

TONY ANGELL  
*OF TIME AND PLACE*



FOSTER/WHITE  
GALLERY

SEATTLE 2021



# TONY ANGELL

## *OF TIME AND PLACE*

### INTRODUCTION

In conditions of stress and uncertainty, any art form can provide tangible, upbeat moments. Seeking this in 2020, I revisited the black and white lithograph drawings I have done over the years and pursued the adventure of applying color. Not only did the process bring fresh life and vitality to the work, but it also recalled for me some of the good memories of the experience when the work was first done. And so a process began. Remembering specific times and places in turn provided momentum to complete the coloring of these lithographs.

Many of the originals are associated with environmental issues of our age. Some were made to call attention to the plight of a particular species facing an uncertain future, or to raise funds for environmental causes ranging from saving farmlands to preserving salmon habitat. Other drawings were inspired by a wild place, where an indelible encounter with the subject was experienced. Some lithographs were born of a combination of both uniqueness of time and place, where I experienced an intimacy with the subject with which only an artistic statement could properly pay tribute.



## A PROCESS

While the intent of a black and white subject depiction was served, returning to color the forms and settings with pastels provided a new range of possibilities. My original excitement for them was rekindled, moreover, the color further defined and expanded the subjects' beauty, power, and mystery. The vitality of color became a fresh artistic tool to further explore my understanding of the subject or express and emphasize my admiration and awe.

It is important to mention the special opportunity I had to do most of these lithographs in association with master lithographers; first, in 1973, with Glen Alps of the University of Washington School of Art. More than a decade later, I worked with Kent Lovelace who owned and directed the Stone Press Galleries in Seattle. Throughout this period to the present, the fine printmaker and sculptor, Gretchen Daiber, provided wisdom and skill. As a beneficiary of some of their collective genius, I am forever thankful.



## WINTER'S HAWK

Amid the most anticipated of my winter outings are visits to the edges of the Salish Sea. These are times when the skies and landscapes are vibrant with the movement of birds which have traveled here from spring and summer residences in the far north. One such visitor is the rough-legged hawk, distinguished by its bright buff upper chest plumage and dark flanks. In the 1970s I rehabilitated one in my home after its injury. Compared to some hawks I have worked with, the rough-legged hawk always seemed comfortable and patient, as if it sensed my intentions to be in its best interests. Coloring this lithograph, I recalled the gentleness in its nature and the dignity in its bearing.



*Winter's Hawk* (detail), hand colored lithograph, 30 x 22.5 inches





## FROM THE MOUNTAIN SLOPES

Of all the owls with whom I have shared company, the pygmy owl, no larger than a fox sparrow, was the most animated. One winter, an injured pygmy owl was brought to my home for a few weeks of convalescence. Every moment of its stay was one of action. Once restored to flight, the owl took over our home, and no room was left unexplored. Flying down hallways, between obstacles, it would suddenly drop out of sight amid the curtains or light fixtures. Retrieving the bird for a safer enclosure was met with a penetrating and defiant glare. It was an expression I was familiar with when seeing pygmy owls in the Cascades, and one I sought to convey when the Portland Audubon Society requested this owl portrait for a fundraising poster.



*From The Mountain Slopes* (detail), hand colored lithograph, 16 x 11.25 inches







## TRICKSTER

Whether writing about them or rendering them in line or sculpture, the ubiquitous raven has stirred my imagination. The more I reference the birds, the greater my sense there is much more to learn and say. I will forever remain one of its students. When coloring this drawing, I repeatedly returned to highlighting the bird's posture and attitude to emphasize an expression that conveys its sagacious nature.



## MIGRANT GYRFALCON

Early one winter morning a friend called me to tell of a dead falcon in a field near his home and soon after I drove north to his residence. He had found a gyrfalcon, a young bird that had fledged from its Arctic eyrie the previous summer. Its plumage was immaculate and radiant in the late afternoon sunlight. The falcon was well muscled and robust. There was no obvious cause of death until I parted its chest plumage and discovered an injury caused by a single shotgun pellet. Sadly, I concluded a reckless and indifferent person had committed a crime against the rules of the hunting sports and destroyed a magnificent creature protected by law. My sketches and images of the bird on lithographic stone were in commemoration of its subtle elegance, and an indomitable spirit that was never fulfilled.



