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Be a part of FUEL

## Corrections

We would like to apologize to Anthony Quach, we spelled his name wrong in the summer issue. Hopefully he can forgive us.

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Thanks to Andrew Petersen and Raymond Gendreau

## Letter From the President



My name is Elden Monday, and I am the new President of The Art Institute of Seattle. I thank you for this opportunity to introduce myself, and share some thoughts about my vision for the future of The Art Institute of Seattle.

Ours is a dedicated community of artists and innovators – and, like you, we have a passionate desire to learn and to grow. I know that a great education is a partnership, and so I encourage you to reach out to your faculty, and take advantage of their artistry and experience. I, in turn, will support our faculty on every level to ensure they have the resources and opportunities they need to foster your academic and artistic achievement, and support you in your development as an artist and a professional.

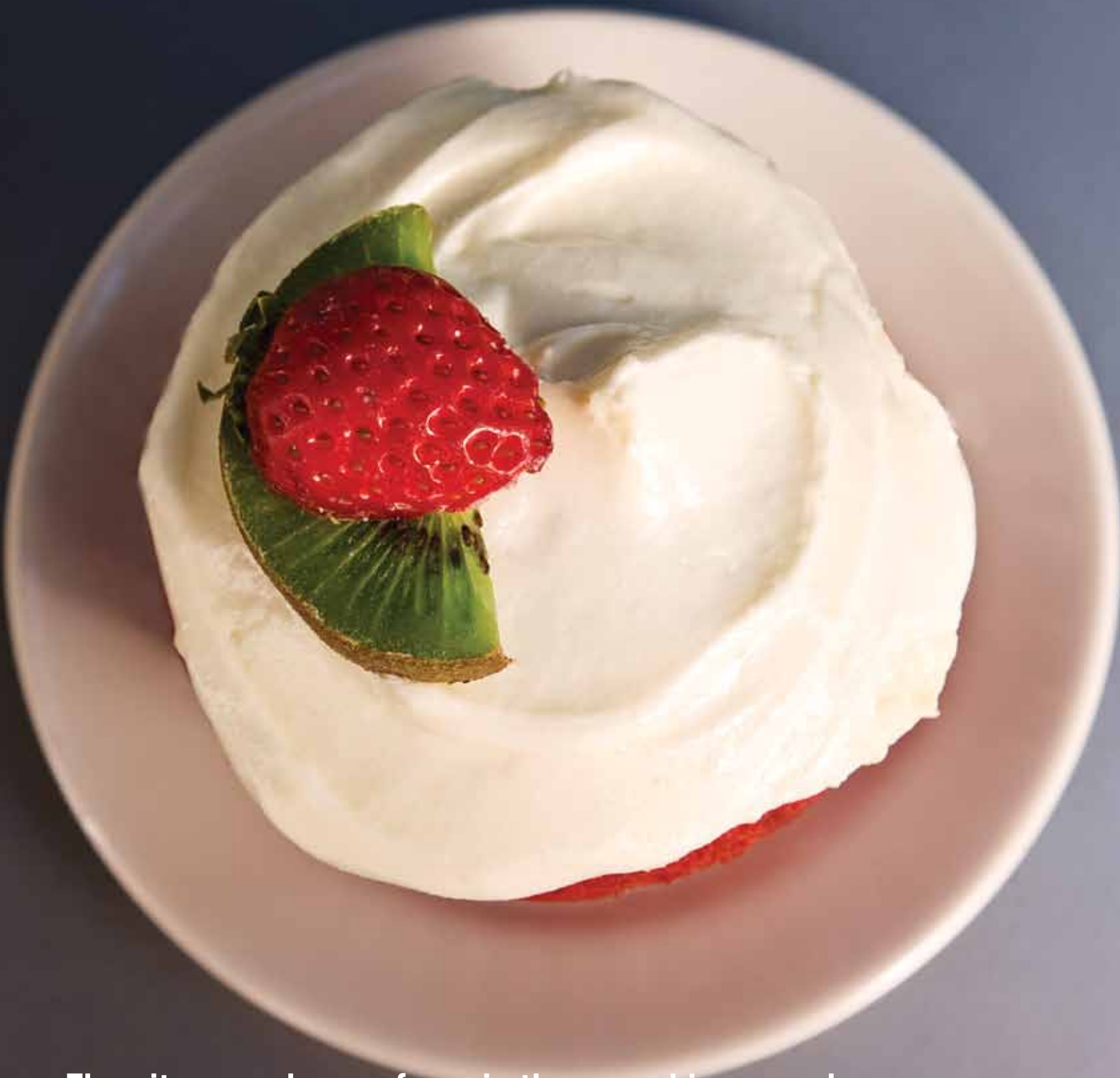
You will most certainly be challenged on many levels during your time at The Art Institute of Seattle. I encourage you to apply yourself in the classroom, remembering that the more you develop your talents and the more you follow your passions, the better your educational experience will be.

