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You know what the hardest part of editorial design is? Reading. All the time. If you don't like reading, don't make reading experiences.

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VIEW TWEET ACTIVITY

9 RETWEETS **18** FAVORITES



Magazines

O, the Oprah Magazine

Nylon Magazine

Nick, Jr.

City Arts

Seattle Magazine

Fretboard Journal

Custom: DirecTV, Amex, Lexus, Holland America

Seattle Met Spreads (2012–13)

CAPITOL HILL EXPLOSION

HAVE YOU
BEEN TO
PIKE/PINE
LATELY? THE ZESTY
CORRIDOR ON CAPITOL HILL
IS HOME TO
(AT LEAST):
• 35 NEW BARS AND RESTAURANTS
• 17 NEW SHOPS AND • ONE 15-YEAR-OLD
BLOCK PARTY THAT JUST MAY BE THE BEST
SUMMER BLOWOUT IN
THE NATION.

Lettering by Friends of Type



The Aurora Bridge has been the Northwest's most notorious suicide site for 80 years. Finally one man fought to erect a fence to deter more fatal falls. But the plan was stalled, first by historic preservationists and layers of bureaucracy, then by engineering setbacks. What unfolded was a race to save one last jumper.
By James Ross Gardner

Girl

THE

ON THE

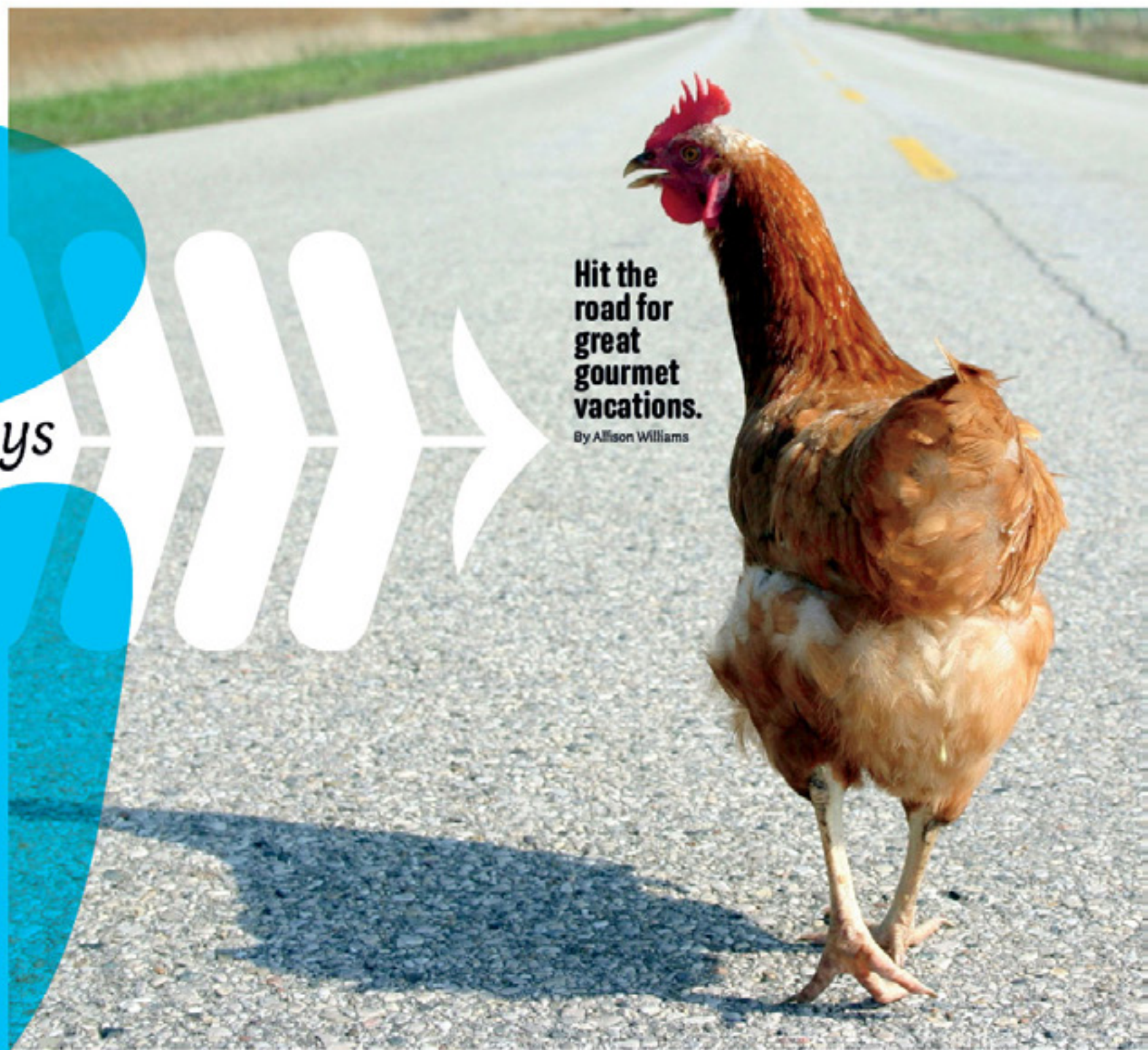
BRIDGE

F

FOODIE

G

Getaways



Hit the road for great gourmet vacations.
By Allison Williams

THE LAW &

He's defended the Northwest's most reviled killers and gained the cursed admiration of Ted Bundy and the begrudging respect of prosecutors. So what's John Henry Browne doing for his next act? Turn on your TV.

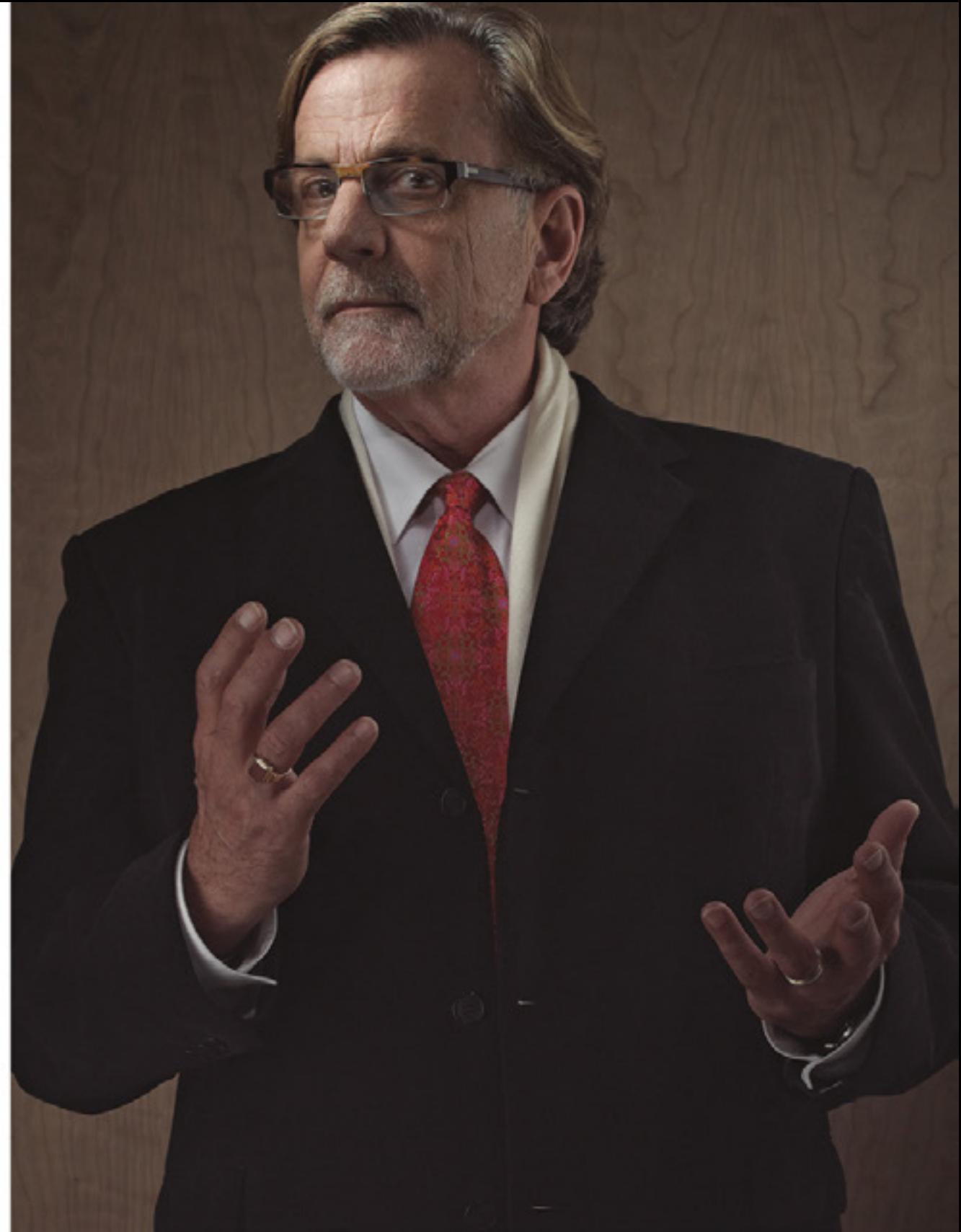
John

HENRY

! * @ #ing

Browne

BY JAMES ROSS GARDNER † PHOTOGRAPH by PATRICK KEHOE



The Art of



A Ballard artist's vibrant and eclectic home is the ideal setting for the season's graphic patterns, photographic prints, and daring color combinations.

