering — the most critical part to keeping bonsai alive — and having the right soil mixture and fertilizer.

Western student and bonsai plant owner Sean Devers does not feel the plants are too hard to keep healthy, he says, as long as each plant is watered every couple days and the branches are trimmed every month.

Devers owns a Chinese elm bonsai, a green spiky-looking tree that is about 10 inches tall and seven inches wide. He received his first bonsai as a Christmas present in 2013, and continues to seek advice on watering and
pruning through tutorials on the Internet. “I just like how it looks like a gigantic tree, but it’s tiny,” Devers says. “It’s in our living room and it’s a really good centerpiece.”

Devers says caring for bonsai offers a sort of Zen quality.

“It gives the room a nice vibe,” Devers says.

Berkompas describes his backyard as therapeudic — a nice escape from life stressors. Sharing the passion with his fellow society members can also be therapy in itself.

“People bring their trees and we work on them,” Berkompas says. “People get more eyes looking at [their bonsais] and they get different people’s ideas and interpretations.”

The group participates in an annual local garden show in the spring, as well as various shows throughout the year, McNitt says.

“We just have a good time working on our little trees,” McNitt says.

Owning a bonsai offers the joy of taking care of another living object, Berkompas says, and belonging to a community that shares an appreciation for the art keeps him devoted to bonsai after 27 years.

“I JUST LIKE HOW IT LOOKS LIKE A GIGANTIC TREE, BUT IT’S TINY.”

In the years to come, Berkompas will continue to tend to his garden of miniature trees, delicately trimming their tiny branches and watching them grow in the cool Northwest air.
AT THE NECK OF THE GUITAR THAT WILL

Bright holds, a small, imprinted number reads “51.” Crafted from two thin slices of dark-brown walnut wood sandwiched between three pieces of light maple, the neck will soon hold the strings of the 51st guitar Bright has handcrafted during his career.

His small garage-turned-workshop where he builds and repairs acoustic and electric guitars is filled with hand tools, carpentry machines and a large workbench.

Bright is the sole luthier — a craftsman who makes and repairs stringed instruments — at his Bellingham business, Bright Guitars.

“A perfectly built acoustic guitar is right on the verge of failure,” Bright says. “It’s right on the verge of exploding under tension.”

When crafting a guitar, the goal is to find a balance between its strength and weight, Bright says. The wood must be strong enough hold the tension of the strings, and flexible enough to allow the body to resonate sound well.

Luthiers use classic woods such as mahogany, maple, alder, walnut, spruce and rosewood to build the guitar’s components. Luthiers have lost the ability to use some of these types of wood due to endangerment.

In the 60s and 70s, Brazilian rosewood was over-forested due to the fact that many people agreed it produced one of the best sounds in an acoustic guitar, Bright says. Today, it is considered an endangered species, and is barred from international trade.

Choosing wood to work with requires many ethical considerations.

“Who’s cutting this wood, where are they getting it from, who’s paying them, how are they being treated — it’s something we’ve had to think about more and more over the years as guitar builders,” Bright says.

A majority of Bright’s guitars are made entirely from wood that comes directly from or near the Pacific Northwest.

Pacific Rim Tonewoods, a sawmill based out of Concrete, Wash., supplies many guitar makers, including Bright, with wood grown in North America.

Bright began building guitars in Santa Cruz, Calif., where he worked at a music shop. He worked his way from sales into the repair shop, where Bright received his official introduction to Lutherie.

Since 2011, Bright has transitioned into full-time guitar building and repair. About 60 percent of Bright’s business is repairs.

“A guitar takes three or four weeks, start to finish, but it’s a bigger paycheck when the guitar sells,” he says.

Just as no two pieces of wood are the same, neither are any two guitars, giving each guitar distinct characteristics.

“Everyone has their own quirky things that draw them to a guitar visually, and sometimes they couldn’t even tell you what they are,” Bright says. “It’s a very personal thing.”

There’s a guitar for every person — or as Bright says, a person for every guitar.
BUSHY EYEBROWS RAISED SLIGHTLY OVER
his wire-rimmed glasses, Abe Lloyd looks excitedly at a small ditch. The green stalks of a salmonberry plant, not yet ripe with orange berries, have caught his eye. Crouching down, Lloyd whips out a pocket knife and gently cuts off part of the plant. After peeling the skin off the outside of the stalk, he breaks off a piece and pops it in his mouth.

Lloyd is foraging around a small inlet of Chuckanut Bay. Most people might not look at the side of the road as a snacking opportunity, but for Lloyd, who has built his life around foraged wild foods, every casual walk is a time to graze on nature’s bounty.

Lloyd’s childhood is ripe with memories of hunting for wild foods: making tunnels through the vines of Himalayan blackberries, trying bitter-tasting dandelions, checking out plant identification books from the Bellingham Public Library and staying up at night memorizing different species.

“As I got older, I realized indigenous people have been doing this for thousands of years,” Lloyd says. “And it wasn’t a novel thing at all, but really a way of life that has sustained people for countless generations.”

With the resurgence of “going green,” Western banned sales of bottled water and Bellingham banned sales of plastic grocery bags, but Lloyd, a Western adjunct professor, feels the disconnec-
tion between consumers and their food is making it difficult to develop a real conservation ethic.

“There’s a resurgence in our society relating to the importance of protecting the environment, but I think it’s hard for people to connect with because they don’t have much opportunity to actually be in the environment, so they see it as a place where humans shouldn’t necessarily be,” Lloyd says. “If we’re going to live as part of the world, we need to learn to balance our economy within the stabilities of the ecosystems.”