As a student and graduate of The Art Institute of Seattle, you are part of a tradition of excellence that is helping to set the trends, and create the future, today. You will be recognized throughout the creative industries of our region as the next generation of leaders and visionaries, and we challenge you to live up to the reputation of excellence and innovation that Art Institute of Seattle graduates enjoy.

Thank you for sharing your creativity with us, and I hope we have many opportunities to learn, discover, and grow together during your time with us at The Art Institute of Seattle.

All the best,

Elden



The city more known for rain than sunshine eased restrictions on having sidewalk tables and now dozens of restaurants and cafes have set up curbside.

Article and Layout by Catherine Chien  
Photography by Brittany Bailey

# Seattle's Sidewalk Treats

**IT'S NOT SOMETHING** you would have noticed until Seattle's recent run of sunny days, but there's been a surge of bars, restaurants, and cafes that are now offering outdoor seating.

Since Seattle eased its policy on sidewalk-cafe permits in late 2008, almost 100 cafe and restaurant owners have received approval or are awaiting approval to put cocktail tables and seats along the sidewalk, usually in heavy foot traffic and barhopping areas.

On Capitol Hill, about a dozen cafes and bars have started to plop down small tables and metal chairs or put up railings around their outdoor dining areas.

Ballard, along the popular happy-hour strip of Northwest Market Street, seems to have as many customers drinking and munching outside these days as you would see along the commercial strip of Alki Beach on a hot summer day.

In October 2008, the city, under then-Mayor Greg Nickels, made it cheaper and faster for restaurants to get permits to seat customers in front of their establishments. Nickels said he was inspired by downtown revitalization in Melbourne, Australia, and Copenhagen.

"I love to see outdoor cafes in every place," said Ethan Stowell, who owns Tavolata and Anchovies & Olives. "It makes the neighborhood look inviting

and friendly and vibrant... It makes people want to hang out more."

Featured here, are a couple favorites of local Seattleites. Each place has something new to offer the occasional passer-by. Whether you visit in the morning, noon, or after work, each of these locations will have you coming back for more.

"We don't have that many mid 70-degree, sunny days. So people want to take advantage of it. They will even put their names on the list and sit on the bench and wait [for an outdoor table]," says co-owner of Laredos Grill, Jose Betancourt. We suggest you do the same.

Top: Apple turnover garnished with powdered sugar paired with 12 oz latte

Below: Red velvet cupcake topped with fresh fruit and cream cheese frosting



### Macrina Bakery

2408 1st Ave  
Seattle, WA 98121  
(206) 448-4032

#### What to try:

Red Velvet Cupcake  
Apple Turnover  
12 oz Caffe Vita Latte

**In the foggy Seattle** mornings, Macrina Bakery can be spotted by the line of customers waiting down the street on the sidewalk. In the morning, snag a Morning Glory Muffin. But if you wait too long though, they will be gone by early afternoon. If you can't get one of these, pair up an apple turnover with a fresh, thick latte from local Seattle brewers Caffe Vita.