Photographs by Alvin Nguyen
Edited and Styled by Laura Cassidy

Spring

Whole New Game
The new sport-inspired mesh fabrics get elegant or edgy—or both—when layered and accessorized.

Edin organic cotton cardigan (\$298), Marc's Alexander Wang cotton and rayon top (\$175), Nordstrom, Fendi sunglasses (\$150), Norman Marcus, Mitchell Madrona cashmere scarf (\$195) and faceted chalcodite sterling silver ring (\$100), aqua cabochon and vintage metal link necklace by Lulu Frost (\$70), crescent and chain bracelet (\$205) and ring (\$95) by Vanessa Arzaga, Mitchell Madrona.

(opposite page)

Play It Cool

The latest way of going to great lengths: ultra-feminine sheer skirts paired with lamby oxfords. When it comes to color combinations, pastels and cobalt are fair game.

On Her: Gilda Forte silk mesh skirt (\$172) and Dena cotton and sequin blouse (\$162), Les Amis, Jimmy Choo glitter oxfords (\$550), Jimmy Choo, Keeseliani malachite and paper bracelet (\$295), Mitchell Madrona.

On Him: Aes cotton shorts (\$225), Aes cotton button-up shirt (\$255), and Massimo Alba shawl-collar cardigan (\$715), Barney's New York, Salvatore Ferragamo suede loafers (\$530), Nordstrom. Location: 50-thousand-square-foot converted church (price available upon request), Hal Dappagunta/Woodenware Oak Tree Real Estate and Pautae Oxtand/Butter Properties Seattle King.

<Deluxe Only>

Watch a behind-the-scenes video of the shoot, meet artist David Chan, and see more fashion images at seattle.com/springfashion.





For our annual guide to the top dining in Seattle, we bring you both innovators and classics with strong culinary vision and deep reverence for seasons, local ingredients, and a sense of place—in short, the very best places to eat right now.

RESTAURANT OF THE YEAR

Altura

soars with the angels.
By Kathryn Robinson

Altura
617 Broadway E., Capitol Hill
206-402-6700
altura.com

It's 8pm on a Saturday night, and inside the twinkling little restaurant at 617 Broadway something momentous is happening. An order is being plated.

You know it's big; why else would four waiters huddle all eager and expectant around the chef as he swirls celery root puree into paisleys on the dish, spooning black rice alongside, carefully positioning a crackling, golden-skinned duck-fat-poached chicken breast and a forcemeat-stuffed thigh on top, then finishing with fennel fronds? On another plate he carefully heaps turnip greens, then nudges into them the meaty end of three glistening lamb rib chops, smoking from the grill. Brow knit in concentration, the chef changes his angle, surveys his work, wipes a blob of errant sauce off the edge. His brow relaxes, the waiters take the plates, and a nearly imperceptible wave of delight flickers across his face.

Chef Nathan Lockwood wipes the counter and begins again. The first thing one gets about Altura is its seriousness. Not serious as in solemn: solemnity is the pious affectation that diminishes so many otherwise worthy dining rooms. Solemnity is attitude. It is humorlessness. It is arrogance.

Seriousness is care. Industry. Genuine investment in each diner's experience: the delight on Lockwood's face. You see it when you walk through the narrow room to your seat, as waiters and hosts and bussers meet your eyes and greet you in authentic welcome. You see it in the big open kitchen, stretching just about the length of the room, where the still focus of the chef and the calm choreography of his team are on view for each of the 11 tables and 11 counter seats. This culinary ballet is the major element of the rustic and elegant room: wood plank tables, wrought iron pendants, spiral stair in the corner, antique angel steadily looking on from the loft.

You see that seriousness, of course, on your plate: your plate which was accorded all the love—it can only be called love—as the ones described above. As every plate at Altura is. The love is in the diminutive *amuse-bouche* of corn panna cotta at the height of corn season, served in a porcelain cup with a miniature spoon and speckled with drops of olive oil and blue chive blossoms: a dish of tiny ecstasies, food for woodland fairies. The love is in a lushly marbled piece of raw kampachi, delicately smoky, prettied with oil-puddled ribbons of shunkyo radish and scattered with peppercress and lemon zest. The love is really in Altura's full-throated pastas: perhaps a shallow bowl of plump cavatelli in an earthy, forever-simmered *ragù* of duck liver and golden chanterelles and fresh sage; all of it cut small so that every flavor conspires in every forkful.

Because of Altura's novel menu concept—you order in three,

four, or five courses, mixing and matching starters and pastas and mains however you please—any flexibility you lose in not easily being able to drop in for a plate of pasta you make up for in the joy of being able to order, say, a four-course meal consisting of two pastas and two desserts.

Not a bad idea at Altura. Particularly if vanilla-rum panna cotta drizzled with black-pepper honey is on the card.

Lockwood honed his craft in San Francisco restaurants, including the Michelin-anointed Acquerello; in Seattle he worked at the exclusive supper club, the Ruins. His greatest gastronomic gift is his radar for unlikely couplings that work, within a seasonally dictated palette of Northwest ingredients—the bold burst of sea urchin brine over veal sweetbreads, the lemony tang of wood sorrel sorbet over a moscato-poached peach. But for all the fuss, all the unapproachables—the octopus, the braised tripe, the grated tuna heart—the plate set before you pulls off the very antithesis of fussy unapproachability. Out of the most sophisticated Northwest ingredients Lockwood wrests rustic Italian preparations with an unlikely preponderance of yum.

So Altura's food soars about as close to the sun as any in this town: fitting for a restaurant named "height" in Italian. But what truly elevates Altura is that both sides of the enterprise—commonly known as the front and the back of the house—are here, literally and meaningfully, two sides of a whole. Together they make one coherent gift to the diner.

Watching a kitchen love your dinner into existence would be rare enough. Here, the distinction between the desire to please and the pleasing evaporates. Waiter and chef work as two sides of a single coin—waiters know the food, really know it; chefs, even Lockwood, chat up the counter diners. The result is what Lockwood calls a "gathered-round-the-stove, Thanksgiving dinner" vibe, abetted by a waitstaff as unexpectedly unpretentious as this critic has ever seen. Credit Guy Kugel, the longtime Seattle sommelier. Kugel's demeanor sets a tone of gastronomic intelligence and kind-eyed humility, fixing Altura as a place where every waiter undoubtedly knows about a thousand times more about food and wine than you do—but wouldn't dream of acting like it.

The night is waning and Lockwood looks across at the soon-to-be recipient of a meaty Abruzzese *ragù*. "Looks like she's about seven," he tells his sous chef. "I think this'll be enough." He watches his colleague plate the dish, he knits his brow. "Then if she needs more, we'll just give her more."

The waiter swoops the dish away, and the untrained eye might miss the expression that flickers for an instant across Lockwood's face. It's delight.





Brown Horse Tavern
Cheesehead burger with
fried oysters and cheddar

The Seattle

25



Restaurants that capture the soul of Seattle.

Seattle is a city whose story can be told through its restaurants. From their banquettes to their timber ceilings, their fresh-that-day oysters to their inspired microseasonal innovations, these 25 restaurants etch a portrait of Pacific Northwest values, passions, and quirky idiosyncrasies. Without them, Seattle just wouldn't be Seattle. *By Kathryn Robinson*

PHOTOGRAPHS BY OLIVIA BRENT

Sitka and Spruce

1521 Melrose Ave E, Capitol Hill, 206-324-0662, sitkaandspruce.com

Within the breezy urban farmhouse space in Melrose Market breathes a culinary artistry as unbound by convention as any fine-dining room in Seattle. Thank Matt Dillon (who also brings us the Corson Building) for revering the purest seasonal ingredients, then composing them according to the spare dictates of his higher vision: perhaps pristine albacore with cherry tomatoes, purslane, sumac, Winthrop rye berries, a kale-yogurt salad, and—credit his ongoing Middle Eastern fascination—the Persian crisp *nan-e laush*. This rarefied, minimalist food won't be for everyone, but no chef showcases the perfect Northwest ingredient better than Dillon.

Revel

403 N 36th St, Fremont, 206-547-2040, reveleatitka.com

At their noisy, breezy food lab in Fremont, chefs (and spouses) Rachel Yung and Seif Chirchi pour their years of formal training into the most thrilling, unrestrained cuisine in Seattle—the Asian-fusion street eats we call *sophisti-comfort* food. Korean is the primary dialect, but the menu roams the Orient: corned lamb-mizuna salad with spicy nuoc cham; rice bowls with short ribs, mustard greens, sambal daikon, and a rich, velvety egg yolk; the famous pork belly-kimchi pancakes—done with exacting exuberance, a rare combo. It's loud, frequently pokey, beautifully lubed (their very good cocktail bar, Quoin, adjoins), and best in summer (on the big patio). Where to show off the Seattle palate to out of towners.