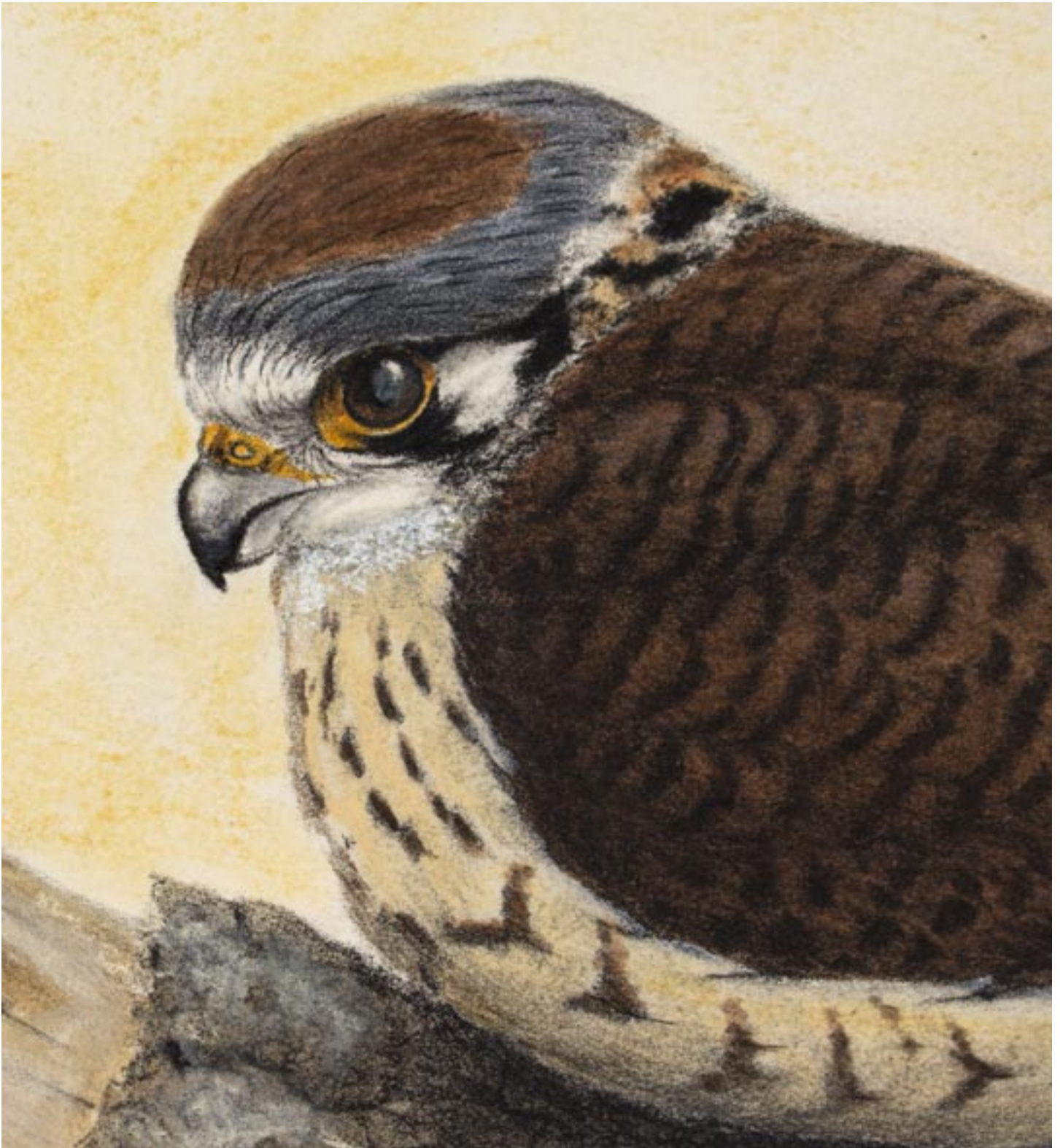




*Migrant Gyr Falcon*, hand colored lithograph, 16.25 x 14 inches

## COMPANIONS

Throughout my early boyhood in California, I kept kestrels as constant companions. Emissaries of the open foothills and meadows of the San Fernando Valley, they were among my earliest sources of artistic inspiration. Comfortable in my company, they revealed the particulars of their tribe. I remain rapt by their incomparable capacities of flight.