Approximately 70 percent of Lloyd’s diet is supplemented by foraged food during peak seasons in spring and summer. He finds most food around his hometown of Bellingham, but Lloyd has also foraged beyond his childhood stomping grounds, traveling to places such as Idaho, where he harvested more than 400 pounds of wild rice in a single weekend in 2013.

Wild rice grows primarily in shallow lakes and ponds as a tall, wheat-like stalk. No commercial wild rice processing facilities exist in Washington, so Lloyd does it himself.

Lloyd starts by pouring about 15 pounds of rice into a 55-gallon barrel. Welded onto each end of the barrel are metal rods that balance on two wooden stilts to position the barrel over a roaring fire. Lloyd slow roasts the rice, turning a hand crank to gently spin the barrel, heating the rice to 280 degrees Fahrenheit. This makes separating the hull from the grain easier.

The smell of roasted rice wafts through the air. “The best way I can think to describe the smell is green,” Lloyd says, sifting the warm rice through his hands.

After the rice cools, Lloyd transfers it to another barrel. The next stage of the process uses an elaborate, homemade contraption.

Inside the barrel are two metal paddles that, when turned, push against the rice, removing the hulls. Lloyd doesn’t use electricity to turn the paddles. Instead, he connects the rear gear of his road bike to spin the paddles. Through a hole in one end of the barrel, a small hair dryer blows warm air, pushing out the removed hulls in clouds.

Lloyd is left with long, black grains, completely separated from their hulls and ready to cook.

Jennifer Hahn, an adjunct professor who teaches a Wild Foods class at Fairhaven College and Lloyd’s friend, also grew up foraging.

“I wanted to walk down a trail and see food and medicine everywhere. I had that dream,” Hahn says. “I wanted to someday not just look at the vague scribble of green that one sees when they look at Sehome Hill, but to see individual species and know what they’re used for.”

Kayaking from Alaska to Bellingham during the spring and summer from 1992-1995, Hahn says she lived by the rhythms of the moon and tides. When the animals ate at low tide, she would forage for seaweed. When she discovered (previous) Abe Lloyd pours maple syrup into a blender while making a smoothie using mostly items he foraged around Whatcom County. (below) Lloyd eats fresh-picked cow parsnip on a beach near where Chuckanut Creek meets Bellingham Bay.
berries in animals’ feces, she would search for berries, she says.

“‘To me, foraging is the most elemental connection that we have with the planet,’” Hahn says. “‘There’s nothing more intimate than eating wild food, because you’re taking something that has grown here for millions of years and it gives you the ability to survive.’”

Lloyd has built his life around wild foods in a similar way.

His home is filled with jars of preserved wild food: crab apples, stinging nettle seeds, maple syrup, various ground roots, dried bare-stem desert parsley leaves and dried morel mushrooms, to name a few.

A visitor to Lloyd’s home might find strands of bull kelp strung out on a clothesline like drying laundry.

Much of Lloyd’s inspiration comes from the food traditions of several First Nations and Northwest coastal tribes.

His fascination with traditional native uses for wild foods blossomed when he was 18. Lloyd canoed for eight weeks with his dad and a friend along the northern coast of Vancouver Island, B.C. They supplemented a large part of their diet with foraged food. One day, the group stopped their canoes on Gilford Island and discovered some First Nations tribal members drying red laver seaweed on the beach, Lloyd says.

“It was so much better than anything we were eating,” Lloyd says.

The diversity of plants and animals eaten by indigenous peoples is enormous compared with the typical American diet, Lloyd says. Archaeologists have found remains of more than 300 species eaten by the Coast Salish alone, he says.

“In the American diet we just eat different combinations of beef, corn and tomatoes, and we could call it Italian, American or McDonald’s; it’s always kind of the same,” Lloyd says. “I think that’s a high point of the wild food diet — the diversity it can offer and the flavor.”

Fairhaven senior Kate Rhodes often forages around Bellingham on her way to school or work. She also uses native plants for medicinal purposes.

After getting scratches from foraging in the woods or from playing too hard with her cat, Rhodes says she often makes a healing plant spray. She combines cedar leaves, Oregon grape leaves, saxifrage and a couple drops of lavender essential oil to soothe her cuts.
Lloyd grabs a piece of wood to add to the fire burning underneath a barrel containing wild rice. The heating process makes removing the hulls of wild rice easier. (center) Empty hulls from wild rice grain fly out of Lloyd’s processing machine. (right) Lloyd pedals his wild rice processing machine at his father’s house in Ferndale.

Lloyd believes one of the most powerful medicines is food. As more people suffer from diseases — such as diabetes and obesity — related to poor diet, healthy eating has come to the forefront of conversation, he says.

“I think on a more primal or spiritual level, [foraging] really connects us to the land because we pick something, eat it and it nourishes us,” Lloyd says. “I think that’s kind of profound, because we don’t get that when we buy food from the grocery store.”

When consumers are separated from their food by eating out of season and buying food in a grocery store, food can become more of a commodity, Lloyd says.

Whether he is snacking on salmonberry stalks by Chuckanut Bay, searching the woods for stinging nettles on Squalicum Mountain or scouring fallen logs for mushrooms around Lake Padden, Lloyd says foraging helps him be a better environmental steward.

“...FORAGING IS THE MOST ELEMENTAL CONNECTION THAT WE HAVE WITH THE PLANET. THERE’S NOTHING MORE INTIMATE THAN EATING WILD FOOD...”
ON THE THIRD FLOOR OF A BRICK BUILDING

on North State Street in Bellingham sits the office of Carnes Media, a small web design company. Warm afternoon sunlight shines through the large windows into the small, white-walled office. But Nathan Carnes, the owner of the agency, must enjoy the sunshine from inside. Today, he has to build a website.

Carnes is creating a login page for an online shopping site that a client has hired him to build. He prepares the page for a demonstration with a client, but so far the page hasn’t worked the way it should.