There is plenty of outside seating and Macrina customers are friendlier than at your average cafe. Join a conversation with the person next to you while you watch the bustling foot traffic of First Ave while sipping a latte. In the afternoon, try the Red Velvet Cupcake garnished with fresh fruit. Heavenly does not even begin to describe it.

**Quick Tip:** If it happens to be one of those rare gorgeous Seattle days and outdoor seating is unavailable, feel free to sit inside and open up the large floor-to-ceiling windows to get that sweet sidewalk cafe vibe.



### Dahlia Bakery

2001 4th Ave  
Seattle, WA 98121  
(206) 441-4540

#### What to try:

Fig Bars  
Miniature Triple Coconut Cream Pies

**The Dahlia Bakery** is the other half of local celebrity chef Tom Douglas' Dahlia Lounge. Outside seating is provided on the sidewalk and allows for a perfectly shaded dining experience.

Not only are the fresh daily baked treats available, but other local candies and Theo chocolate are also for sale. If one is so inclined, there are also a couple of specialty cookbooks for sale as well as a wide variety of unique cupcake and pastries trays.

**Quick Tip:** If you have time, stop into the lounge to enjoy a full meal's worth of Dahlia treats.



Top left: Dahlia Bakery in the afternoon. Make sure to grab a seat if available.

Top Right: Fresh fig bars

Bottom Right: Chef Tom Douglas' Miniature Triple Coconut Cream Pies. A full size pie is also available.





# Flatstock Comrades

by Kelsey Gallo

Flatstock is a collection of poster artists from across the country who have gotten together for their 27th annual poster sale. Flatstock is produced by The American Poster Institute, or API for short. The American Poster Institute is a non-profit corporation who works to further public awareness and the appreciation of the poster art form. API is committed to supporting the community of artists creating entertainment-related posters, to fostering interaction and communication between the artists, and to constantly improving standards in the field. Flatstock happens at several cities around the country. Locally it is a main feature at the Bumbershoot Music Festival, as many of the artist performing have had at least one show poster created by an artist at Flatstock.

Many of these artist have become friends among the forums of Gig Posters, trading techniques, tips, wisdom and crude humor. After deciding to participate in Flatstock 27, David Gallo the artist behind Weapons of Mass Design, asked for suggestions on Gig Posters. After an adult joke or two, artists began offering words of wisdom. Many artists told him to bring poster bags.

Another artist suggested he provide something for free at his table. All of them suggested lots of rubber bands. So after a lot of nerves and double-checking supplies everything was ready for Flatstock.

As soon as we arrived on the first day of Bumbershoot, I noticed that it was very calm and quiet with less than half of the artists there. As we started setting up the artist across from us came over and introduced himself as Gregg Gordon of GigArt. We were also introduced to the artist to our left, Guy Burwell, as well as the artist to our right, Sei Rey Ho of Us & Them. We casually hung posters and laid out the table while joking the whole time with these artists.

Saturday followed along the same theme we met other super cool artists, bought things from other artists and generally had a good time. On Sunday, we wandered down to the Fisher Pavilion to start the new day.

Sunday was a lot more fun. A screen printer from Canada, Andy MacDougall of Squeegeeville, came down with a set up to print during the show. He gets together with the artists and they collaborate on a poster or art print. Totally stoked about printing this poster together

David and Andy get ready to start printing David's design. Both artists are like children, having fun and laughing while sharing their collective wisdom about printing with others. Two people working together and having fun. I realized while watching the printing demonstration that this is the whole point of Flatstock. Artists working together to show the public the art and fun involved in screen printed posters.

As the rest of Flatstock progressed I realized that this community of artists is very welcoming and

fun. Rubber band wars in the evening are part of the tradition as well as dinner as a group each evening. It's always an exciting experience to see people who don't spend a lot of time together in person behave together. They have bonded with one another and are pretty tight. They help each other out, they work together, and they stick together. I firmly believe that anyone who can drink and eat sushi together can be friends for a very long time.