*Companions*, hand colored lithograph, 20 x 14.25 inches



## SELDOM SEEN

A most secretive individual is the diminutive flammulated owl. I've seen wild ones only at dusk, fleeting shadows amid ponderosa pines in the Eastern Cascades. They depart as quickly as they appear. Holding an injured one on my hand once allowed me to appreciate the beauty of the cryptic coloring and intricate patterns in their plumage. It is understandable that they are fashioned to be unseen, but unfortunate their seclusion (or my impatience) reduces awareness of their presence.







*Seldom Seen*, hand colored lithograph, 10 x 8.25 inches

## DETERMINED FLIGHT

Aloft, caspian terns have a determined momentum to their flight. It is no wonder they appear to be seeking a destination, as these species are endurance travelers. One population of arctic terns pursues an annual 50,000 mile path from pole to pole and back again. Long-lived, a 20-year old arctic tern will have flown over its lifetime the equivalent of four round trips to the moon.





## DISCOVERED

Another resident of the northwest we may seldom see is the marbled murrelet. In fall and winter, this pigeon-sized seabird dwells well off our coasts on open water. In spring, it flutters inland to settle in the remaining fragments of our ancient forests. High in the canopy, it will raise its single youngster. Of all Pacific Northwest native birds, the murrelet was the last to reveal its nesting habits. Only since the 1970s have scientists concluded that old growth stands were crucial to its continued existence here.





## TAILORED TO THE TASK

The form and habits of the harrier are beautifully tailored by the forces of evolution. In winter, along the shores of the Salish Sea, the birds stay aloft for hours, coursing back and forth on near-shore territory to which they lay claim. With long toes and legs, they reach deep into thatches of marsh grasses to seize small, furtive mammals.







*Tailored To The Task*, hand colored lithograph, 30 x 22 inches



## THE FUTURE

The peregrine's recovery as a breeding bird in our region is encouraging. They have become emblematic of what our commitment can do to preserve our natural heritage. Working with other species, we continue to employ a clear, science-based formula to protect and steward our biosphere. The peregrine falcons' success shows we are making a difference for the future of all species, including our own.







*The Future*, hand colored lithograph, 22.25 x 15 inches

## DIVER

When I first came to the Northwest at the end of the 1950s, a winter walk along the coastlines of the Salish Sea revealed waterways dotted with miraculous numbers of sea birds. Among them were all the loons: common, red-throated, Pacific and yellow-billed. The numbers and varieties of birds on the sea's surface are diminished today due to depleted food sources. When I drew this common loon in its spring breeding plumage, I designed its dive to convey its quest for a meal.







*Diver*, hand colored lithograph, 30 x 22 inches

## FLEDGLING PAIR

A peregrine's cliff nest near my island studio has offered me decades of opportunities to watch young birds in early summer. By late fall, adult falcons stop feeding their offspring, and the youngsters are on their own. This particular lithograph was part of a successful effort of The Nature Conservancy of Washington to acquire and preserve nesting habitat for these falcons. Working on this drawing, I imagined an encounter with a pair of the recently fledged birds, meeting them eye to eye.