Canlis

2576 Aurora Ave N, Queen Anne, 206-283-3333, canlis.com

The Legend, in its third generation of family ownership, is about as Seattle as it gets—from architect Roland Terry's angular midcentury masterpiece to its sweeping view over Lake Union; from its singular reputation as the big night out in this town to the kitchen's consistent fulfillment of that promise. Canlis is the rare spot where the genuine care in the front of the house matches the quality of the product coming out of the back; where enduring favorites like Peter Canlis's vermouth-lime prawns vie winningly with chef Jason Franey's dazzling innovations, like a foie gras terrine with blackberries and chamomile on a recent starter menu. *Psst:* Reservations are essential everywhere but the super suave piano bar, where drop-ins can savor perfect cocktails and order off either the dinner menu or the (more affordable) bar menu.

Spur Gastropub

112 Blanchard St, Belltown, 206-728-6706, spurseattle.com

Before Nathan Myhrvold's *Modernist Cuisine* put Seattle on the molecular gastronomy map and every bar went all craft-cocktails-with-effete-noshes—there was Spur, pioneering both trends in Seattle and daily perfecting them. Draped in classy grays and wood tones to soothe a Seattleite's winter soul, Spur is comfortable in its skin; a thinking drinker's bar conveying stylish intelligence through frank and

Seattle Met Service/Systems



Seattle Met

Fifty years ago, the 1962 World's Fair did more than just celebrate global culture. It put Seattle on display, inspired world leaders, and erected a certain needle-shaped tower. Oh, and it ushered America into the Space Age. A look at the 184 days that changed Seattle—and the world—forever.

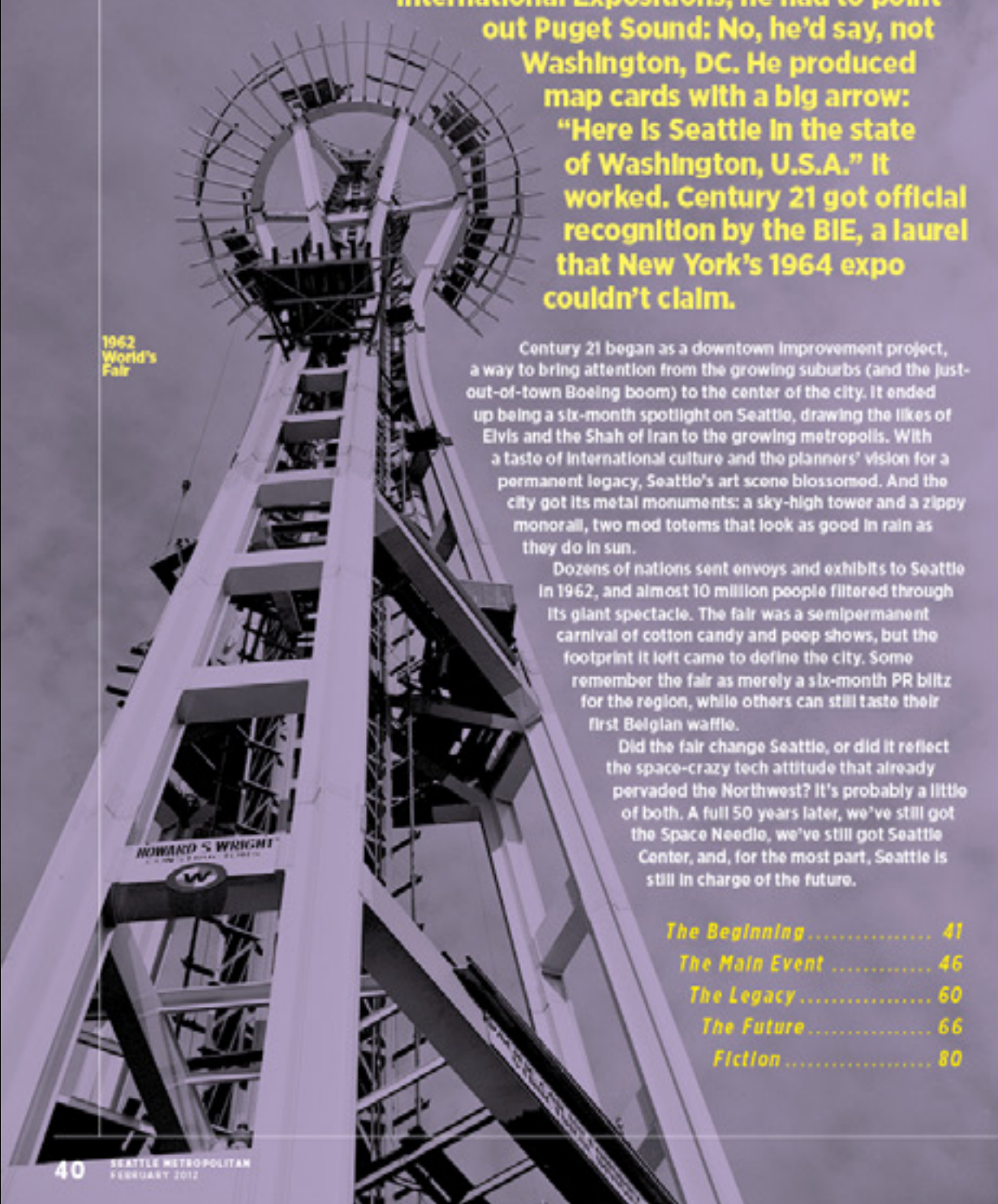
THE FUTURE WAS OURS

By James Ross Gardner and Allison Williams,
with Laura Cassidy, Brian Colella, Laura Dannen,
Matthew Halverson, Janet Peiz, Kathryn Robinson,
Allecia Vermillion, and Christopher Werner
Illustrations by Joel Kimmel



The World's Fair of 1962 put Seattle on the map—it turns out we just needed to bring our own map. When fair organizer Joseph Gandy started shopping his idea to the Bureau of International Expositions, he had to point out Puget Sound: No, he'd say, not Washington, DC. He produced map cards with a big arrow: "Here is Seattle in the state of Washington, U.S.A." It worked. Century 21 got official recognition by the BIE, a laurel that New York's 1964 expo couldn't claim.

1962 World's Fair



Century 21 began as a downtown improvement project, a way to bring attention from the growing suburbs (and the just-out-of-town Boeing boom) to the center of the city. It ended up being a six-month spotlight on Seattle, drawing the likes of Elvis and the Shah of Iran to the growing metropolis. With a taste of international culture and the planners' vision for a permanent legacy, Seattle's art scene blossomed. And the city got its metal monuments: a sky-high tower and a zippy monorail, two mod totems that look as good in rain as they do in sun.

Dozens of nations sent envoys and exhibits to Seattle in 1962, and almost 10 million people filtered through its giant spectacle. The fair was a semipermanent carnival of cotton candy and peep shows, but the footprint it left came to define the city. Some remember the fair as merely a six-month PR blitz for the region, while others can still taste their first Belgian waffle.

Did the fair change Seattle, or did it reflect the space-crazy tech attitude that already pervaded the Northwest? It's probably a little of both. A full 50 years later, we've still got the Space Needle, we've still got Seattle Center, and, for the most part, Seattle is still in charge of the future.

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The Beginning

THE A-Y-P STARTED IT ALL

Century 21 wasn't our first go-round. The 1962 extravaganza was first conceived as an anniversary of Seattle's first and smaller world's fair, the Alaska-Yukon-Pacific Exposition of 1909. On the Pay Streak midway at A-Y-P, a Baby Incubator Exhibit showed off preemies in newfangled warmers, and the Igorrote Village exhibit allowed visitors to gawk at Filipino natives in thatched huts. "They were what we now think of as kind of politically incorrect," says historian Paula Becker, coauthor of *The Future Remembered: The 1962 Seattle World's Fair and Its Legacy*. A-Y-P's biggest legacy was less cringeworthy: The fairgrounds shaped the tiny University of Washington campus.

Funding the Fair

Organizers solicited some 300 local businesses to collectively invest up to \$3 million to help offset the overall cost—\$69 million—of producing the fair. Backers were promised that an average of 55,000 people would pay to enter the fair each day, and that the investors would receive 40 cents of every ticket sold.

A February 1960 prospectus titled "Your investment in Century 21" painted the vision of a futuristic metropolis, a city to which global dealmakers would flock en masse, wallets perpetually open. The rhetoric ranged from promises of new factories ("...as numerous industrial firms are favorably exposed to the benefits of the Northwest for plant location") to ideological missives in the Cold War ("the benefits of our free enterprise system will be effectively displayed").

By December 1960, the prospectus had succeeded; Joseph Gandy and the organizing committee had topped their \$3 million goal—with \$250,000 to spare.



Faces of the Fair

Don Foster
International Exhibits

Then As a loaned executive from Frederick and Nelson department store, Don Foster joined the World's Fair staff to help out for a year. One year turned to two and more as his job expanded to include responsibility for all foreign country exhibits. The skills he developed negotiating with the governments of Great Britain and Taiwan were later brought to bear in dealing with prominent artists such as Dale Chihuly and Morris Graves.

Now For 30 years, Foster owned and operated the iconic Foster/White gallery in Pioneer Square, launching the careers of many Northwest artists.