“Now my buttons are up here for some frickin’ reason,” Carnes says after refreshing the page. “I’m just going to completely break it.”

Carnes has multiple web pages open at once, all with line after line of CSS code — a computer language that translates into a website — distinguished by orange, red, green and blue text. He scrolls through the pages, looking for the reason the pop-up login page isn’t clos-
ing. Sometimes he must remove several lines of code that he has already built and start over in order to fix a problem; a process that Carnes calls “breaking” a page.

Carnes scrolls through the pages of code, muttering to himself, “We’re gonna do this... and that,” while he highlights, deletes and adds to the page.

A SELF-TAUGHT TRADE

Josh Parish is a web designer at McNett, a client of Carnes Media. Parish first studied web design as a hobby in high school. Using a book about coding, Parish taught himself to understand the language behind web design and used it to form sites himself. Parish would right-click on a web page and select to view the code, then try to figure out how the page came together.

“I found there was a method to the madness,” Parish says. “After a little while, people discovered I knew how to make websites and I rolled that into a career.”

Today, website design and development has become an important component of the business industry. Increases in digital trends have created a need for web designers and developers in companies.

Websites also allow businesses to communicate with customers online, reaching a wider audience.

“A website is the basis of communication,” says Mark Staton, a digital marketing professor at Western. “There’s not an organization I can think of that doesn’t have a presence on the Internet.”

Staton spends at least one day of his digital marketing class talking about the necessity of learning code. His students take lessons on the website codeacademy.com, which teaches people how to code for free, allowing them to gain familiarity with web design. Having basic coding abilities makes students more hirable to any company with a website, Staton says.

“I believe that you should go to college to learn what you want,” Staton says. “But you should also pick up practical skills.”

A strong market for web developers and designers has emerged more recently, Carnes says. Larger websites, such as Amazon or other online shopping sites require three developers for every one designer because more code is required to build the page.

Companies based in the Northwest, including Microsoft and Amazon, make this region technology-oriented, but the area often has a deficit of coders, Staton says. The supply is less than the demand.

THE SECRET BEHIND THE PAGE

A website is like a concept that floats out on a server, says Benjamin Cowan-Young, a design junior at Western.

“It’s very ethereal and everyone can interact with it,” he says.

Cowan-Young works at Web Technologies Communications, or WebTech, at Western as a web designer. WebTech develops and designs website templates for the colleges and departments at Western.

Cowan-Young describes building a website as similar to describing a human being.

“You start with the bare bones, what makes a website function in the most basic sense,” Cowan-Young says. “Then, you can start to add some organs to it. You can say, ‘OK, let’s build some modules to it. Let’s allow our users to do things.’”

The “bones” and “organs” Cowan-Young describes are otherwise known as HTML code, a type of code used to build the basic structure and functions of a website.

Web designers such as Cowan-Young design how a website looks, what he likes to call the “skin.” The style and design of a site are created using a different code called CSS.

A person doesn’t have to be a computer science major to be valuable to a company, Staton says. Designers and developers can all agree a base level of knowledge is needed to build a website, but the tools to learn today are much more accessible.

“The web moves so fast,” Carnes says. “There’s always something new to learn.”
CAREFULLY STACKING THE LAST TINY, sharp piece of glass on top of the other pieces, Lee Everett finishes her work after spending hours on the process. One tiny bump of the table will ruin her masterpiece, so she gingerly sets her work down in a massive ceramic box and walks away.

It’s a cold, cloudy day in Bellingham, but inside the ceramic box, the temperature begins to rise. Everett’s current glass fusing project — set so meticulously — starts to melt as the box quickly climbs from 100 to 500 degrees Fahrenheit.

Still, the temperature climbs — 800 degrees, 1,000 degrees — and the once separate, solid pieces begin to blend into one another.

The temperature inside the ceramic box — called an electric kiln — finally reaches 1,600 degrees. After several hours, the “ding” of the timer echoes in Everett’s studio, notifying her that her project is finished.

Gently, Everett opens the kiln to examine the chemical reaction the molten temperatures caused in the glass.

“It’s like Christmas morning when I open up my kiln,” Everett says. “You know what you put in there, but you only get to see the finished product after the kiln has worked its magic.”

Glass is generally seen as a sharp, rigid, sturdy and hard-to-manipulate artistic medium, Everett says. But adding heat into the equation changes everything. Glass fusing uses the malleability and molten characteristics of heated glass to create blended works of art using broken, colored fragments of glass.

Glass fusing dates as far back as 2000 B.C., but gained popularity in America during the 1960s in response to a rising interest in the arts, Everett says. By joining bits of glass together under extreme temperatures, glass fusing is used for a variety of items, including lamps, windows and other house fixtures, Everett says.

Bellingham is home to four glass-fusing studios, including Everett’s Green Frog Glass studio. Everett taught glass-fusing courses at Western from spring 2013 to winter 2014, and offers classes open to the Bellingham community.
Glass fusing requires a steady hand, patience and knowledge. The bits of glass vary in size and type, and not all kinds of glass melt well together, Everett says. Glasses with different expansion and cooling rates will not fuse together and will break and crack in the kiln.

“It’s like buying a soda bottle at one store, and then buying another at a different store. They look the same, but can be totally different based on the manufacturer and the chemical process used to make them,” Everett says. “You need to ensure your glass is all the same to ensure it will melt and cool at the same rate.”

Attention to detail is vital, but once the process is mastered it can become therapeutic, Everett says. While teaching classes at Western, Everett had many dedicated pupils, such as Western student Lindsey Allen, return each quarter to learn more about glass art.