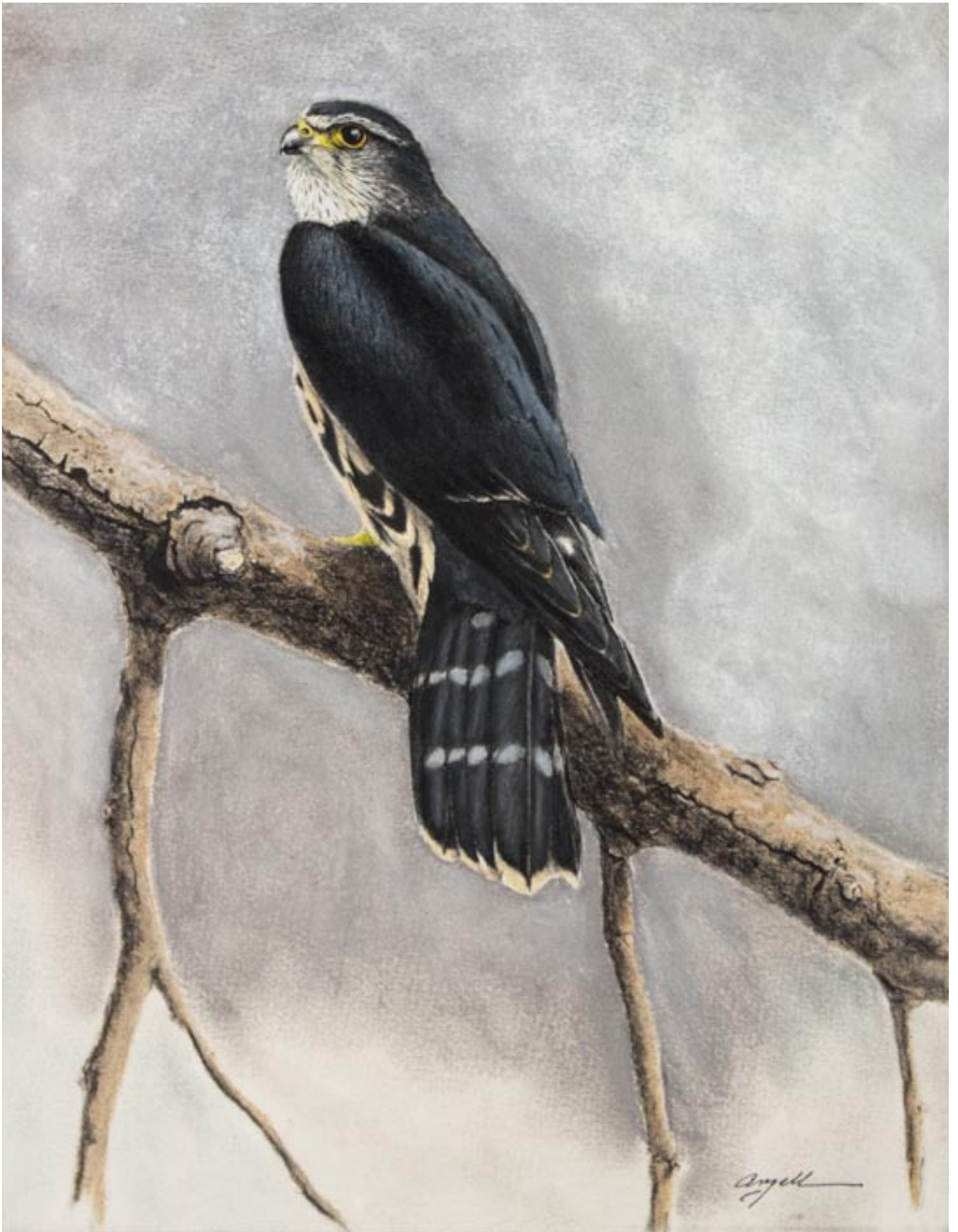
*Fledgling Pair*, hand colored lithograph, 25.75 x 19.75 inches

## NEW RESIDENT

The black merlin is a small, sleek and daring falcon that has surely benefited from the proliferation of suburban songbirds as a source of food. In the past I would explore wilder places to watch these hunter/provocateurs chase sandpipers and harass crows. They can successfully remodel an old crow's nest to raise their brood and are seen doing this just down the road from our north Seattle residence.







*New Resident*, hand colored lithograph, 16.75 x 12.75 inches

## RECOVERY (opposite)

On winter trips to north sound river deltas 60 years ago, I never saw a single swan. Today, due to waterfowl-friendly agriculture and laws protecting them, both trumpeter and tundra swans winter here in the thousands. With the Cascades in the background, witnessing a formation of these massive swans is memorable. Likewise, when a flock settles at the roadside, their stark white and elegant forms standing on the dark soils of the delta are unforgettable.