ARCHIVE: ILLUSTRATION BY IAN CHURCH; PHOTO: MUSEUM OF HISTORY AND ART; PHOTO: OPPOSITE PAGE: MONTGOMERY; MUSEUM OF HISTORY AND ART; PHOTO: OPPOSITE PAGE: MONTGOMERY



The World's Fair Committee

Joseph Gandy, a Ford dealership owner, would become fair director and the face of Century 21—newspaper columnists took to calling the expo *Gandyland*—but it was city council member Al Rochester who lit the first spark. Over martinis at the Washington Athletic Club in downtown Seattle in January 1955, Rochester, who'd drummed up business for the A-Y-P's exotic dance shows as a boy, floated his idea for a grand 50-year anniversary to the chamber of commerce director and a *Seattle Times* reporter. By February, the governor of Washington had signed a bill creating a World Fair Commission and appointed hotelier Eddie Carlson as chair. "If you want to get an important job done, ask the busiest man in town," the *Times* mused, after Carlson instituted regular 7am breakfast meetings of the committee. Carlson thought big: Before the year was up, plans were unfolding for a world's fair and a new civic center. With the added brainpower of Gandy and general manager Ewen Dingwall—a former mayoral assistant—Rochester's nostalgia-driven festival soon became the Century 21 Exposition, the fair of the future.

Rearranging Seattle's Traffic

With attendance predictions for the fair nearing 50 million, Century 21 shifted its congestion-coping brainstorming sessions into overdrive a year early, making visitors feel welcome was priority number one. "We must saturate this program with good old Western hospitality," the expo's vice president of transportation and parking, A.W. Morton, told *The Seattle Times* in April 1961. And aside from urging fairgoers to take public transit—like

the flashy new monorail that flew above Fifth Avenue—that meant beefing up parking options for those who insisted on driving. Expo organizers did find room for about 20,000 parking spots around the city, including the paved-over Interbay landfill, which cost more than \$230,000 to convert. Booths were built to sell fair tickets, and buses would be on hand to ferry attendees to Seattle Center. Even pet care was available for those who couldn't leave

their dogs and cats at home. Interbay could accommodate 5,000 cars, yet on opening day less than 100 fairgoers pulled in. Weeks later the fair's general manager counted just nine cars in the lot. What happened? While Morton hadn't overestimated the number of drivers, he had failed to consider the entrepreneurial spirit of local residents who paved their own private lots to make a buck. By July 4, Interbay shut down entirely, but not before parking one more vehicle: the Goodyear blimp.



The Monorail Campaign

1 You didn't ride a monorail to work this morning, right? What was supposed to be the "transportation of the future" is now the tourist trap of the past, Seattle's coolest *Jurassic Park*-style attraction. It was at first a financial success: The \$3.5 million system recouped its cost before the fair was shuttered. But when, during the fair, the city got to vote on turning it into a citywide system, Seattle turned it down.

Flash forward to 1997. Cab driver Dick Falkenbury posted a sign that read, "Extend the Monorail," at the corner of Broadway and John Street, then watched a driver park his bus and exit just to sign the attached petition. "People were so ready to sign," he says. "It's the only transportation system that actually works," he adds. "Since it's been built, after several earthquakes, we've never had to so much as realign the rails." Indeed, after

half a century, the train has long outlasted Germany's now-defunct Alweg company that built it.

Falkenbury's petitions—one of which gathered 18,000 signatures with just \$2,100 in funds, he says—led to a series of initiatives and, eventually, the Seattle Monorail Authority, which collapsed in 2008 after spending \$124.7 million in taxpayer funds and building nothing. Seattleites had become increasingly wary of costs and the towering tracks. "Maybe they grew up with parents who disliked this monorail intrusion upon Fifth Avenue back in 1962," says German Alweg expert Reinhard Krischer, whose mechanical engineer father was one of three to build Seattle's monorail.

University of Washington historian John Findlay calls the train a "spectacular failure" instead of the revolutionary rapid transit system it was meant to be: "That was a dream," he says. "It's kind of a toy."

We Got Cultured

By the time the fair was over, the 74-acre campus was primed for a cultural renaissance. The Civic Auditorium with its "barnlike interior" had been gutted and refurbished as a 3,500-seat opera house fit for the likes of Igor Stravinsky; across the way, the new 100-seat playhouse (now Intiman Playhouse) cried out for its own theater company. So once the fair's

gates shut for good on October 21, 1962, the city set about creating Century 21 Center Inc., an organization of civic leaders that, along with Allied Arts, would transform the fairgrounds into the arts and entertainment hub it is today. Before the year was up, two new opera companies—Western Opera and Seattle Symphony's opera arm—were clamoring to take

advantage of the stately new venue. Rather than bleed each other dry, they merged to become Seattle Opera under director Glynis Ross. Four years later, it was one of the three most prolific opera companies in the U.S. (topped only by the Met and New York City Opera). Meanwhile, Allied Arts' Robert Block and Bagley Wright, then-chair of Century 21's perform-

ing arts committee, went stumping in New York City, looking for a director to lead a year-round professional theater company. A repertory company—with its large ensemble of actors—was like signing up for bankruptcy, but their risk paid off: In 1990, Seattle Repertory Theatre added "Tony-winning regional theater" to its tagline (see page 88).



Faces of the Fair

George Tsutakawa
Sculptor

Then Although his proposal for the International Fountain wasn't chosen, George Tsutakawa was asked to design the commemorative medal for the fair. It was a demanding commission, requiring him to travel to the U.S. Mint in Philadelphia where the medal was struck. A copy of the cast, its stylized 1950s design proclaiming "Space Age World's Fair," was later set within the Founder's Court near Intiman Theatre. **Finally**, his son Gerry's Fountain of Serenity is located just steps away.

Now George Tsutakawa's first fountain built for a public space, Fountain of Wisdom, is located in front of the downtown library. Gerry's work includes the nine-foot high bronze mill in front of Sateco Field.

THIS PAGE: BARNARD; OPPOSITE PAGE: MARY MCGRAW/REUTERS

Expos Go Green

As the name implied, Century 21 was all about blasting into the future, rather than preserving, or conserving, the past. Fairground construction filled blocks of old buildings, including an elementary school and a former fire station. Visitors marveled at General Motors' fuel-chugging Firebird II powered by a gas-turbine engine, as well as a host of household-of-the-future devices that made liberal use of energy or disposable plastics.

In 1970, Earth Day was established. A year later Spokane's delegation submitted bills to the state legislature seeking help in pursuing a world's fair of their own. The bill's introduction stated, "In the almost 10 years that have elapsed since Century 21, man's place in nature and his relation to his environment has become the most critical concern of our state and nation."

Spokane's Expo '74 was the first to have a conservation theme, "Celebrating Tomorrow's Fresh New Environment." While the Space Needle recast Seattle's former skyline, Spokane's fair was held on reclaimed industrial grounds. The event also celebrated the newly restored Spokane Falls, a roaring reminder of the Northwest's more rugged days.



SEEMED LIKE A GOOD IDEA

While Century 21 is widely regarded a success—it's one of the few World's Fairs in history to have paid for itself—not everyone involved came out on top. There was Spanish Village, a Spain-themed pavilion funded by Wallingford businessmen that went bankrupt, and Indian Village, a mock teepee encampment, the poor management of which left its temporary inhabitants even more destitute.

On a smaller scale there were would-be entrepreneurs like Barbara Sharkey Smith, a first-time author who penned *Seymour at the Seattle World's Fair*, about an anthropomorphic seagull (Seymour) whose gull's-eye view of the expo was intended to appeal to kids. It didn't. And when no one bought the book, Smith, a Capitol Hill mother of two, was stuck with 2,000 copies and was \$1,400—about \$10,000 today—in the hole. But, she told *The Seattle Times*, "A lot of people smarter than I took a much worse beating."

«Online Only»

Watch President Kennedy open the fair, tour the fairgrounds, and rock out with Elvis in the trailer for *It Happened at the World's Fair*, all at [seattleworldfair.com](http://seattleworldfair.com/worldfair)

1962
World's
Fair



Seattle Got Its Sports Arena



It gave us the Pacific Science Center, the Fun Forest, the Opera House—thanks, World's Fair. But Seattle got more than arts and science. At least six weeks before the fair's opening day, architect Paul Thiry was already contemplating how to remodel the Washington State Coliseum from a home for the Bubbleator to an arena. In fact, plans for converting the "hyperbolic paraboloid" into a sports venue capable of luring a pro franchise had begun a year before the Howard S. Wright Construction Co. broke ground in 1960.

So on March 7, Thiry offered his own vision of a postfair coliseum: an 18,000-seat arena that could host indoor track, tennis, and boxing—although hockey, most agreed, would be the "star tenant and moneymaker."

Thiry had a strong ally in Dorm Braman, who as a city council member had campaigned for reelection by promising to turn the Seattle Center grounds into "something all Seattle can enjoy and profit from for many generations to come." Braman was so committed to the \$5 million project that after ascending to the mayor's office in 1964 he successfully lobbied city council for an additional \$1 million. That June, after a modest six-week delay, the renovated coliseum opened. And as expected, the Seattle Totems' semipro hockey team was the first tenant. Seats with the best sight lines went for \$3.50.