“Glass fusing is so calming, and you can make some really cool things,” Allen says. “You can sit down and work with your project as long as you want and it won’t go anywhere. It’s a really Zen experience.”

In addition to fusing classes, Allen has also taken glass-blowing classes. Despite their shared medium, fusing and blowing are two completely different takes on glass, Everett says.

“You spend a long time planning in glass blowing, and get a small window of time to mess around with your glass and actually make your work,” Everett says. “Where in glass fusing you have a shorter amount of time for planning, and a much longer time to create your piece.”

Unlike the pool of melted, hot glass used in glass blowing, fusing deals with ground-up shards of glass called frit. Everett equips her studio with many sizes and colors of frit, ranging from sheets of glass to a refined flour-like powder. When she runs out of the size she needs, she improvises.

“If I don’t have any frit in grey, and I need grey, and I’ve got a big sheet of grey glass, I’ll bash the heck out of it,” Everett says. “It’s really fun — we did it in the classes I taught through Western. Students got a kick out of it.”
Despite the intense temperatures and potential hazards of working with glass, creators of all ages can fuse with the proper guidance, Everett says.

“I love [fusing] because it seems difficult and scary, but it’s really not,” says Angie Larabee, who assists with glass fusing at Fairhaven ceramic shop Creativitea. “You get to cut and manipulate the glass, which seems like a dangerous thing, but it isn’t, and you can make really beautiful work with it.”

After carefully removing her finished piece from the kiln, Everett lays it down on the table and steps back to admire her work. A glimmering leaf-shaped piece speckled with shades of green, soon to be part of a larger stained-glass tree, reflects back at her.

The heat of the kiln transformed what once was a scattered collection of tiny shards of glass into a blended work of chemically transformed art, a process that never ceases to leave Everett in wonder and amazement.
Local bartenders add new twists to classic cocktails

Using a whisk as if to make whipped cream, bartender Dennis Schafer combines a pint of hard cider, lemon juice and egg whites. The lemon juice breaks apart the molecules in the mixture while the egg whites act as a binding agent, bringing the molecules together again in a new, stable form. The mixture is now thick foam, which Schafer pours delicately on top of a bourbon drink.

“When you drink the bourbon through the foam, those aromas and flavors of the cider are incorporated into it,” says Schafer, molecular mixologist and bartender at Bayou on Bay’s Oyster Bar.

In Bellingham, the Oyster Bar is one in a handful of bars that offer specialty craft cocktails, adding new twists to classic recipes.

Rather than using sours made with corn syrup, bitters from a bottle or Smirnoff’s flavored vodkas, these bars use local products to make key mixing ingredients in-house.

One key ingredient, bitters — a high-proof grain alcohol infused with bitter herbs and botanicals — have always been a defining staple of cocktails, says Brandon Wicklund, owner and bartender at The Real McCoy.

With no formal training or chemistry background, Schafer was hired at the Oyster Bar after two years of practice experimenting with drinks and local ingredients. He combines, cools or freezes ingredients to create chemical reactions between the molecules of specialty drinks.

One of Schafer’s specialties is an orange liqueur gel, which he makes by dissolving gelatin in liquor and squeezing drops of the gelatinous booze into chilled oil. The oil forms a skin around the alcohol, solidifying it to create alcoholic jelly similar to a Jell-O shot.

To create infused liquors, Schafer experiments with techniques such as fat washing — pouring fat solids such as bacon grease into a bottle of bourbon and then leaving the bottle in the freezer. The alcohol won’t freeze, but the fat solidifies and rises. The bacon taste leeches into the bourbon, and the fat is strained out.

“We’re paying more attention to the food we eat, and there’s this shift to drinking organic,” Schafer says. “Why not be paying attention to the cocktails and booze we’re drinking by choosing locally?”

As bars that serve specialty cocktails have begun to surface in Bellingham within the last four years, bartenders agree the shift to fresh, local ingredients is changing the bar scene.

(above) Bayou bartender Dennis Schafer creates an original cocktail infused with orange. Schafer combines lemon juice, egg whites and cider to make the whipped topping of the cocktail.
CAPTURING TERROR
PHOTOGRAPHER TRANSFORMS NIGHTMARES INTO ART

STORY & PHOTOS BY CARINA LINDER JIMENEZ
THICK DROPS OF BLOOD SLOWLY trickle down a man’s mouth, falling in fat pearls onto his black business shoes. A woman reaches toward his face with a hand oozing with more blood, which she smudges onto his lips. The blood sticks easily, like syrup. He smirks, showing off yellow and red-stained teeth.

Producer Christine Lyon and a volunteer model are on the set of a zombie photo shoot, completing the finishing touches for make-up. Lyon has to walk around three bloody dismembered legs, two arms and three hands to apply fake blood to another model.

Photographer Danielle K L Anathema observes the scene with a smile.

“It isn’t like this at normal photo shoots,” she says. “Just mine.”

Anathema coins herself a genre photographer. Her genre: horror.

Since stepping into the spotlight in 2009, Anathema has been doing something few have done in the horror photography field. Anathema focuses on the emotion and story of a scene rather than on producing one scary moment. Each photo tells a story and represents a personalized aspect of the model to the point that it’s psychologically chilling.

“I didn’t watch the news and I lived in a small town,” Anathema says. “I lived a sheltered life.”

The nightmares took a toll, sometimes to the point that she developed physical ailments.

“I was an extremely terrified child,” Anathema says. Around the age of 11, Anathema had difficulty even making it through one night. At that point, she decided to conquer her fears and study her nightmares to find the beauty within them, she says.

Since childhood, Anathema has had vivid, often hyper-sexualized nightmares including demons, possessions, kidnappings, end-of-the-world scenarios and strange figures that would sometimes leave her sleepless for months. Each nightmare was a product of her own mind, not external factors, she says.