For more information about The American Poster Institute or the artists named above please check out [www.americanposterinstitute.com](http://www.americanposterinstitute.com)

[www.gigposters.com](http://www.gigposters.com)

[www.gigart.com](http://www.gigart.com)

[www.usandthemstudio.com](http://www.usandthemstudio.com)

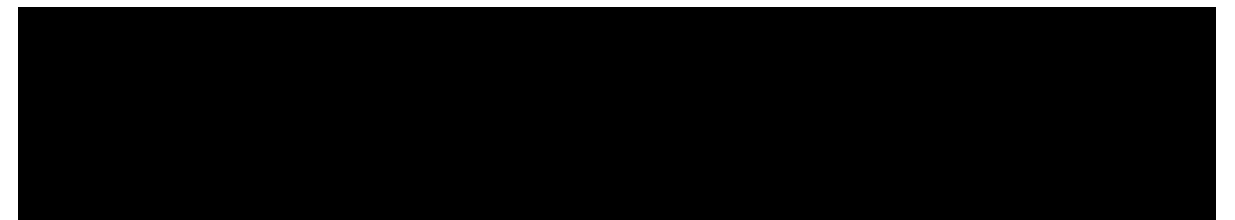
[www.guyburwell.com](http://www.guyburwell.com)

[www.weaponsofmassdesign.com](http://www.weaponsofmassdesign.com)

[www.squeegeeville.com](http://www.squeegeeville.com)



Andy MacDougall and David Gallo



# Speakeasy

## IN BELLTOWN

Article and Layout by Jesse Phillips

On January 16th, 1920, the 18th Amendment was passed, prohibiting alcohol in the United States of America. In Title II, Section 3 the National Prohibition Act states that "No person shall on or after the date when the 18th Amendment to the Constitution of the United States goes into effect, manufacture, sell, barter, transport, import, export, deliver, furnish or possess any intoxicating liquor except as authorized in this act." Taverns, saloons and bars across the country were shut down. Never has the passing of a law spawned such an immense level of corruption. While President Hoover proudly stated that the amendment was "a great social and economic experiment, noble in motive" the back alley alcohol salesman began plans to pad their pockets. Now that alcohol had to be consumed privately, away from the eye of the law, the underground bar was born. Because of its secrecy, it was coined the "Speakeasy".

A quick glance at the world around us proves that it is no longer 1920. The era where a gentleman was a gentleman and a lady was only a dame if she wanted to be is long gone. The legendary sounds of Count Basie, Chick Webb and Louis Armstrong are rarely heard outside of television commercials. The high class of a Hollywood where Humphrey Bogart could say "Here's looking at you, kid" and every lady in the room would blush scarlet is gone. The spectator shoes, seamed pantyhose, fur rimmed coats and fantastic cloche hats of that era are rarely seen on the street today.

But on the third Sunday of each month, nestled in the bustling city of Seattle, there exists an underground world; a world sent back in time.

Belltown Billiards, a high end billiard room in Belltown, wears the look of the ideal Speakeasy, dredged from the past and dropped into prime real estate in Seattle. Once a month they open their doors to those crazy kids who dance the Charleston, the Lindy Hop, Balboa and Bal-swing. Kristin Haberly, of Belltown Billiards, couldn't be happier. "We open the venue just for this event," she explains. "It's brought a new energy into Belltown!" Belltown Billiards goes out of its way to create the perfect Speakeasy atmosphere; dancers steal into the underground billiard room, late in the evening, dressed in their finest vintage wear and offering the secret password to the security guard stationed out front. If they have the password, they get in with a discount. No password? They have to pay \$2.00 extra.

The Speakeasy in Belltown focuses on a dance known as Balboa. In World War II, swing dancing became a symbol of what America was fighting for; the popularity became so great that swing dancers – or "Lindy Hoppers" - did not have room to do a "swing out" on the dance floor. Balboa, supposedly invented in 1915, gained popularity in the 1940's due to extremely packed dance floors and the small space required for Balboa. Thus Balboa, typically danced in close embrace and at a very fast tempo, began to gain a huge popularity. Balboa, or Bal, as the locals call it, can be danced to a wide variety of tempos. Since the basic dance steps take up such a small amount of energy – if done right – Bal can be danced to music as fast as 300 beats per minute and as slow as 100 beats per minute, which allows for intricate footwork and variations. The art of Balboa is found in the subtle communication between the lead and the follow; weight shifts, solid connection and identically mirrored moves make the dance seem very simple to outside observers. As a result, Balboa is usually considered a "dancer's dance" rather than a "spectator's dance".