Ironically it was an NBA exhibition game in October 1966 that would set the course for the future of the coliseum. Nearly 9,000 basketball fans showed up for the tilt—featuring Seattle U alumnus Elgin Baylor—and opened the league's eyes to the possibility of fielding a team in the Emerald City. Two months later, NBA commissioner Walter Kennedy announced Seattle would be the home of its 11th franchise. That the SuperSonics would be stolen away by Oklahoma businessman Clay Bennett in 2008 makes Kennedy's statement about the team's owners all the more depressing: "We feel local representation is important to the success of the franchise."



Stylesheets

**Craziness, or How You
Will Save Yourself a
Lot of Time**

New York has its Wall Street titans. Its media elite. LA traffics in good looks and charisma. Seattle is a different matter altogether. Here the juice that puts things in motion is harder to define. The closest word is *ideas*. But it's never the idea siloed in the head of one person. It's the big idea, wet and ill formed, that leaks from one mind to another, the idea upon which entire communities feast before rising onto the national stage. (And if those metaphors are too zombie for you, consider our city once held the international record for the biggest zombie gathering.) But those who live here, where egos are by unwritten law kept monastically in check, know the most lauded Seattleites emerged, and continue to emerge, from communities in which ideas swirl. Think music, of course, but also advances in gaming, global health, multimedia museum displays, and clothing design. The 36 people here (along with another 14 in our extended online feature) are those we believe will thrust the city into its next phase—in politics, the arts, tech, food, sports, and more. They aren't the same 50 people you would have chosen. It's a list meant to push the conversation. Let's call it an idea. We hope it will start something. »

This Changes Everything

The 36 Most Influential People in Seattle

By Erica C. Barnett, Laura Cassidy, Laura Dannen, Josh Feit, James Ross Gardner,
Matthew Halverson, Bess Lovejoy, Kathryn Robinson, Seth Sommerfeld,
Allecia Vermillion, Christopher Werner, Allison Williams, and Amanda Zurita

Illustrations by Brett Affrunti



Maria Semple

Novelist

AGE 48

Like other smash Seattle hits before it, Semple's 2012 *New York Times* best-seller, *Where'd You Go, Bernadette*, was written with self-loathing. The title character could have delivered half of Cobain's angsty lines in "Smells Like Teen Spirit." When Semple, a wickedly funny TV writer (*Ellen*, *Mad About You*), moved here in 2008 with her partner, the wickedly funny TV writer George Meyer (*The Simpsons*, *Saturday Night Live*), she hated it. So much so that she couldn't write—until realizing she could pass her predicament on to Bernadette, a similarly crippled creative type in emotional Gore-Tex. Seattle became what Semple calls a "trippy bounty" of characters, quips, and scenes about every blinking parking meter and uncontrolled five-way intersection. "I used Seattle to show something about Bernadette, not the other way around," says Semple who tells us she now loves it here and is never leaving. Aside from hating the literary establishment's fickle gaze back on the Emerald City, her novel shows us how easily we let small-city self-doubt swallow us whole, and the scrappy pluck with which we manage to bail ourselves out. **NEXT MOVE** A film adaptation of *Bernadette* is in development.

AGE 40



James Kebias

Director, Seattle Office of Film and Music

When your TV screen frames, say, a seagull's-eye shot of the Seattle skyline, chances are the film crew had dealings with Kebias, who for the past eight years has sold Seattle to Hollywood—an effort that adds some \$470 million to the city's economy a year. Recent successes include *Top Chef Seattle*, for which the city paid producers an undisclosed sum, and the B-roll for AMC's Seattle-set *The Killing*, for which the city was cast as, apparently, the site of an endless torrential downpour. A cofounder of the youth-run music-arts center the Vera Project, Kebias is also instrumental in the advancement of the city's forever-evolving music scene (a boon of \$480 million a year), recently bringing the voices of Sir Mix-a-Lot and Eddie Vedder to the Sea-Tac airport for a series of PSAs. **Next move** He helped secure local shooting for *Lucky Them*, starring Toni Collette, Thomas Haden Church, and Seattleite Lynn Shelton, to be released in 2014.

C. R. DOUGLAS

Political Analyst Q13 FOX

AGE 46



He's the city's best-informed, most aggressive TV reporter. And nowhere has his work been more on display than at recent state Republican majority caucus press conferences, where he wouldn't let legislators who claimed they're focused on the budget off the hook, pressing them on their positions on abortion and other social issues. But he's just as rough with Democrats, forcing them to give actual answers rather than talking points. The Seattle Channel's longtime host has also upped the profile of his new employers, turning the Fox TV affiliate into a highly respected news source. **Next move** Douglas will continue to challenge civic leaders on the public forum and debate circuit and will help define the 2013 mayoral debate.



This Changes Everything, Continued Meet 14 more Seattle innovators who are changing the city and the world at seattlemet.com/influentials.

ED MURRAY

State Senate Democratic Minority Leader

AGE 57

The state senator from Capitol Hill—and 2013 Seattle mayoral candidate—leads the defensive effort against the Republican coup in Olympia. The expert political tactician ushered a series of gay rights laws through the state legislature, culminating last year with the gay marriage bill and the only successful tax increase in the last decade (a gas tax to pay for transportation infrastructure, which like the gay marriage law was also affirmed by a public vote). Watch for Murray to not only trip up the GOP agenda but to maneuver some more liberal items through the legislature as well. **Next move** He's pushing for a capital gains tax. And his run for mayor will elevate the debate from piety to neighborhood squabbling to bigger issues of governance.



Eric Tanaka

Restaurant Whisperer

Tom Douglas's brain generates restaurant ideas with exceptional frequency. But somebody had to translate that interest in Greek food into the actual menu at Lola, sit in on endless design meetings for Vulcan-located projects like Cuoco and Brave Horse Tavern, and be in the kitchen every night for Serious Pie's first few months. That somebody was Tanaka, whose early work as an urban planner comes in handy when building the infrastructure for the biggest restaurant company in town. Tanaka, known as ET since high school, became business partners with Douglas in 1997, cooked at the original Dahlia Lounge, helped open Etta's, and has helmed every opening since, winning a James Beard Award of his own in 2004—all while wearing shorts, no matter the weather. **Next move** This year he'll steer the opening of the eponymous Tanaka-san, an Asian-American fusion restaurant that's part of the company's massive new project in the Viad complex.



LINDA DERSCANG

Nabe Changer

Few people have shaped a neighborhood like Linda Derschang has Capital Hill. Take a look at the etymology of Derschang's CH bar and restaurant hits.

↓
Linda's Tavern (1994)
To this day her taxidermy-filled bar—one of the first bars in the Pike/Pine corridor—remains a blueprint for countless other hipster havens.

↓
Smith (2007)
She changed an entire block with this funky little once-sleepy stretch of 15th Avenue, piling on the neighborly gesture with the communal table, a novel concept—believe it or not—back in eight-seven. (See page 64.)

↓
Odettefollies (2008)
Cafe by day, bar and restaurant by night, it's called Capital Hill's living room and helped usher in a new, more retail-focused and daytime-oriented Pike/Pine.

↓
Bait Shop (2012)
The north end of Broadway got a much-needed drinking destination in the form of a seafaring bar. Foot traffic (and number of beards) increased noticeably. (See page 60.)

↓
Next move
Derschang will continue her tradition of knitting food and booze at Teikaleh's, named after her daughter, on 19th Avenue in the fall of 2013.

This Changes Everything

AGE 57

Sally Jewell

Nominee, U.S. Secretary of the Interior

She's led REI for the past eight years—championing the value of outdoor recreation like no one else—but we have even more hope for Jewell as she tackles land use issues for the Obama administration. And in this case, we're glad she was appointed rather than elected. "My whole being is around creating great teams," she told us. "As an elected official, I'm not kidding, I'd be a Jimmy Carter! Very honest and straightforward doesn't seem to work." **Next move** If confirmed, she'll apply her unique background as both a former oil company executive and an outspoken outdoor recreation advocate to cool tensions between conservationists and those who want to drill on public lands, and she'll carve out solutions more palatable to both sides than either could accomplish on their own.