“There is a story within the image, something that gets under your skin and sticks with you long after you’ve seen it.”

(Previous) Kita Ono, a volunteer zombie, bears her teeth after having fake blood slathered on by Christine Lyon before the photo shoot.

(Left) Danielle K L Anathema slathers fake blood on a fake dismembered arm for a zombie-themed photo shoot.
In search of an outlet to reveal her terrors, Anathema turned to film photography because she was never much of a drawer, she says. Using her mom’s film camera, she soon began taking photos of Lyon, her younger sister. She started by taking shots similar to those for a mainstream fashion shoot, and then she would turn off all the lights and dress Lyon in all black, making her hold a flashlight and imitate death.

“It was beautiful and very cold,” Anathema says. For the next decade, Lyon served as Anathema’s muse and only model.

Over time, Anathema began to perfect her method. She shot one of her favorite black-and-white film photos in her mom’s basement, where she poured chocolate syrup all over Lyon to represent blood, she says.

Slowly but surely, her plan to find the beauty within horror began to gain momentum, and by the time she was 16, she was passionate about horror.

Each time she created an image, her nightmares would subside a bit more.

“It was kind of a therapy,” Anathema says.

Although she began taking dark-themed photos when she was 12, Anathema didn’t start a career in genre-based photography until 2008. For more than seven years, she worked managerial corporate jobs.

“It sucked my soul,” Anathema says. After moving to Vancouver, B.C., Anathema decided to pursue a career in digital photography and enrolled at Vancouver Institute of Media Arts.

For this project, Anathema is shooting a zombie scene for a client who writes zombie novels in Texas and is a fan of her work. Anathema’s work is viewed and distributed internationally, from Transylvania to Japan and back to Canada.

During photo shoots, Anathema stresses the importance of building a safe and intimate atmosphere so everyone involved in the process has a positive experience, she says.

“[Anathema] is relaxed but mindful,” Mauchline says. “She gives me a lot of room as a model to experiment and try what I think will look good, but will also give direction so that we get the shot we want.”

Sarah Elizabeth, make-up artist and season three contestant on the Syfy original series “Face Off,” is working on this shoot’s two main zombies, Kita Ono and another volunteer. The models must receive extensive make-up as they will be the center focus of the photo shoot. The make-up acts as a base, which Anathema will then work with in Photoshop.

“Photoshop helps me do things you can’t do in real life,” Anathema says. “At least things you shouldn’t be doing.”

After more than four hours of non-stop work using a variety of special techniques such as airbrushing and prosthetic make-up, the make-up artists are done.

The crew heads to the backyard to begin the photo shoot. Dismembered limbs are strategically placed throughout the backyard, and a neighbor looks on while holding a beer.

“I can’t wait to sit on my porch and watch you all eat each other,” the neighbor calls out.

Gripping latex intestines covered in blood, volunteer zombie Daniel Brad leans over the corpse of a headless, disemboweled mannequin that is missing a leg and an arm.

“Bigger eyes!” Lyon says. “We want to see the whites of your eyes.”

Mauchline bites into a latex muscle, and the camera clicks. 
DAVID LAVOIE SITS ON A STOOL AT HIS desk, surrounded by handcrafted tools: a mangled lawn mower rod, a straightened coat hanger and an elongated pair of tweezers. He gingerly lifts a clear, miniature bottle to the light, peeking in through the penny-sized hole of the bottleneck.

“Piece by piece,” Lavoie says in a thick Boston accent.

Carefully, he places a handmade wooden mast through the bottleneck with the precision of a surgeon.

Lavoie, a shipwright and vice president of the Ships in Bottles Association, has constructed more than 100 ships in bottles.

In Whatcom County, the creation and sale of ships in bottles is a dwindling art, says Mike Kimmich, co-owner of Pacific Marine Gallery in Bellingham. Despite this, 4,000 shipwrights, or craftsmen such as Lavoie, worldwide have a passion for the construction of ships in bottles.

Lavoie’s process for building ships is known as the modern method: the shipwright builds the boat outside the bottle, takes it apart and reassembles it inside the bottle using precise tools. The old process, known as the seaman method, requires the builder to create collapsible parts that will fit through the bottleneck.

The smaller the bottle, the greater the challenge, Lavoie says. He has created ships up to nine inches in length, he says.

“Once you have the ship built, you just cross your fingers and say, ‘Well it’s going to fit in there,’” Lavoie says with a laugh.

The space in the bottle should be 95 percent filled with the vessel, Lavoie says. The procedure requires the shipbuilder to adhere to the dimensions of the bottle in order to place the dismantled ship in the upright position inside the bottle.

“It gives me a sense of satisfaction to see the expression on people’s faces when they take a look and say that they can’t believe something
(below) Bellingham artist Chris “Bear” Yoho creates glass ships in bottles – his spin on the traditional art of building miniature, wooden boats in bottles.
like that was done by hand," Lavoie says.

In addition to being constructed in bottles, ships can also be built inside other objects, including pocket watches.

Terry Butler, home hobbyist and president of the Ships in Bottles Association, crafted a ship inside a pocket watch that became an important centerpiece for the movie, "The Good Shepherd," a film produced and directed by Robert De Niro.

The trinket was intended to be a gift to the prop master of the set, but it became such a hit that the prop master featured it in more than four scenes, Butler says.

"Everybody — the producers, Mr. De Niro — went crazy for the thing," Butler says. "They loved it so much they rewrote scenes around it."

Butler advised the team about the process of building ships in bottles and even taught actor Matt Damon how to place a ship into a bottle, she says.

"[Matt Damon] was lighthearted about it," Butler says.