The Speakeasy in Belltown started out as a dream to bring the Balboa Community back together in Seattle. You go out dancing, and unless you ask your dance partner whether or not they Balboa, there's just no way to know. "The Balboa Community is here, they're just underground. So, what better way to connect them, than underground!" Nathan Gibbs, the man behind the Speakeasy, who has been dancing Balboa and Lindy for nearly two years wanted more than just an open dance floor. Back in the old days people used to go out dancing for the social aspect as well as the dance. So, we wanted a place where those of us who love Balboa could get together, listen to live gypsy jazz, hang out, connect, network and, of course, dance holes in our shoes."

Peter Flahiff, a local Swing and Bal instructor, began dancing seventeen years ago. "I got into dancing because of a cute girl," he laughs. "But I kept dancing because it resonated with who I am - from the clothes, to the vintage movies, to the idea that a gentleman is a gentleman. It's all there on the dance floor." Peter, who has volunteered his time

to teach the lesson at the Speakeasy explains "To the non-dancers, the best way to explain Balboa is that it is a dynamic, elegant, fast paced dance that is danced close to your partner...and if you do it right, it looks a lot easier than it is and it's super fun." Nathan Gibbs, is drawn to the intricacies of Balboa. "Bal truly is a dancer's dance - it requires a lot more communication between dancers." Peter Flahiff is encouraged by how quickly the Speakeasy has grown. "The Speakeasy has, I think, really helped to rekindle an interest in Balboa in Seattle." he says, excitement in his eyes. "It's providing a once a month venue for dancers to dance with other like minded dancers. And they have a live band, which is an unfortunate rarity at dances in Seattle."

The Speakeasy boasts the internationally known gypsy jazz band, Pearl Django. ([www.pearldjango.com](http://www.pearldjango.com)) Though still strongly influenced by the music of Django Reinhardt, after fifteen years, Pearl Django's repertoire now includes many original compositions, and their style is perfect for Balboa. Michael Gray, the violinist for Pearl Django is thrilled to be a part of such a unique experience. "I love playing for dancers, and these folks in particular." he says. "It is really gratifying to see such a great turnout, and the number of people in period outfits adds an extra layer of attention to detail. I consider it the ultimate compliment when dancers as inspired as these make it a point to come out late on a Sunday night and dance to our music!"

The studious observer of finer vintage clothes might recognize the real vintage from the reproductions draped over the dancers, but the collection of the old and the new merge seamlessly on the dance floor. Lorriane O'Neal, a local instructor and director of the Seattle Vintage Fashion Show ([vintagefashionshow.wordpress.com](http://vintagefashionshow.wordpress.com)) states "Swing dancing is about more than just the dance; once you really get into it, you find yourself embracing the entire culture and history of that time." Lorriane, who is the living embodiment of a true vintage lady lives the lifestyle on a daily basis. "It's amazing to have a venue that is trying to recreate the look and feel of the vintage culture; just look around - you'll see an entire dance floor filled with people celebrating the fashion of the jazz era."

And the Speakeasy is more than just music and dance; Calozzi's Italian kitchen, featuring the incredible edibles created by Chef Al Calozzi, boasts more than just your typical bar food. According to Brandon Goldsworthy, a local Balboa enthusiast who joins the group for dinner as the Speakeasy gets warmed up every month, "The drop-in lessons consistently cover a lot of ground, the music is always awesome, and the vodka rigatoni is to die for."

And so, after a night of dinner, dancing and revelry every month, the Speakeasy ends. The dancers wander home under cover of darkness, blissed out and with sore feet and worn out shoes. Hair a mess, vintage wear ready to be thrown on the floor at home...and yet...a hope lingers...the next Speakeasy is merely a month away.