## ENDURANCE

Spotting golden eagles amidst our recovered population of bald eagles is an unexpected delight. At times in winter the bird will venture to the western Cascade slopes to feed on spawned-out salmon on the banks of the upper Skagit and Nooksack Rivers. To my eye, this eagle has always conveyed a regal presence and strength. It is not easy to remain in a natural world where the environment is often compromised. That the eagle is here, and sustains its numbers, provides hope.







*Recovery*, hand colored lithograph, 45 x 31.5 inches







*The Vigil*, hand colored lithograph, 30 x 22.25 inches

## THE VIGIL (previous page)

I cannot imagine the goshawk separate from the mythic setting of an ancient forest. The species remains distant and mysterious despite many books sharing authors' personal experiences with the bird, or hawking manuals with procedures for training the species. They are a reminder to calm my arrogant ways and question assumptions that allow me to think I know all the answers and can hold dominance over all things.

## COMBATANT (opposite)

The short-eared owl is a regular presence on the deltas of the Salish Sea in winter. While sharing the open fields and salt marshes with northern harriers, these scrappy diurnal owls will chase off the larger ravens, and the rough legged and red tailed hawks that intrude where they hunt. Only when aloft are they easily seen. With patterned and subtly colored plumage they all but disappear when perched on or near the ground.



## ANCIENT FOREST

Encountering wild spotted owls in an ancient forest can be haunting. Their life is normally remote from humans and our activities. Because of this, they often show little fear and possess an element of innocence when encountered. In my few contacts with the birds, they initially seemed as curious about me as I was of them. What a rare encounter, to come upon a wild, complex and beautiful being and exchange mutual inquiry.





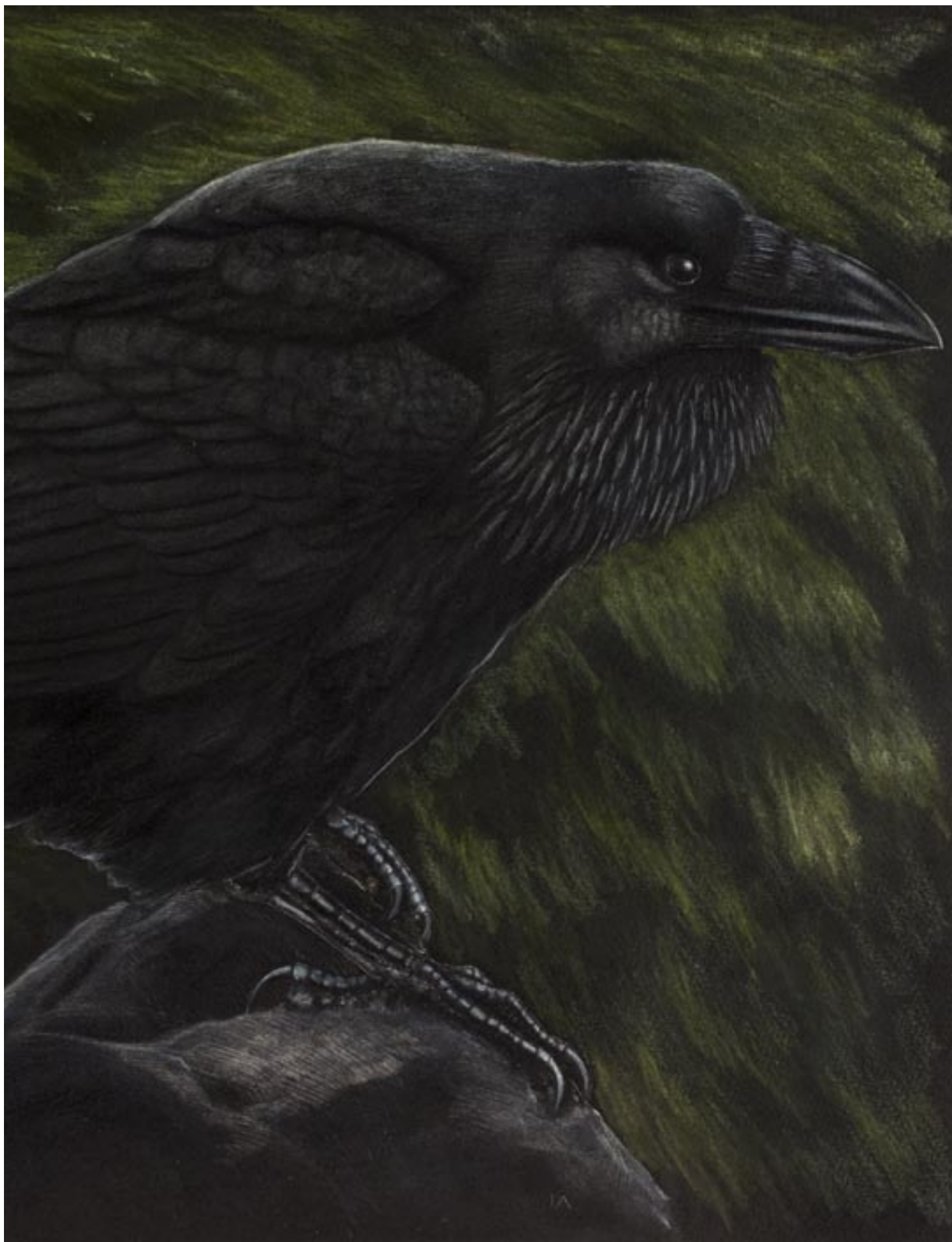
*Combatant*, hand colored lithograph, 30 x 22.25 inches