While teaching Damon how to insert the ship into the bottle, Butler says Damon flipped the boat inside of the bottle and exclaimed, "Oh, man overboard!" before attempting it again.

Although the ship inside the pocket watch was an appreciated novelty in "The Good Shepherd," Whatcom County is experiencing a decline in the local construction and sales of ships in bottles.

The decline is partly due to the influx of retirees moving to the area who are seeking to downsize, which affects the art market, Kimmich says. The popularity of ships in bottles also depends on the year.

"[Ships in bottles] are cyclical-type items," Kimmich says. "Some years they are in vogue and some years they are not."

At his store, Kimmich sells hand-blown, glass ships in bottles crafted by local artist and Coast Guard Captain Chris "Bear" Yoho.

Yoho sells his creations for $150 each at Kimmich's store and the Bellingham Farmers Market.

"I would make them all of the time if I could," Yoho says. "But it's not something everybody wants. They like them. They appreciate them, but it's not a big seller."

Even though it is a dwindling craft in Whatcom County, shipbuilding continues to bring joy to those who construct the tiny novelties.

Lavoie, once again, brings the bottle to his eye as the light reflects off the pristine, Italian glass onto the canvas sail.

"When I look through the bottleneck, I can almost transpose myself and put myself on the deck of that vessel," Lavoie says.

Lowering the bottle to his workstation, Lavoie picks up the straightened coat hanger and uses it to tenderly guide the last piece of the timber hull through the mouth of the bottle.
THE SCENT OF HAY WARMED BY THE SUN LINGERS

in the barn as a flock of sheep spring up to the fence in hopes of receiving a treat from their approaching owner. Yvonne Madsen extends her arm past the eager animals, reaching under them to offer a green alfalfa cookie to a little black sheep waiting patiently for her turn.

Nuzzling her nose into the palm of Madsen’s hand, the black sheep, named Olive, makes an approving “baahing” noise as she munches on the cookie.

“She’s a good girl,” Madsen says, looking fondly at her sheep.

Olive has a special coat of wool that fades from black to grey. Inside Madsen’s yellow farmhouse, a soft shawl knitted from Olive’s unique wool hangs delicately draped over a coffee table that sits next to an old wooden spinning wheel. Without the spinning wheel, Madsen would not have been able to turn Olive’s wool into soft strands of workable yarn.

Spinning is a process that takes the fluffy wool coat worn by a sheep and turns it into colorful strands of yarn to be sold in shops around the world. Madsen’s sheep Olive is one of the 3.7 million sheep that were used for wool production in 2013, according to the United States Department of Agriculture.

Placing one bare foot on the wooden lever, Madsen begins to rhythmically pedal her leg up and down, setting her spinning wheel into motion. She allows the wool to glide through her fingers before it wraps around the wheel, turning from black fluff into long strands of smooth yarn.

“Spinning is rare — it’s one of those things you don’t find everywhere,” Madsen says. “It’s a niche market. There aren’t that many of us.”

Madsen and her husband, Doug Madsen, own Spinners Eden, a small farm in Bellingham and home to 38 California Variegated Mutant Romeldale sheep, each of which they know and call fondly by name. Sheep at their farm are primarily used for their uncharacteristically soft wool, Madsen says.

In order to get the wool from sheep to spindle, a shearing process must take place. Once a year, Madsen uses a large razor to remove the wool in as close to one piece as she can. Sheering is like a choreographed dance meant to cause the sheep as little stress as possible, Madsen says.

Once the sheep are sheared, Madsen cleans,
combs and spins the wool into the kind of yarn that appears on the shelves of Bellingham yarn shops.

Spinners such as Rachel Price and Kate Henifin, owners of Spincycle Yarns, appreciate local sheep farms that supply ethically produced wool, especially with the rising demand for yarn.

"There has been a revival of things that are handmade," Price says. "The demand for local yarn has gone up just in the 10 years we have been in business — it is a good time to be spinning."

Price was drawn to spinning after becoming frustrated with the corporate career her graduate studies were pushing her toward, she says. Now, in the peaceful space of her shop, she strives to create something that is ethical, beautiful and useful.

A portion of the yarn handspun by Price and Henifin lines the shelves at Northwest Handspun Yarns, a Bellingham yarn shop where colorful bundles pour off every surface.

Shop owner Meg Jobe runs her business with the main goal being not to make a profit, but to create meaningful connections through the
friendships formed from working with wool. “Owning a shop and selling people things they don’t need is not a valuable thing,” Jobe says. “But having a yarn shop that creates something that allows connection is worth it to me.”

When purchasing yarn, Jobe considers where the yarn originates and pays attention to the working conditions and labor laws of factories overseas, she says.

Although some shops import their yarn from foreign countries, Madsen continues to spin her own yarn from the sheep she cares for every day.

On a calm evening, the last bit of sunlight falls over Mount Baker and casts Madsen’s farm in a soft pink glow. Pulling on her black rubber boots, Madsen walks out to the barn. Sheep in variety of shades surround her, nibbling gently on her coat buttons as she scoops, scrapes and shovels — cleaning the barn as she does every night.

Noticing the thick coats on her sheep, Madsen knows the time for shearing is quickly approaching, where she will gather the wool and then begin the spinning process of turning the black, brown and white fluff into strands of silky yarn. 

“THE DEMAND FOR LOCAL YARN HAS GONE UP JUST IN THE 10 YEARS WE HAVE BEEN IN BUSINESS — IT IS A GOOD TIME TO BE SPINNING.”
GEEKY CLEAN

Western alumna crafts novelty gamer soaps
As evening falls, 30-year-old Western alumna Chrystal Doucette steps out of her car and walks into an old mechanic shop in downtown Bellingham. She climbs the stairs, reaching a cluttered room filled with microwaves, heating trays, video game posters and racks of silicone molds. Settling into her usual chair, Doucette begins her work.

