

The Puget Sound has always been covered by my ancestors. Native people had villages everywhere in the Puget Sound. It would be my privilege to create a piece of work that represents not only me but tells a story of the past, present and future of the Pacific Northwest and the Salish Seas.

As we all know, we come from strong, hard working women. They have always been the backbone of our communities and always will be. I've always prided myself at working hard and being a teacher, legend keeper and historian of my family.

My past work has always represented the importance of our land, plants, wildlife, ecosystem and of course marine family. My work has ranged from pieces that fit in the palm of my hand to eighteen-foot-tall house post, welcome figures, story post, panels and spindal whorls. From a very young age my art life was started I really can't remember a day when I didn't create work that has been shared across the world. At the age of 8 I did my first show with my dad in Olympia WA at Evergreen State College. As a young teenager I took my first carving job for the Skokomish tribe where I helped paint a mural on cedar that still hangs in the tribal center today.

I became the mom to 7 children over the years ranging from 27 to 1 years old, all of which have grown up in my shop and are artist in their own rights. So, the connections couldn't be stronger to the Washington State Territory especially the Olympia area, as I grew up in Shelton and raised my family there as well, all of whom are members of the Squaxin Island Tribe.

I'd be honored to be considered a person of interest, to help tell the rich history of the City of Olympia. As you will see in my previous work I've created several site-specific pieces of work over the years, from The Brightwater Treatment Center in Woodinville WA, to the numerous pieces created across the water at Suquamish Tribe, from their Chief Seattle Grave Monument, to their 18' house post in their Community house. I've created a few veterans Memorials.

Over the years I've worked in several different atmospheres, having my own engineers and installers and or working with my client's engineers and sometimes working with both at the same time. I've worked with Tribes, Cities and State Art Committees and Commissions and several different sub committees so that not only the correct story was being told, but also so that the people that are going to enjoy the pieces on a continuous basis can feel ownership of the work. That is what makes my work living art. On several occasions I worked on numerous large-scale projects at the same time. Given the opportunity I would love to have a monumental piece of work to represent the history of a land we all cherish and help tell the story of our community in a Salish art form.

Annotated List

010AC-WILBUR-SIGO

Budget: 160,000
Location: Squaxin Island Tribe
Client: Squaxin Island Tribe
Title of work: Squaxin Island Veterans Memorial
Date of Work: May 2008
Medium: Old Growth Red Cedar, Acrylic Paint

When I created the Warrior Arch for the Squaxin Veterans Memorial it was my intension to draw people into the site so they could experience being immersed in the Memorial. The arch was not just an entry point, but an integrated part of the whole story of the Veteran's Memorial.

020AC-WILBUR-SIGO

Budget: 110,000
Location: Suquamish Clearwater Hotel
Client: Suquamish Clearwater Hotel
Title of work: Welcome Figure Male and Female Bigger and Biggers Momma
Date of Work: June 2006
Medium: Old Growth Red Cedar, Acrylic Paint

For thousands of years welcome figures and house post have been standing on these lands I call home. The Puget Sound natives have always proudly made these figures from old growth cedar that have already been fallen for one reason or another, never letting are natural resources go to waste.

030AC-WILBUR-SIGO

Budget: 70,000
Location: Suquamish, WA
Client: Suquamish Tribe
Title of work: Welcome Post Male
Date of Work: November 2008
Medium: Old Growth Red Cedar, Acrylic Paint

This was a set of house post that had a big responsibility to our people. This community house was built to house the 2009 canoe journey and further important invents. This is truly what my family has been doing since the beginning of time, carving for other nearby tribes

040AC-WILBUR-SIGO

Budget: 70,000
Location: Suquamish, WA
Client: Suquamish Tribe
Title of work: Welcome Post Female
Date of Work: November 2008
Medium: Old Growth Red Cedar, Acrylic Paint

This was a set of welcoming house post that was created for the Suquamish Community House. In the summer of 2009 we hosted the canoe journey. Not only did I create the pieces but I had the honor of teaching.

050AC-WILBUR-SIGO

Budget: 28,000
Location: Nisqually Tribe
Client: Nisqually Tribe
Title of work: He who's being watched
Date of Work: December 2007
Medium: Old Growth Red Cedar, Acrylic Paint

This one of a set of house post titled "She who's watching" and "He who's being watched". When I decided to create these pieces they were created because I had studied the old ones as long back as I can remember. And it was time for me to complete them

060AC-WILBUR-SIGO

Budget: 28,000
Location: Nisqually Tribe
Client: Nisqually Tribe
Title of work: She who watching
Date of Work: December 2007
Medium: Old Growth Red Cedar, Acrylic Paint

This is an old style House post I don't know of any of this style being since the 1800's. With years of studying them the beautiful simplicity has always drawn them to be one of my favorites

070AC-WILBUR-SIGO

Budget: 120,000
Location: Brightwater treatment facility
Client: 4 culture /King county
Title of work: grandfather Octopus
Date of Work: 2008-2010
Medium: Old Growth Red Cedar, Acrylic Paint

This was my first site-specific piece I was commissioned to do. After walking the area and looking at the land I determined that there was no better fit than a longhouse site that happened to be across the way from big bear creek.