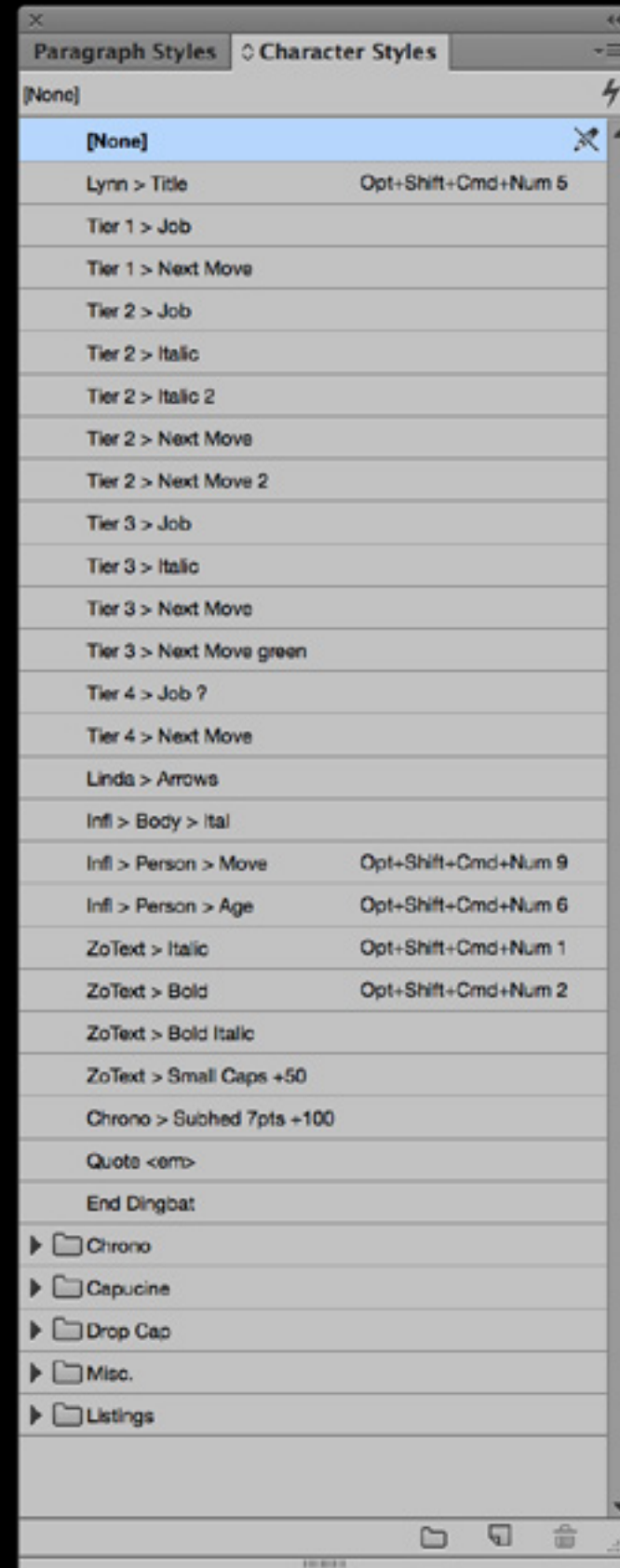
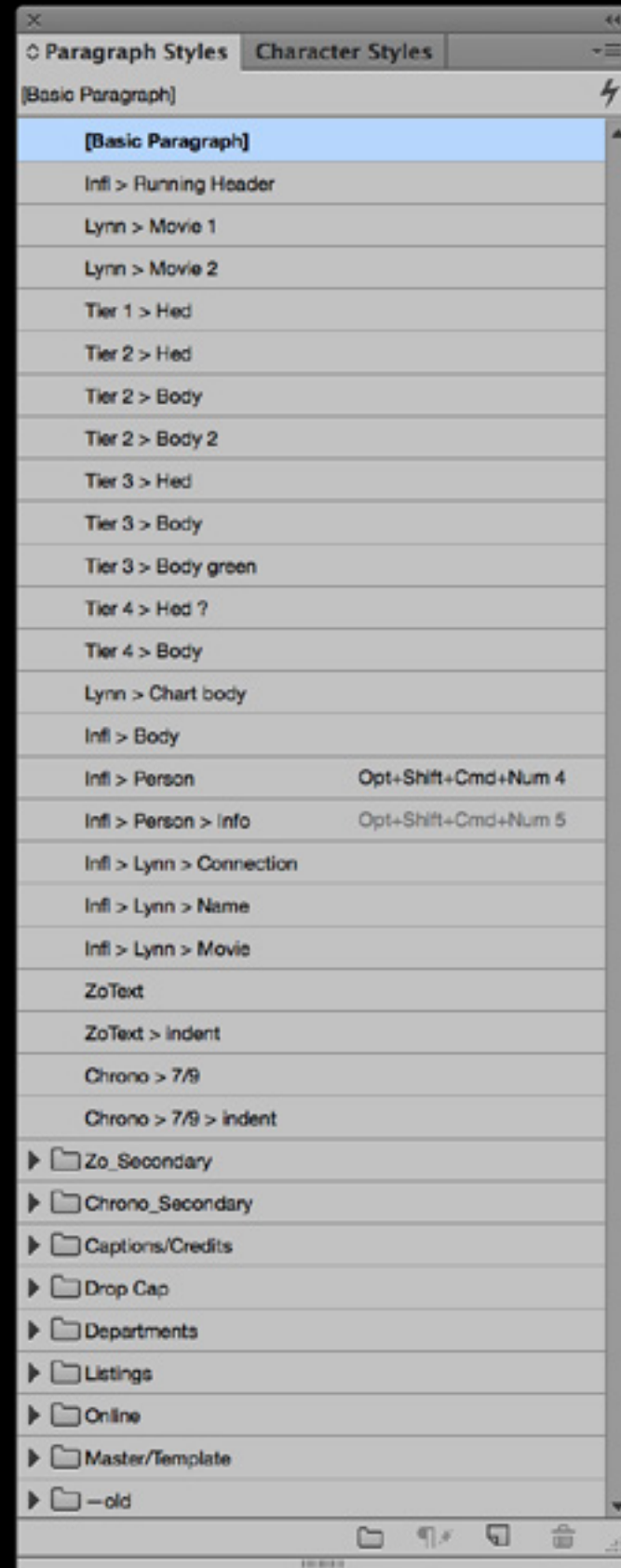
AGE 30

Andrew Russell

Artistic Director, Intiman Theatre

Intiman's story could've been its own tragedy. In Act I, the Tony-winning regional theater, a Seattle institution for 40 years, faces financial ruin. But by Act II we meet artistic director Andrew Russell, mentored by former AD Kate Whoriskey, with a fresh vision for keeping Intiman alive: Condense the season to a four-play summer festival, spend only what they can raise (in this case, a little over \$1 million), and recruit local talent to reimagine classics. **NEXT MOVE** Act III. Russell faces the equally daunting challenge of enticing Seattleites indoors for a second summer festival with a lineup including comedies that revolve around race, sex, politics, and money. "There's no suicides this season," Russell says. In short: tragedy averted.

SEMPLER: MATTHEW WELLS/LAM; DOUGLAS: CORNEJUS JANSZ; TANAKA: STEVE TOST/COURTESY, WOLFGANG PETERMANN; DERSCANG: YOUNG LEE





Macklemore & Ryan Lewis

Hip-Hop Hitmakers

AGE 29 AGE 25

On the strength of the no. 1 hit "Thrift Shop," the duo put Seattle hip-hop back on the national radar at a level not seen since Sir Mix-a-Lot spat rhymes about his devotion to derrieres. More importantly, they've laid out a game plan for how independent artists can thrive in the modern musical climate with a core team of only four people—Macklemore (aka Ben Haggerty), his fiancée, Lewis, and their manager (plus a few others brought on to handle merch)—at a level that entire corporations often only fantasize about. They aren't on a record label because they don't need a label. Macklemore and Lewis have defied conventions and become local music heroes. In the words of their hit single, "This is fucking awesome." **NEXT MOVE** They'll perfect the game plan for how local independent artists can penetrate the mainstream—influencing other musicians bound to follow in their footsteps—and prove Seattle is more than just that grunge town.



AGE 58

David Fleming

Director, King County Health Department

As no. 2 at the CDC he steered a terrified nation through 9/11 and the anthrax scare. At the Gates Foundation he spearheaded a project that sped vaccines to developing countries—saving an estimated seven million lives. So hiring Fleming represented an extraordinary coup for King County—proved during the swine flu panic of 2009 when, drawing on his fabled collaborative style, the epidemiological whiz calmly developed protocols the CDC would later adopt for the nation. **NEXT MOVE** As part of the Global to Local initiative, he'll tap Seattle's astonishing global health brain trust to address local issues arising from economic disparity: tobacco use, poor nutrition, and lack of physical activity.

ALISON HOLCOMB

DRUG POLICY DIRECTOR, ACLU OF WASHINGTON

AGE 44



If you supported last year's Initiative 502, which legalized the recreational use of marijuana in the state, you have Holcomb to thank. The ACLU attorney and longtime drug-reform advocate put a mainstream, professional face on pot legalization and navigated a frequently ugly internecine debate between various camps in the legalization community over a DUI provision in the bill. **NEXT MOVE** Her name's come up as a potential candidate for city council—or mayor. While those rumors may prove false this year, it's hard to imagine that Holcomb doesn't have a political future that goes well beyond her signature issue.

AGE 51

STEVE LITZOW

STATE SENATOR, 41ST DISTRICT

He's a pro-choice, pro-gay marriage fiscal conservative who could be the answer to the GOP's identity crisis. He is not only twenty-first-century friendly (as opposed to most of his party), but he's at the forefront of Washington's big issues, education reform. Litzow, who now chairs the state senate's education committee, is a Seattle-area Republican who actually matters. **NEXT MOVE** He'll likely jockey with Rob McKenna for the right to challenge Senator Patty Murray in 2016.