Hours pass as she meticulously fills uniquely shaped molds with liquid. Her creations start to take shape, and by the time the rest of the city begins to wake, a towering pile of soaps shaped like video games sits before her.

Doucette is the founder and lead producer of DigitalSoaps, a one-of-a-kind soap-making business in Bellingham. Using homemade molds, Doucette creates realistic-looking video game-themed soaps that resemble anything from Xbox controllers to Game Boy games. Doucette says this new geek product is the first of its kind and is increasing in demand.

As a self-taught entrepreneur with a growing international business, Doucette often works around the clock into the early hours of the morning. Her six-year journey from working as a small-town journalist to becoming a successful soap-making guru is the result of her effort, creativity and determination to perfect her products, says DigitalSoaps volunteer and friend Mark Whitney.

“The evolution of her business is proof that putting time into the things that you really want to do, and putting your heart and soul into it can make anything happen,” Whitney says.

Doucette’s soap-making business was partly inspired by events from her childhood. When Doucette was young, she often wandered through the aisles of Computer City, fidgeting with old computer monitors to waste time while her father rummaged through bins of cords and keyboards in search of what he needed.

She says she always felt a slight twinge of anxiety when her father stepped into the cashier’s line, hoping for the rare occasion when he would reach across the stand to grab her a treat — a piece of chocolate shaped like a floppy disk.
Thinking back to the days of chocolate floppy disks, Doucette decided to pick up a hobby where she could mold her own unique material into fun, creative shapes. And so, her soap-making venture began.

She started crafting her soaps in her kitchen, and after a month of practicing, she put several of her masterpieces on Etsy, an online marketplace that specializes in selling unique merchandise.

Her soaps went viral in 24 hours, and soon after, her hobby evolved into a full-time career, Doucette says. A gamer at heart, Doucette decided to gear her soap production toward video game themes. Now, DigitalSoaps is flourishing as people continue to learn about this new novelty that "awakens the kid inside," says Reina Yaari, a DigitalSoaps volunteer.

Doucette creates her own soaps by melting large bricks of soap inside food warmers. Once the bricks have liquefied, she infuses the mixture with a scent of her choice and then pours it into a mold, leaving it to harden for several hours. As soon as the soaps have solidified, she peels them out of their molds, places labels on them and then shrink-wraps each for protection.

With more than 100 different soap varieties, she produces anything from "Dragon Ball Z" soaps to PlayStation controllers to Pokéballs with Pokémon inside. She also makes Rubix Cubes, Nintendo game cartridges and caffeinated shampoos and conditioners.

"My favorite part about making soap is inventing — I love being able to come up with completely new designs people haven’t seen before," Doucette says. "It gets boring making the same designs over and over again. I enjoy pouring the initial soap and then I want to invent something new."

Doucette has a fiery passion for her work and is always pushing the limits in her business, Yaari says.

"[Doucette] is an amazingly creative entrepreneur and businesswoman who has found this untapped niche in the novelty geek-product world," Yaari says. "It’s neat to be a part of something so special, and it’s inspiring to feel that something like this is possible — it just takes the right amount of creativity with the right idea."

On another ordinary evening, Doucette steps out of her car and walks into the same mechanic shop. Climbing the stairs to reach her second home, she crosses the room and settles into her chair once again, only this time with a new set of molds in hand. She melts down a large brick of soap, infuses the mixture with a candy-apple scent and then pours the liquid into a mold shaped like the Weeping Angel from the television series "Doctor Who."

As the city begins to stir, she places a label on the last of her finished soaps. Turning the lights off, Doucette closes the door behind her, and as she heads down the stairs her mind churns with ideas for her next creation.
FOOD ON THE RUN
Bellingham food industry goes mobile

WHEN KYLE MARTIN DISCOVERED A WORN-down camper trailer nestled near an abandoned drive-in theater in Anacortes, Wash., he knew he had hit the jackpot. Martin, a 31-year-old pilot and coffee-lover, had been searching for a place to start his own coffee company — and the camper trailer was it.

The 1940s Spartan Manor trailer was the ultimate vacationer, meant for carrying around the nuclear family of post-war America in a station wagon across the U.S., back when a gallon of gas was about $0.25. But years of abandonment put the Spartan in a state of disrepair. Its once shining aluminum exterior had corroded to a dull metallic. The inside wasn’t much better.

After about seven months of hard work, including more than 300 hours put into refurbishing the exterior, installing kitchen equipment and complying with all state standards, the camper trailer was ready.

Today, that camper trailer is known as Spartan Espresso. It opened in 2012 and is located at the foodhaven lot, at Iron and Ohio streets in Bellingham.

The biggest benefit of having a food truck or trailer is the ability to move somewhere else, says Tex Rouse, a worker at Nasty Works, a Eugene, Ore., company that specializes in mobile food service construction.

The mobile food service industry has become...
increasingly popular over the years, Rouse says.

Priced anywhere between $10,000 and $50,000, the main difference in price is the food trailer or truck’s capability, Rouse says. Each unit requires a full kitchen along with functioning and safe utilities, in accordance with the state’s Department of Labor and Industry’s “conversion vendor” standards. This includes plans for the unit’s structure, electricity, plumbing and mechanics.

The foodhaven, leased by Martin, also opened in 2012 as a venue for trucks and trailers to provide food and drink — sometimes just for a few hours — and then drive off for the day as business slows down.

“If [one] spot isn’t working, you can move to the next,” Rouse says. That also means bringing the food to the party.

“If you go to an event with 5,000 people and you feed half of them lunch, you’re doing pretty good,” Rouse says.