## CAPTURE

Spotted owls are specialists in their feeding habits and have evolved to capture species that are adapted to the ancient forest habitat. Like other owls, they do not build nests, but seek out the hollows in old growth trees or the dense bundles of mistletoe. There they fashion a bowl in which to settle to incubate their eggs and brood their young.







*Trickster* (detail), hand colored lithograph, 16 x 20 inches

## TONY ANGELL

### Education

1958-62	Bachelor of Arts, University of Washington, Seattle, WA
1964-66	Master of Arts Program, University of Washington, Seattle, WA

### Selected Exhibitions

2021	'Of Time And Place,' Foster/White Gallery, Seattle, WA
2020	'Drawings In Stone,' Foster/White Gallery, Seattle, WA
2019	'Woolaroc Museum Retrospective,' Bartlesville, OK
2017	'Wings,' Foster/White Gallery, Seattle, WA 'Birds In Art' Woodson Art Museum, Wausau, WI 'Prix de West' Western Heritage Museum, Oklahoma City, OK
2015	'The House of Owls,' Foster/White Gallery, Seattle, WA 'Of a Feather,' White River Valley Museum, Auburn, WA
2013	'Spirit Companions,' Foster/White Gallery, Seattle, WA 'Responding to Nature in Form and Line,' Robert Graves Gallery, Wenatchee, WA
2012	'Celebrating form: An Artist's Response to His Life Amid Nature,' Foster/White Gallery, Seattle, WA
2011	'Conversations with Nature in Bronze and Stone,' Foster/White Gallery, Seattle, WA
2009	'Companions from Land and Sky,' Foster/White Gallery, Seattle, WA 'Tony Angell: Spirits of Place,' Museum of Northwest Art, La Conner, WA
2007	'Artists Honor Puget Soundscape,' Foster/White Gallery, Seattle, WA 'Birds In Art,' Leigh Yawkey Woodson Art Museum, Wausau, WI
2006	'In Recognition of Victoria and Albert Award,' Foster/White Gallery, Seattle, WA
2005	'In the Company of Crows and Ravens,' Foster/White Gallery, Seattle, WA 'Birds in Art,' Leigh Yawkey Woodson Art Museum, Wausau, WI 'Wildlife Art for a New Century II,' Nat. Museum of Wildlife Art, Jackson, WY
2004	'Silver Anniversary Rendezvous 2004,' Gilcrease Museum, Tulsa, OK 'Birds in Art,' Leigh Yawkey Woodson Art Museum, Wausau, WI
2003	'Birds in Art,' Leigh Yawkey Woodson Art Museum, Wausau, WI 'Wildlife Art for a New Century I,' National Museum of Wildlife Art, Jackson, WY
2002	'Birds in Art,' Leigh Yawkey Woodson Art Museum, Wausau, WI 'Iridescent Light: Origins of Pacific Northwest Art,' Museum of Northwest Art, LaConner 'The Frye at Fifty: Five Decades of Collecting,' Frye Art Museum, Seattle, WA 'Spirit Companions,' Foster/White Gallery, Seattle, WA
2001	'Master Artist Retrospective/Birds in Art,' Leigh Yawkey Woodson Art Museum, Wausau
1999	'Images of Forest and Shore,' Foster/White Gallery, Seattle, WA 'Earthscapes,' Frye Art Museum, Seattle, WA
1998	'Natural Habitat,' Spanierman Gallery, New York, NY 'Distillations of Place,' Foster/White Gallery, Seattle, WA
1998-10	Prix de West Invitational, Oklahoma City, OK 'Birds in Art,' Leigh Yawkey Woodson Art Museum, Wausau, WI
1997	'Great American Artists,' Cincinnati Art Museum, Cincinnati, OH
1996	C.M. Russell Museum, Great Falls, MT National Academy of Design, New York City, NY



