



PRODUCT PORTFOLIO

Edmonds Historical Museum: The Art Revamp Project

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PREFACE

Edmonds Historical Museum: The Art Revamp Project is a renewal project examining outdated displays and designing an exhibit highlighting the stories of current local Edmonds artists. This project is divided into two parts: updating interpretative panels for the in-house jail cell and creating a new exhibit showcasing local art development, with a rotating structure in which each season would feature different art media and related topics. The first rotation on display features fiber arts by local artists, organizations, and home crafters. All interpretative texts and arts are written in consultation with local historians and artists, emphasizing local public connection and creating a truly community-engaged environment. Evaluation for the first theme rotation will provide a design basis for future rotations, assisting the museum in truly reflecting community voices, wishes, and pride through exhibits.

This portfolio serves as a reflection of the entire thesis processes, including drives to panels, installation process documentation, and pictures from opening day.

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PANELS

JAIL CELL

Link to PDFs [here](#)

Edmonds Jail Cell

In 1922, a new jail cell was installed in the old coal bin of the Carnegie library, right here in the museum where you stand today.

Completed in 1910, the building originally housed the city library upstairs and the city hall here on the lower level. When the heating system was upgraded, the coal bin was emptied, and the city leaders creatively made use of this space for the needs of a growing city.

The new jail cell had concrete walls with a heavy iron-bar door - a major improvement over the former wooden jail cell. Inside is a window with iron bars, a bunk bed, and simple bathroom facilities.



Vivian Smith, Edmonds Carnegie Library, August 5, 1918. Print, photographic. The Edmonds Historical Museum, Edmonds, WA

Edmonds Jail in the early 1900s

Early Edmonds had only one City Marshal but a growing crime rate. It revealed a shortcoming in the city's infrastructure. While criminals of more serious crimes that involved violence and property theft were usually sent to the county jail, the first Edmonds city jail detained criminals of minor offenses such as minor theft, public intoxication, and mental incompetence.

However, by 1911, concerns arose about the condition of the city jail: the wooden jail was riddled with bed bugs and flickering lights. A councilman feared a lawsuit against the city for the inhumane conditions. In June of 1911, in an Edmonds City Council meeting, the council voted to refresh the jail by whitewashing the walls and burning down bedding.

Jail Break

The design for the new jail reflected Edmonds' commitment to security, but it failed to completely prevent escapes. People made dangerous attempts, such as burning the jail down - acts that risked casualties.

Other creative individuals found safer ways to get out. An article in the Edmonds Tribune Review documented a successful attempt in 1926, where a friend of a drunken young man broke the lock to the cell and let him out. Breakouts were commonly assisted by friends. Another incident in 1933 also involved a friend of an inmate who entered the building through the lavatory and pried the cell lock open with a crowbar.

EDMONDS JAIL RIVALS THAT OF KING COUNTY

By W. J. Husdon, City Marshal

Saturday night it was necessary to furnish lodging for a plenty drunk and unrecognizable visitor to our city, he being somewhat "out" true to the fact, no doubt, that he underestimated the strength of the particular brand of rubbing alcohol he had been drinking.

Patrolman Martin Weinrich reports that the prisoner was still sleeping it off at six o'clock Sunday morning when he made his last inspection, but at nine o'clock when I came down for the purpose of turning him out I found that the gentleman (I am sure he is that, and more) had felt necessary to leave without receiving my farewell.

His method of escape was a little different than that in vogue in King County, it being necessary there, sometimes, to saw the bars, which maybe are only lead, but at that it takes time. Things are different here, though. A prisoner would be foolish indeed to even think of sawing his way out of our jail, when there are so many easier ways of getting out. The gentlemen mentioned probably is still laughing at the thought of getting out of jail through the ceiling as that was the method he used, it being so much easier to remove lath and plaster than to saw through steel bars.

This incident only adds emphasis to the fact that some day Edmonds must have a jail building capable of holding those that it is necessary to put there.



JAIL BREAK LEAD TO RE-CAPTURE

After Forcing His Way Out of Edmonds City Jail, Floyd Joy Is Taken by Marshal to Everett.