## shhh...it's a secret.

Date: the Third Sunday of every month  
Time: 8:00pm drop in lesson - band starts at 9:00pm  
Band: Pearl Django

Dance: Balboa, Bal-swing and Lindy (if you can keep it small!)  
Cover: \$10.00 - \$8.00 if you know the password  
(the password is available on Facebook at the Speakeasy Group)  
Age: 21 +

Dress: Dress your best! This is a fantastic opportunity to break out your best suit, neatest dress, finest shoes and best pressed bow-tie!

The Speakeasy in Belltown: Be there...or be...well, you know...



photos courtesy of Sarah Alston Photography

# Cartoons and Comics

[Cartoonandcomic.blogspot.com](http://Cartoonandcomic.blogspot.com)

President: Tien Chi

Email: [tienchiart@gmail.com](mailto:tienchiart@gmail.com)

This is a club that allows members to explore their interest for cartoons or comics. We would like to have members passionate about art. If you like to draw, color, paint or whatever, you are more than welcome to join us.

The Cartoons and Comics club was created for the love of cartoons and comics. The president (Tien Chi) and vice president (Timmi Ng) thought it was a good idea to create a club on behalf of the Art Institute of Seattle to simply bring all the students whose share the same passion. The club is open to all who attend AIS. Our plans for the next quarter are to meet once a week to draw and paint. There are no official projects set so things can change as the quarter progresses.



Tien Chi

This last quarter we as a group, choose a topic that each of us would work on individually. For a given topic each of us is free to choose character or environment or peripheral object to research and draw. We engage in-group critique that is aimed to encourage each member to develop their skills and follow their passions and earn fabulous rewards and prizes.

**Come check us out.**



Jae Jin



Man Ko



Severin Ek



Brooke Frederick



Matt Dulemba



Tien Chi



Jermaine Jose



Eric Searless



Tien Chi



Russell Huston



Cody Bennett



Veronica Gutierrez



Reese Kindle



Tim Ng

# ORCA

www.OrcaCreative.net



## Success Stories:

An Interview with Jon Gelder

From Han Solo to Graphic Designer faster than the Millennium Falcon flies.

Jon Gelder, a former student at The Art Institute of Seattle, is one of the incredible success stories that our school turns out on a quarterly basis. Jon is currently the owner and creative director of a deliciously non-conformist, slightly sarcastic design company based out of South Jordan, Utah - and that's no joke. According to his website, he started Orca Creative because he didn't like doing "jazz hands - fakey, needlessly show business-y things to charge clients more money." They also employ a full time "Shaman/Spiritual Healer" and claim that working for them is kind of like that "Whoa!" moment when Han Solo turns up at the last minute in Star Wars right before the Death Star blows up. But that's not where he began. "I knew in eighth grade what I wanted to be," he says. "I also knew I didn't want to be the Jr. Art Director." After graduating with an AAA in Graphic Design, Jon returned from whence he came - small town Montana. "I started working at a print shop, thinking 'hey, this is my field, right?'" Soon after realizing that he

was spending his days cleaning up someone else's work for printing, and with no visible stepping stones to Art Directorship, Jon quit and started looking for a job in his chosen field. "I called anyone who would listen to me and asked them if they would be willing to look at my concept book and give me some pointers." Jon stresses the importance of a concept book for anyone who wants to be in design. "A Creative Director should be able to see two things from your concept book: that you can come up with a lot of ideas, and that you can identify a good idea and make it really work."

He admits that it's scary out there. "But stay in your field. Stay where you can learn, grow and develop your craft." His intense stare drives home the power of his words. "I know, it's easier to get a job as a waitress or a UPS driver, but it's not going to

get you where you want to go."

Jon travelled the country for many years, going from Graphic Design positions, to Art Director to Creative Director; wherever the work turned up. "As long as there were mountains," he laughs. "I've got to be around mountains." After spending a good deal of time working on only one client's campaigns, Jon once again found himself stagnating. So, he decided to go into business for himself. "There are incredible designers out there who have made a name for themselves with a certain style, and everyone will know if you're doing your own version of their ideas or design. But, you'll always get paid if you're doing your own thing and not someone else's."