1994	'Community of Images,' Foster/White Gallery, Seattle, WA 'Wildlife Art in America,' James Ford Bell Museum, MN
1993	'Recent Work by Gallery Artists,' Foster/White Gallery, Seattle, WA
1992-93	'Birds In Art,' National Touring Show of Leigh Yawkey Woodson Art Museum, Wausau
1991	'Drawing Show,' Foster/White Gallery at Frederick & Nelson, Seattle, WA Foster/White Gallery, Seattle, WA, solo show
1981-97	National Academy of Western Artists, Oklahoma City, OK
1987	'Animals in Art,' traveling show in United States, Woodson Art Museum, Wausau, WI
1986	'Retrospective,' Gilcrease Museum, Tulsa, OK
1985	'Birds In Art 10th Anniversary Exhibition,' Woodson Art Museum, Wausau, WI
1980	Washington State Capitol Museum, Olympia, WA
1979	'Coastal Art Forms,' Tacoma Art Museum, WA
1978	'Birds In American Art,' Cape Cod, MA
1976	'Nature In Art,' Tacoma Art Museum, WA
1975	'Animals In Art: An International and Historical Review,' Royal Ontario Museum, Toronto, Canada 'Tony Angell Drawings,' James Ford Bell Museum, St. Paul, MN
1971	Allied Arts/Richard White Gallery, Seattle, WA
1970	'Tony Angell, Drawings and Paintings,' Cornell University, Ithaca, NY

#### Selected Public and Corporate Collections

Western Washington University, WA  
 Seattle Art Museum, Seattle, WA  
 Redmond City Hall, Redmond, WA  
 Bainbridge Island Public Library Garden Complex, Bainbridge Island, WA  
 Boeing, Seattle, WA  
 Cornell University, Ithaca, NY  
 Frances Anderson Arts Center, Edmonds, WA  
 Frye Art Museum, Seattle, WA  
 Gilcrease Museum of Art, Tulsa, OK  
 Leigh Yawkey Woodson Art Museum, Wausau, WI  
 Museum of Northwest Art, La Conner, WA  
 Seattle Aquarium, Seattle, WA  
 Seattle Public Schools Administration Center, Seattle, WA  
 Seattle Woodland Park Zoo/Educational Center, Seattle, WA  
 UW Medical Center, Seattle, WA  
 Victoria & Albert Museum, London, England  
 Virginia Mason Clinic, Seattle, WA  
 Whatcom Community College, Bellingham WA

#### Selected Books Written and/or Illustrated by the Artist

2015	Tony Angell, 'The House of Owls,' Yale University Press, New Haven/London. Author and illustrator.
2012	John Marzluff and Tony Angell, 'Gifts of the Crow: How Perception, Emotion, and Thought Allow Smart Birds to Behave Like Humans,' Free Press. Co-author and illustrator.
2009	Tony Angell, 'Puget Sound Through An Artist Eye,' University of Washington Press