080AC-WILBUR-SIGO

Budget: 32,000
Location: Nisqually Tribe
Client: Nisqually Tribe
Title of work: She who watching
Date of Work: December 2007
Medium: Old Growth Red Cedar, Acrylic Paint

This is the first large scale multi-panel piece I have done. I wanted to do this piece of work because the contrast between yellow and red cedar has always been stunning to me. This piece represents a house screen which would have been a multi-purpose piece



Andrea Wilbur-Sigo

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Andrea Wilbur-Sigo lives in Shelton, Washington where she was born in 1975 and is a member of the Squaxin Island Tribe. She is the daughter of Andy and Ruth Wilbur-Peterson, granddaughter of Bert and Arline Wilbur great-granddaughter of Andrew and Betty Peterson and great-great granddaughter of Henry and Alice Allen of which Henry was one of the major historical and cultural informant for an ethnographic study of the Twana and Salish people.

Andrea is the first known native woman carver of many generations of carvers. She grew up with many types of art around her. She started out with beadwork and has since learned the Coast Salish art forms including bentwood boxes, welcome figures, house posts, masks, panels, button blankets, twine, twill and baskets weaving.

Her artistic life began at the age of three surrounded by an artistic community that included elders such as her Kia Louisa Pulsifer, Emily Miller, Georgie Miller, Great Grandfather Andrew Peterson, Aunt Bertha Visser and her grandfather Bert Wilbur. She has recently worked with well-known master carvers such as Andy and Ruth Wilbur-Peterson, Loren White, Susan Point, David Boxley, Pete Peterson, Joe and George David and Dempsey Bob. Andrea is continually researching and applying her knowledge to her art forms today.

Andrea did her first show in December 1997, then in May 1998 she participated in the First Annual Indian Art Northwest show in Portland, Oregon where she took 1st place and Honorable Mention. Andrea has continued to place in every show thereafter.

In 2006 Andrea attended the Heard Museum Show for the first time and took first place in her division. She also took best of show and People's Choice at the first Annual Native art show, which took place at the Tacoma History Museum. In 2007 Andrea once again took People's Choice at the second Annual Native art show in Tacoma Washington.

Andrea is an active member of her tribe, volunteering her time and artwork for several community events including being an active member of the tribal museum board. She also teaches Coast Salish art classes on a regular basis to children and adults of all ages for many of the local tribes

Awards and Shows

- 2015 “1st Place” Salish Wool Weavers Symposium- *Fully Twined Blanket* Suquamish
“People Choice” Salish Wool Weavers Symposium- *Fully Twined Blanket*
- 2007 People’s Choice “In the Spirit” 2nd Annual Native art show- *10’x6’House Screen*
- 2006 Best of Show “In the Spirit” 1st Annual Native art show- *8’ Spindal*
People’s Choice “In the Spirit” 1st Annual Native art show- *8’ Spindal*
1st Place Heard Museum Native art Show- *Small Bentwood Box/ Relief*
- 2002 Picked to represent the USA at the Winter Olympic Awards- *Salt Lake City*
Artist of the month of May- Dept. *Of Interior Building Washington, DC*
- 2000 3rd Place IANW- *Small Bentwood Box / Relief Carving*
2nd Place IANW- *Sculpture/ Doll Carving*
- 1999 3rd Place IANW- *Small Bentwood box/ Relief carving*
- 1998 Honorable Mention IANW- *Moon Mask*
1st Place IANW - *Bentwood box/ Relief carving*

Public Projects/Commissions

- 2019 *WSSC-Washington State Convention Center, Seattle WA*
- 2015 *2-10’ House Post, UW Intellectual house Seattle WA*
1-12’ Creation Spindal Whorl Suquamish WA
- 2012 *House Front, Brightwater Treatment Plant Seattle WA*
- 2011 *2-8’ House post, Suquamish Veterans Memorial*
1-12’ Welcome Figure, Panorama City Olympia, WA
- 2010 *2-11’ House Post, Suquamish Veterans Memorial*
2-18’ Welcome Figures Port of Seattle Cruise Terminal Seattle WA
- 2009 *1-7’ Round Spindal floor install Evergreen State College Longhouse*
Benches and glass panel Puyallup Elders Center
- 2008 *2-18’ House Post, Suquamish Community House*
2-8’ House Post, Squaxin Island Veterans Memorial
- 2007 *1-8’ Yellow Cedar Spindal, Little Creek Casino Hotel*
1-10’ Welcome Figure, Little Creek Casino Hotel
Interior of the “Island Grill” Restaurant, Little Creek Hotel
2-8’ House Post “She who’s watching and “He who’s being watched
1-6’ x 10’ House Screen
- 2006 *Interior of the “Little Creek Hotel”*
Interior of the “Little Creek Hotel Rooms
2-10’ Welcome Figure, Suquamish Clear Water Hotel
1-6’ Spindal Whorl, Suquamish Clear Water Hotel
Series of Panels, Suquamish Clear Water
- 2005 *Series of Collar Ties in the Restaurant of Clear Water Casino*