Floyd Joy, 26, escaped from the Edmonds city jail with the aid of a timber from the jail bunk, only to be re-captured soon afterward at his home by Walter Childers, night patrolman, and taken to the county jail in Everett.

Joy and another prisoner, both arrested Sunday night on drunk and disorderly charges, had been placed in the lock-up while Childers went after a third. While he was away, Joy took a two-by-six from the bunk and pried the bars apart in the door so as to mak his escape. The other prisoner said he knew nothing about the break until he awoke later and, seeing the opportunity, crawled out and went home.



FRIENDS AID ESCAPE FROM EDMONDS JAIL

Iron bars do not always make a prison - especially when the prisoner has friends on the outside.

For sometime between eleven o'clock Saturday night and three o'clock Sunday morning, a portly gentleman who had been placed in the Edmonds city jail was whisked away by unknown friends who found a window to the building unlocked and entered the lavatory and furnace room to pry the lock off the jail door with a crowbar.

Early in the evening City Marshal Chas. M. Larsen was called when the aforesaid unknown appeared to have lost control of his equilibrium and was bumping into buildings, bicycle racks and all obstacles in his path indiscriminately, after which he would roll along the sidewalk like a barrel.

When Mr. Larsen found him too intoxicated to give his name or talk coherently he placed the corpulent disturber of the peace in the city lock-up to give the spirits time to leave him. But, it seems, the spirits whisked him away, too.



PANELS

FIBER ARTS

[Link to PDFs here](#)

The Closely-Knit Edmonds

A unique characteristic of Edmonds is rooted in the love for crafts in the area. From native Coast Salish practices to modern crafts, it reflects the needs of the people and how the community provides. Crafts emerged from basic needs that could be satisfied at home; blankets, jackets, clothings that provide warmth and comfort. In 1953, the first gathering of the local Sewview Weaving and Fiber Art Guild was held in Edmonds. Formed by a group of homemakers passionate about crafting, it reflected the phenomenon of home creations at the time. Its establishment signalled the popularity of various crafts, such as quilting, weaving, knitting, crocheting, etc. More organizations, such as Quilter Anonymous, found their roots in Edmonds. As craft culture continues, it inevitably becomes an art expression. Today, patterned mixed-media textiles are featured in Edmonds galleries, and it has become a local way to participate in art daily.

Quilt Organizations in Edmonds

Quilting has a long history in Edmonds, mainly through the establishment of quilting organizations and exhibitions dedicated to the community. In the mid-1900s, Edmonds women gathered to share their quilting knowledge and support those in need with textiles. Quilts from the Heart, an organization founded in 1993, has continued its charity work with quilts since its founding. Volunteers compiled thousands of warming quilt donations to children, teens, and adults. Over time, like-minded home artists gathered to support the cause. Quilting also serves as a recognition of service. In 2019, Edmonds VFW Post 8870 honored four veterans with a personalized “Quilt of Honor”, paying tribute to their service as soldiers and community members. In Edmonds, quilting is about creativity and acts of giving; it is a practice that contributes to community unity and spirit.

Local Diversity Effort through Fiber Art

Non-white residents influence Edmonds’ cultural scene considerably, such as “Uncommon Threads: A Fiber Arts Experience,” a fiber art exhibit in 2024 that featured Argentinian, Korean, and Hungarian artists, drawing the local audience closer to visual art intercultural exchange. Asian quilt artists also frequent participate in the Edmonds Museum Summer Market, representing their heritage. Quilting helps achieve cultural diversity by introducing non-local artists to Edmonds audiences. In 2010, an exhibition presented by the Edmonds Arts Commission celebrated PNW African American quilters, a group focused on preserving and advancing the growth of African American quilting. Supported and presented in an official art organization’s monthly rotating art program, the exhibition signals awareness and effort in building a safe environment for local artistic practice and minority expression.