MACLEMORE, LEWIS & WETS
CRITTENDEN: ALISTAIR LEVY

Mitch Levy Host, Sports Radio KJR

AGE 46

"I heard today that the Mariners decided to bring the fences in at Safeco Field. Big Mistake. Big." So tweeted Mitch Levy, Sports Radio KJR's longtime morning show host, last October. Fans believed that the ballpark's cavernous outfield was where home runs went to die. Now, finally, the team was acknowledging the problem by bringing in the fences as much as 17 feet in some spots. And here was Levy, that braying Negative Nelly, dumping on the one bright spot in an otherwise bleak season. But the perpetually sarcastic Levy was clowning; there hasn't been a louder proponent of making Safeco a more hitter-friendly ballpark. And last summer, he hammered the point especially hard. Even local beat reporters picked up the story, quizzing manager Eric Wedge about it and eliciting a terse "I don't want to hear anything about the fences" that Levy's producers replayed all season for comedic effect. It'd be silly to say the M's altered the park strictly because of his crusade, but it'd be naive to deny his part. Like any good sports yekker, Levy knows how to stir the turf; but unlike most, he knows what he's talking about when he does. **NEXT MOVE** Levy seems to have well-placed sources in Sonics resurrector Chris Hansen's camp; expect him to lobby hard for the team's return.

Julie Larson-Green

Vice President of Program Management, Microsoft

AGE 51



The experience has eluded Microsoft—that moment, like the one Apple had with the iPhone in 2007, when a piece of technology comes down to us seemingly from the heavens and turns us rapturous and awestruck like so many apes jumping and shrieking around a monolith. When such a product does come out of Redmond, though, Larson-Green will have much to do with it. With the software giant since 1993, she helmed design teams for multiple Office iterations, issued the first design brief for Windows 8, and is the newly minted head of development for Windows—a program used by 1.3 billion humans. **NEXT MOVE** She has stepped into the shoes unceremoniously emptied by Steven Sinofsky, whose rocky six-year reign resulted in the as-yet-unloved Surface tablet and stung the egos of many a 'Softie. Insiders say Larson-Green's management style is far more collaborative, and for that we'll jump and shriek on general principle.

AGE 38

JILL WENGER

FOUNDER, CREATIVE DIRECTOR, TOTOKAELO

It's not often that a Seattle boutique holds sway over New York fashionistas, but since launching Totokaelo's online store in 2008, nearly 70 percent of Wenger's customers are based in Manhattan, catching the attention of *The New York Times* and *New York Magazine*. Her new minimalist Capitol Hill shop houses a hand-selected gallery of flattering, feminine women's clothing (a menswear collection will premiere later this year) and alluring home goods. Wenger has an eye for avant-garde pieces and, unlike Nordstrom and Neiman's, she buys only the portions of larger collections that she really loves. With that, and unparalleled customer experience that's both educational and personal, Wenger is helping pull the city away from its unstylish stereotype and creating a well-dressed populace of Seattle trendsetters. **NEXT MOVE** Men in Seattle will get a turn expanding their wardrobes and minds as Wenger reveals her first-ever menswear edit for spring 2013.

This Changes Everything

AGE 45

CHRIS HANSEN

ARENA BUILDER, SONICS SAVIOR

The Seattle native stunned his hometown when he unfolded his considerably plump wallet in 2012—he's a billionaire San Francisco hedge fund manager—to purchase land in SoDo for a new NBA arena. But Sonics fans, still agonizing over the flight of their beloved team to Oklahoma City five years ago, were gobsmacked anew when Hansen and new pal Steve Ballmer purchased a \$341 million controlling share of the Sacramento Kings. **NEXT MOVE** If all goes according to Hansen's plan, we could be watching the new Seattle SuperSonics play in KeyArena—the team's proposed home until the SoDo arena is complete—in the fall of 2013.



AGE 30

Toby Crittenden

Executive Director, The Washington Bus

The new guy behind the wheel at the Washington Bus, a progressive, energetic get-out-the-vote organization that local politicians spend plenty of time kissing up to, inherited the influential group from the tireless Thomas Goldstein, who built it up from scratch. Big shoes to fill, but in his previous position as Washington Bus program director Crittenden helped score decisive wins among young voters for progressive candidates. More of a phase two director (organized, connected, on boards), he's poised to bring the group—and himself—into a leading mainstream voice in regional politics. **NEXT MOVE** Expect Crittenden to moderate a Washington Bus-sponsored debate that helps decide who our next mayor will be.

Paragraph
Character

DEPARTMENT

Online Call-out Sign up for Seattle Metro's Shop Talk newsletter to receive news of stores, sales, and excellent combinations.

Dept Headline

Department Dek set in Chrono Light, twelve over fifteen points.
By First Lastname DEK CREDIT BY FIRST LASTNAME

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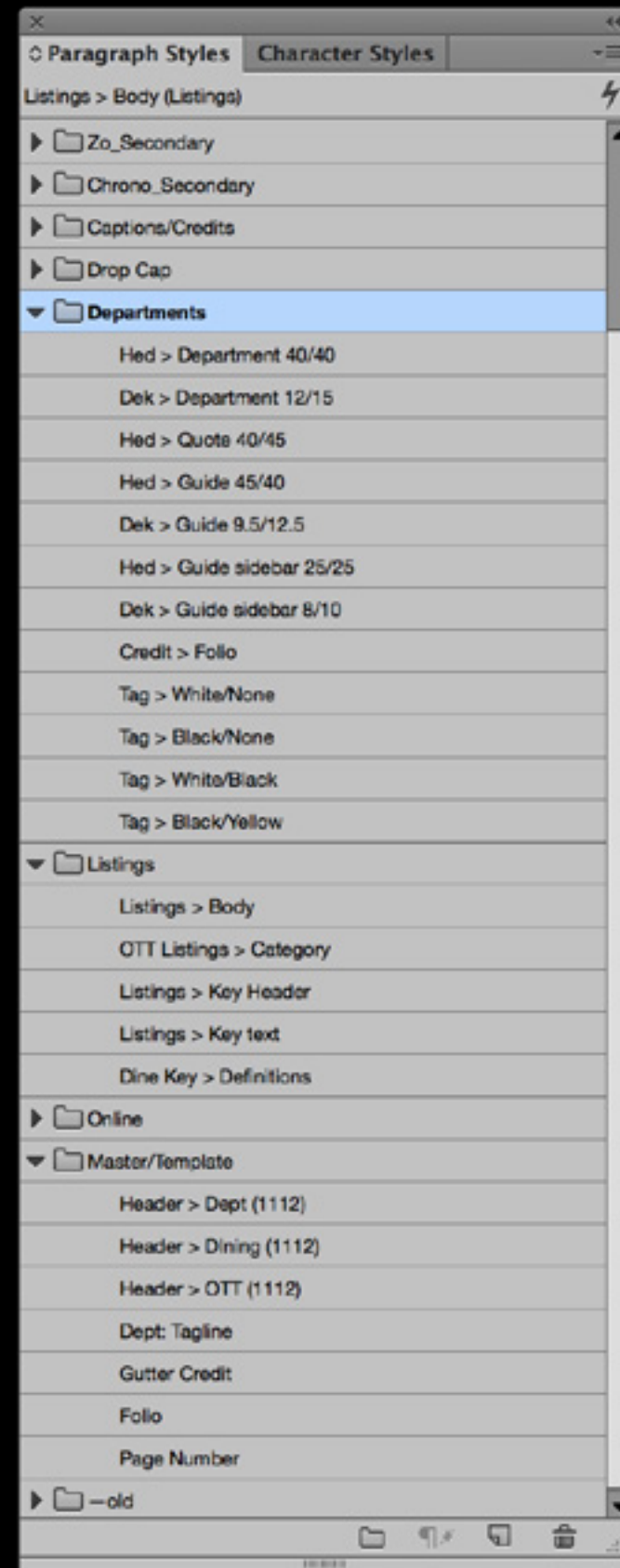
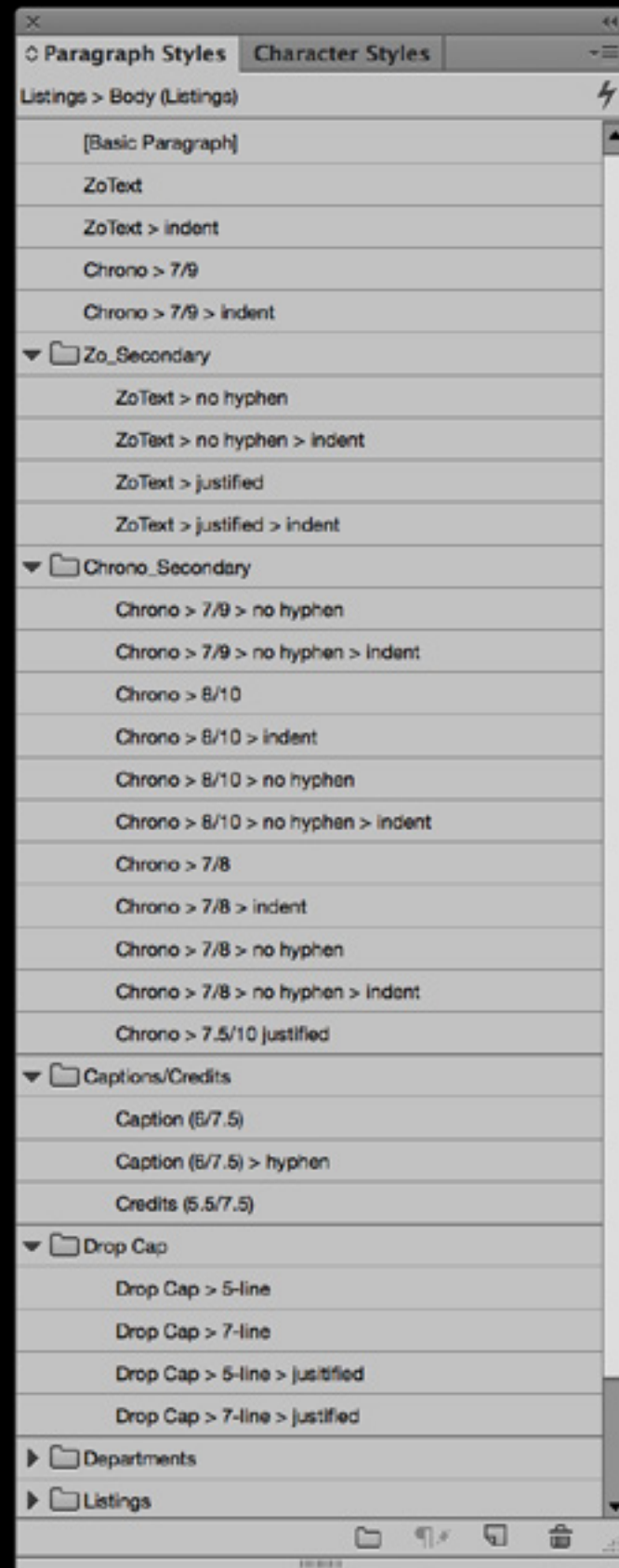
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CATEGORY