- 2005 John Marzluff and Tony Angell, 'In the Company of Crows and Ravens,' Yale University Press. Co-author and illustrator.
- 1998 William H. Gerds, 'Natural Habitat: Contemporary Wildlife Artists of North America,' Spanierman Gallery, New York, NY
- 1978 Tony Angell, 'Ravens, Crows, Magpies and Jays,' University of Washington Press, Seattle/London. Author and illustrator.
- 1974 Tony Angell, 'Owls,' University of Washington Press, Seattle/London. Author and illustrator.
- 1972 Tony Angell, 'Birds of Prey of the Pacific Northwest Slope,' Pacific Search Press, Seattle. Author and illustrator.

#### Selected Awards

- 2017 Juror's Excellence Award, Pratt Fine Arts Center 40th Anniversary Celebration and Ruby Riot Auction
- 2016 Northwest Luminary, Museum of Northwest Art, La Conner, WA
- 2015 National Outdoor Book Award for The House of Owls, Environment Category
- 2014 The Puget Sound Keeper's Alliance, Puget Sound Hero Award
- 2011 University of Washington Department of Communications Alumni Hall of Fame, Artist and Environmentalist
- 2010 Washington State Book Award Finalist: Puget Sound Through An Artist's Eye
- 2006 Illustrated Works Recipient of Overall Award 2006, Victoria & Albert Museum, London
- 2005 Washington State Book Award for In the Company of Crows and Ravens
- 2001 Master Artist Award, Leigh Yawkey Woodson Art Museum
- 1994 The Virginia Merrill Bloedel Lecture Fellow
- 1989 American Association of University Presses Design Production Award: Sea Brothers: American Sea Fiction since Moby Dick
- 1986 Association of Graphic Design Award: 'Blackbirds of the Americas'
- Fifty Best Books Award: 'Blackbirds of the Americas'
- Governor's Writer's Day Award: 'Blackbirds of the Americas'
- 1980 Silver medal, International Book Design Competition, Leipzig, Austria: 'Ravens, Crows, Magpies and Jays'
- 1974 Governor's Writer's Day Award: 'Owls'
- 1973 Governor's Writer's Day Award: 'Birds of Prey in the Pacific Northwest Slope'

#### Selected Books, Articles, and Catalogues about the Artist

- 2015 Jan Gardner, "'The House of Owls' by Tony Angell," The Boston Globe, May 9
- Todd Wilkinson, 'Confluence: In This Environmental Age, More Sculptors Are Taking On Wildlife to Make a Green Statement,' Sculpture Review, Spring 2015
- Mary Ann Gwinn, 'Tony Angell: A Grateful Guest in the House of Owls,' The Seattle Times, May 3
- Julie Zickefoose, 'Wise Guys,' The Wall Street Journal, April 24
- Gale Fiege, 'Angell's New Book Documents Owl Family,' The Everett Herald, April 19
- Todd Wilkinson, 'Through Wild Rock,' Western Art and Architecture, April
- 2015 Nancy Worssam, "'Of a Feather': Northwest Artists' Visions Take Flight," The Seattle Times, March 6
- 2012 James Gorman, 'The Games Crows Play, and Other Winged Tales,'



	The New York Times, June 11
2007	Mary Ann Gwinn, 'Crows and Ravens': Fear and Fascination, Evermore,"
	The Seattle Times, October 23
2000	Richard Seven, 'A Life In Stone,' Seattle Sunday Times Magazine, December
1996	Todd Wilkenson, 'Summoning Spirits from Stone,' Seattle Magazine, November
1987	'Sculptor: Tony Angell,' KCTS Channel 9 special program, fall, television show
	'Raven Into Flight,' Seattle Sunday Times, May 21
1976	Pat Baillargeon, 'Tony Angell,' Pacific Search Magazine
1969	'Tony Angell: Learning is an Experience,' Seattle Times Magazine, November

Of Time And Place by Tony Angell

March, 2021 at Foster/White Gallery

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FOSTER/WHITE GALLERY

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