The Highway-542-GO trailer at the foodhaven, which specializes in bar food, went through a slightly different process. Matt Lang, owner and frequent Mount Baker visitor, wanted to bring a wider variety of food to snow sports enthusiasts at the mountain, he says. But he needed something more than just a kitchen to represent the trailer’s “mountain culture.”

After submitting his design plans to Nasty Works, Lang received a trailer fitted with speakers, a television set, snowboards for counter tops, LED lighting and a battery compartment that provides up to 12 hours of life off the grid.

“As long as you buy a nice vehicle, you’re good,” Lang says.

One benefit of working in a food trailer is that everything in the trailer is within arm’s reach, Lang says. Everything is compartmentalized. The food trailer’s beauty is in its simplicity.

During the busy lunch hour, employees man stations at the grill, deep fryer, dish pit or cash register along the trailer’s narrow aisle, cutting down the time it takes to prepare, create and serve, he says. As many as four people can cram into the tight space, making efficiency and teamwork a necessity on busy days.

“You have to use space more efficiently,” Lang
Not all food trailers prepare food on the fly. Enter Bare Bones BBQ, owned and operated by Kelly Norton.

Norton specializes in slow-roast barbecue — extremely slow roast. At Bare Bones BBQ, the rotisserie can take five-and-a-half minutes to complete one full rotation, compared to the standard minute and-a-half, Norton says.

“I don’t serve it unless the meat falls of the bone,” he says.

The kitchen is small — built for one chef. The trailer is decorated in license plates and has a traveled charm, as if a horse could have pulled it 100 years ago, with tin siding and unfinished wood panels.

Norton’s inspiration for a barbecue trailer came from his father’s rotisserie on the East Coast. But the business is also Norton’s way of putting himself in charge. Norton has worked numerous jobs throughout his life, including testing aircraft engines, building casinos and constructing and installing hot tubs.

“I was sick of working for other people and making them all the money,” Norton says.

His skill in carpentry paid off in the trailer’s design. Using recycled industrial materials, its design allows it to be taken apart and reconstructed, making expansion easier.

“When I first started, I had the equipment I knew I was going to use,” Norton says. “I just didn’t know what it was going to look like until I put it together. The trailer came to life on its own.”

A trailer’s design always differs, Rouse says. Each has a different story to tell.

“With a lot of [trailers], it’s about image,” Rouse says. “Giving it a persona.”

At Spartan Espresso, Martin shares the same idea. The camper trailer is an embodiment of Martin’s own values. It is a representation of quality — from every rivet, to the replicated font on their logo, he says.

“It could just be a trailer,” he says. But it’s not.
A PENGUIN DIVES INTO THE WATER, slipping below the surface and swimming to the Plexiglas where a young girl places her hand. The girl’s eyes light up and a grin begins to form. The smell of sardines wafts through the air as a zookeeper tosses fish into the mouths of other penguins that appear to be enjoying themselves as much as the girl.

“When we opened the exhibit, it was amazing when we let [the penguins] in,” says R. Scott Vance, the interpretive engagements coordinator at Woodland Park Zoo in Seattle. “It looked like they were happy. They were swimming, jumping and climbing.”

The Humboldt penguin exhibit is Woodland Park Zoo’s most recent project and is part of a movement toward building more immersive exhibits — a new trend in zoo habitat construction designed to blur the line between animals and humans.

The exhibits intend to acclimate humans into the animal’s environment. For example, because Humboldt penguins are native to a dry climate in Peru, people entering the exhibit should feel like they are in the desert. Everything from the benches to the landscape is strategically designed to make people feel like they are in the penguin’s natural habitat — the goal being to give visitors a comprehensive understanding of the natural environment where the animal lives without making them read a sign.

“My kids don’t want to read a sign,” says Britanni Daniell, a mother of two children and a Woodland Park Zoo member. “I would have to read the sign to them if they were to learn anything, so it helps that these exhibits make them interact.”

To begin the research for the project, Vance traveled to Peru and Chile to study the penguins and learn about their habitat.

“Don’t go to another zoo and replicate what they’re doing,” Vance says. “Go to where [the animals] live. Emulate where they live so they have similar behaviors.”

A realistically designed exhibit not only shows people what the animals behave like in their natural habitat, but also promotes the zoo’s conservation goals of reestablishing populations through breeding. If the animals are comfortable in their exhibits, it increases the likelihood of reproduction, Vance says.

Making both the zoo visitors and animals comfortable was a challenge that involved a long process during which zookeepers, maintenance workers, janitors, administrators and zoologists voiced their suggestions, Vance says.

The result was a $6.5 million enclosure and the 2009 Design Excellence Award from the Seattle Design Commission. Since then, the response has been overwhelmingly positive, Vance says.

The young girl’s smile gets brighter as another penguin joins in the charade, darting and dancing through the water. It’s only the first exhibit the girl has seen, but she can’t turn away. This is her favorite.
Most people have fond memories of playing with LEGO as a child—the colorful bricks, satisfying snaps and imaginative structures. Dan Parker of City Blocks in Tacoma, Wash., however, doesn’t limit that experience to his childhood. In fact, he builds LEGO for a living. Parker is a professionally certified LEGO architect who works with clients to build structures of all sizes. With projects all over the world, Parker takes a typical childhood memory and turns it into an exciting and creative career.

Two Western students give insight on their work in the art department’s ceramics class. Styles and techniques must be developed in the creative process that differs for everyone, no matter their experience. By methods of handbuilding and throwing, these students develop new skills, work through unexpected problems, and create works that evoke reactions from their viewers.

Trailbuilders work hard to clear the way for hikers.

Western alumnus pursues vision in fashion design.
KLI PSUN
IS A CHINUK
WAWA
WORD
MEANING
SUNSET.