Coast Salish Fiber Art Practice

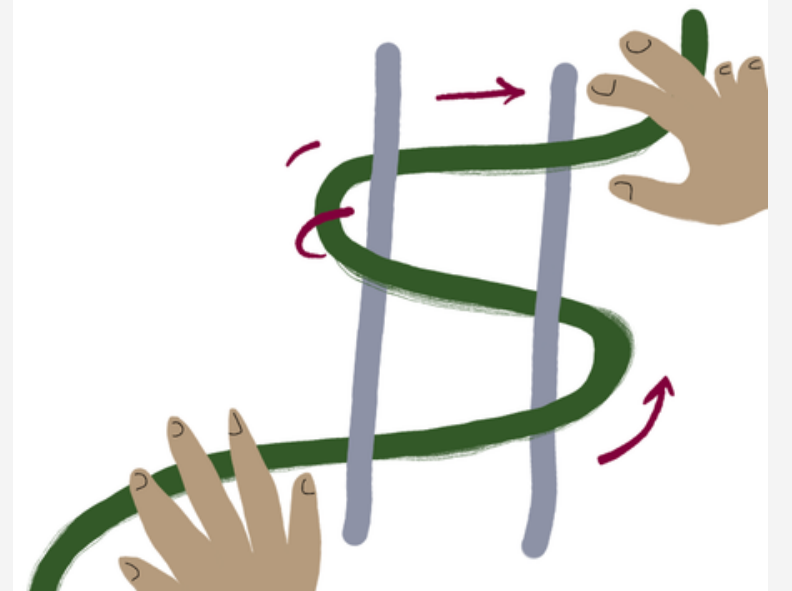
Coast Salish weaving is a sacred practice traditionally passed down from mothers to daughters. It is believed that through the weaver and the assistance of ancestral spirits, the craft brings spiritual entities to the human world. Over generations, the textile gains power and acts as a shield of protection for the wearer against negative thoughts and elements. Woven blankets are considered significant social symbols within Coast Salish communities, often used to honor individuals or in ceremonial events. After ceremonies, people would cut blankets into pieces and distribute them among the community, symbolizing sharing wealth. Weavers would repurpose the piece of fabric and weave it into a new blanket. Salish weaving relies on natural materials. Mountain goat wool and woolly dog fur are two common fabric materials. Often, weavers would also incorporate plant materials such as cottonwood, fireweed, and cedar bark in the spinning process to strengthen and add warmth to the fabric. Weavers then create textiles with traditional geometric shapes like zigzags, squares, triangles, etc. The final product reflects the weaver’s intention and often carries personal or spiritual meanings.

Present Coast Salish

Today, Coast Salish weaving practice sees a reestablishment of interest after the colonial disruption of cultural practices in the last century. As cultural practice was banned, Coast Salish women turned to the settler’s knitting style. Using sheep wool, yarn, and treadle spinners instead, it allowed them to continue traditional practices and stay proud of their identity. Sacred blankets were replaced by sweaters and wall hangings, and ultimately entered the commercial market to find success in local tourism. As attention spread, in the 1980s, museums in major universities curated exhibitions that featured Salish weaving from the Northwest coast. Younger women also found interest in learning about weaving from elders who were still living; their creations were a blend of traditional and modern motifs, and were recognized by tribal elders who would wear their garments to attend ceremonies. By the late 1980s, newer creations were entering public museums and private collections. As traditional weaving resurges, younger weavers notice their ancestral spirit through spiritual connections in their practice once again.

Try it out!

Yarns and threads are essential in weaving. Using different materials and colors, a new design is just on the tip of your finger. Try it on our weaving loom! With your imagination, you can produce a special pattern that inspires others to do the same.



03

SNAPSHOTS

INSTALLATION

[Link to PDFs here](#)



03

PICTURE

FINAL PRODUCT/OPENING DAY

[Link to PDFs here](#)



LINK TO THESIS DRIVE:

https://drive.google.com/drive/folders/16zjUqwmG87WBTmDYiDXD6thxmS9lvN5K?usp=drive_link

ACKNOWLEDGEMENT

Thank you to my chair and committee members, Lane, Ross, and Polly. This thesis would not be successful without their patience and assistance. Special thanks to Byron Wilkes, Cynthia Shivley, Allyson Alvis, and Saul Gonzalez for their support and participation in this project. Last but not least, thank you to my family and friends for their continuous love and staying by me all the time.