Seattle Design Center APR 7 AT NOON

Washington Artisan Cheesemakers Festival

Local cheesemongers Beecher's, the Calf and Kid, Central Co-Op, and Whole Foods offer up the best handcrafted cheese platters in the state, paired with other local noshes, beer, wine, and cider. See also "Brews and Bries," page 100. • \$35-\$40. 5701 Sixth Ave S, 800-838-3006; washingtonartisancheese.com

Seattle Symphony Orchestra

APR 7 AT NOON

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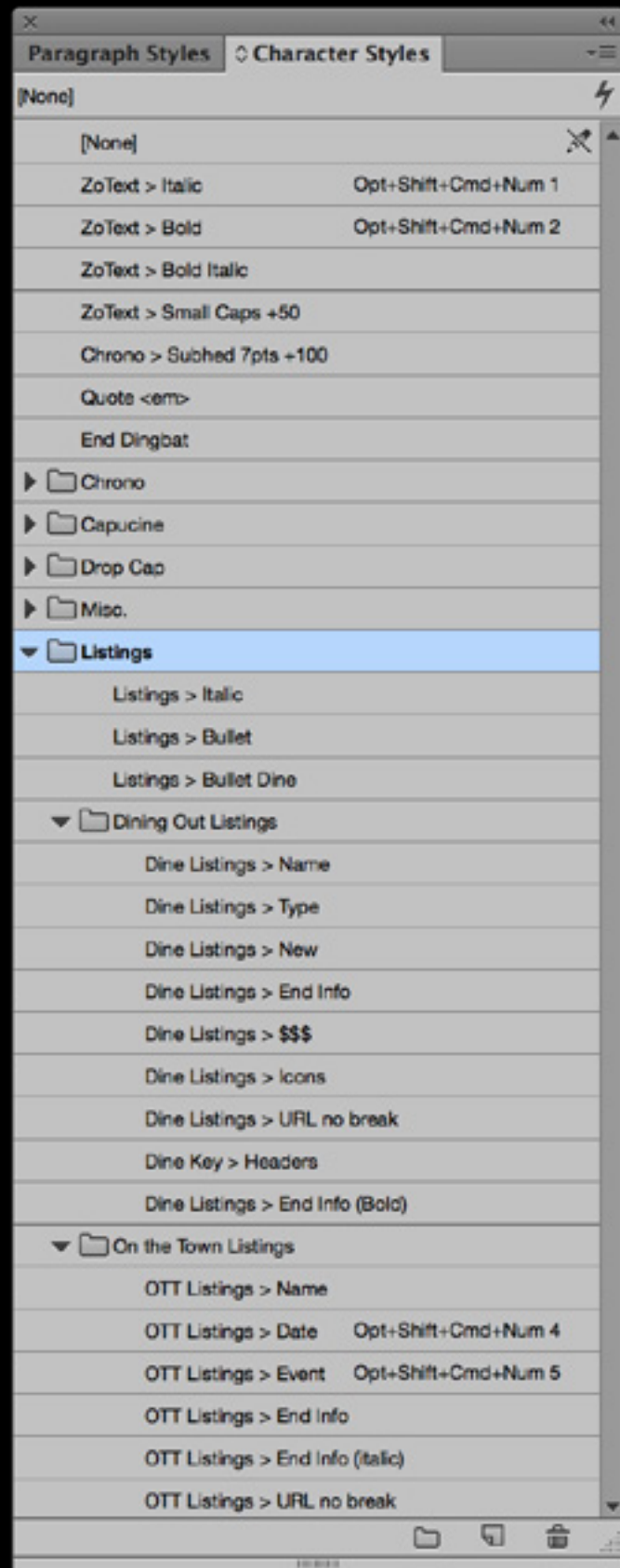
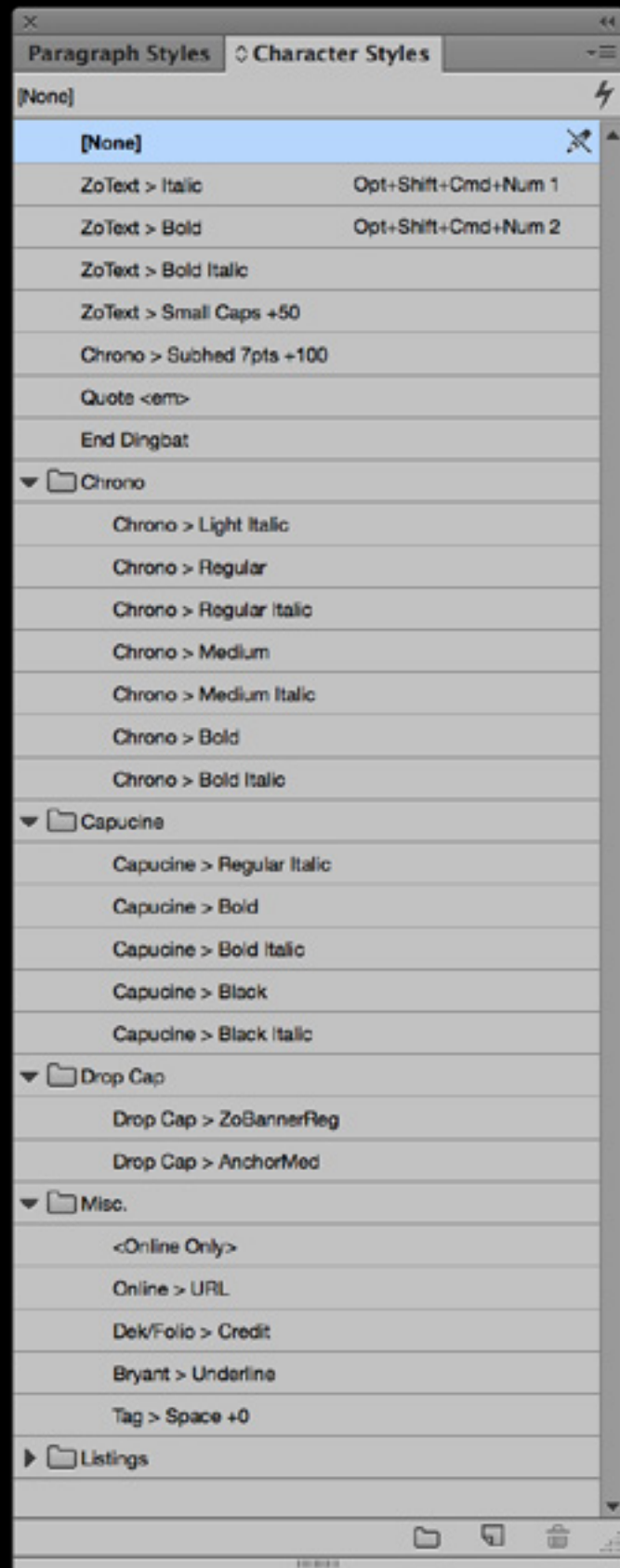
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New Copperleaf Restaurant NORTHWEST

There's something for everyone in this converted root beer stand off Lake City Way and its sister in Renton, off menus marked Szechuan, Chinese (heavy on the Taiwanese), Vegetarian, and American. The last is not Chiang's at its finest, so if you're on the moo shu trail, head elsewhere. Among Chiang's standouts are terrific homemade noodles, green onion pancakes, and Taiwanese breakfasts complete with sweet soybean milk and Chinese doughnuts, served weekend days 10am to 3pm. • 7845 Lake City Way NE between NE 77th and NE 80th Sts, Lake City, 206-527-8888 and 17650 140th Ave SE, Renton, 425-235-8877; chiangsgourmet.com. \$ B L O P U ♻

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