Wanderlust temporarily quenched, Jon settled in Utah, and started Orca Creative, partnering with longtime friend and college roommate. They have clients and staff all over the West Coast, which means that Jon can still get dust on his shoes from the open road, and get paid for it to boot. In regards to his success in business, Jon says that it's important to learn every job you can. "I'd rather hire a person

who knows five jobs than the person who knows only his or her specialty."

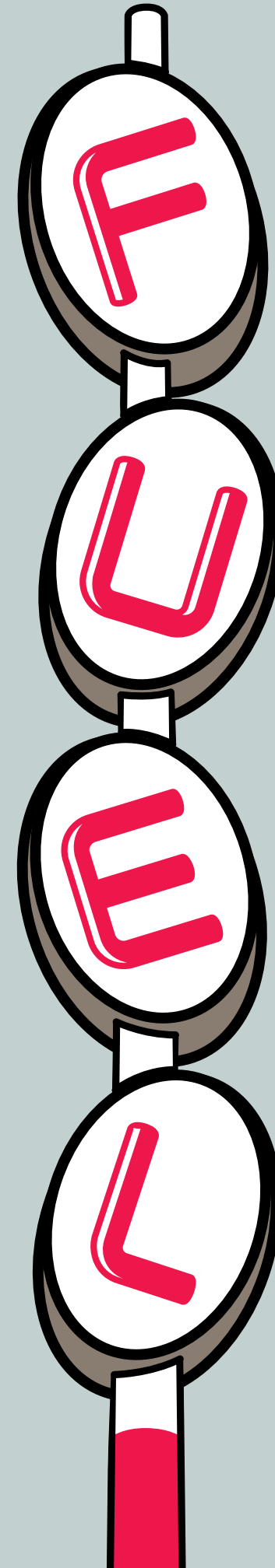
He follows up with his take on the importance of networking. Jon explains that talking with someone one day, you find a common interest and have a conversation. A year later, you find yourself in a situation where they fit the niche you are trying to fill or have a connection to the person that you really need to talk to and voila!

You're in. Jon, who stands at a height that would make Chewbacca jealous, has managed to become his own Han Solo; standing out from the crowd just by being himself. "Anywhere you are experiencing creativity will develop who you are as a designer," he says encouragingly, professing an eclectic music collection and a love of cooking along with his passion for design. "Life experience is the biggest thing you can bring to the design table."

**"You'll always get paid if you're doing your own thing and not someone else's."**



Article and Layout by Jesse Phillips



## Things we like in FUEL

Print projects

Photography

Illustrations

3-d items (can be photographed)

Films

(screen-caps and a short article talking about the film)

Fashion Designs

(photos or sketches and a short article talking about the items)

We really do welcome pretty much all topics. Even if you just want to talk about your club or a club event. Write about it and send it to us!

The coolest thing about FUEL magazine is the fact that FUEL content is created and produced by AiS Students and Alumni. FUEL is a place for students to submit work they are proud of and want to display for all their peers to see. So if you have a project you want to share, submit it to FUEL. We print most submissions.

Submitting for FUEL is easy too! If you have an idea or a project just email us at [fuelmagazineais@gmail.com](mailto:fuelmagazineais@gmail.com) and tell us what you want to submit. If you aren't sure how your project could be printed in a magazine just ask and we can help you. If you want to be part of the FUEL core and help out or even be a photographer for FUEL check us out on campus. FUEL usually meets on Mondays in room 110 of the North Campus at 4:40. We encourage all students to join us or bring us their ideas to print in the magazine. We are also looking for students who would be interested in adding their work to the website.

Thank You,  
FUEL staff

[fuelmagazineais@gmail.com](mailto:fuelmagazineais@gmail.com)  
[www.fuelmagazine.org](http://www.fuelmagazine.org)  
and check us out on facebook!

FUEL is a student/alumni run publication  
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email fuelmagazine@ais@ gmail.com

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