



**1 LINDA BEAUMONT**  
*Labyrinth, 2003*  
 Laminated glass, steel

**SBRI Building**  
 307 Westlake Ave. N.  
 (located at exterior building entrance)



According to the artist, Labyrinth, placed in front of the main entrance to the SBRI Building, is made “of light and color, with a rhythm that recalls stained glass windows. They glow in the morning light and wash color onto people as they enter the building. At night they shimmer and project their colors outward.” The specific order of colors in this work is derived directly from a chromographic representation of the genetic sequence of the Leishmania parasite. Leishmania, one of the parasites studied at SBRI, causes a disease called leishmaniasis, which affects 12 million people every year. Tucked into the primary images are nodes of color and electron microscopic images of disease-causing organisms.

*Commissioned by Vulcan Real Estate, Harbor Properties and Seattle Biomedical Research Institute.*

**2 LEO SAUL BERK**  
*Threshold, 2009*  
 Salvaged wood, epoxy resin

**Rollin Street**  
 120 Westlake Ave. N.  
 (located at exterior building entrance and building lobby)



The timbers and decking used to create Threshold were salvaged from a one-story building that previously stood on the site of Rollin Street Flats. To highlight the history of this wood, the artist milled the 100-year-old Douglas fir beams to make them smooth and true, and then patched their cracks, bolt holes, and other imperfections with tinted resin. The flooring tiles are slices from three of these beams; for each set of tiles, Berk emphasized the same year of growth by cutting away a step surrounding the matching growth ring and filling the void with orange-tinted resin. The tiles are in sequence and book-matched to make the resulting pattern. The standing timbers, floor tiles and decking in Threshold respond to the building’s design, recall the material’s former use, and allude to the landscape from which they were originally claimed.

*Commissioned by Vulcan Real Estate.*

**3 CLAUDIA FITCH**  
*Placeholders, 2007*  
 Fabricated steel, urethane epoxy paint

**Westlake/Terry**  
 320 Westlake Ave. N.  
 (located at Terry Ave. N. and Thomas St.)

Placeholders, an artwork installation in multiple parts by Claudia Fitch, refers to the “survivor tree” landscape of early Terry Avenue. Using the urban vocabulary of brick, steel and street landscaping, the asymmetrical composition of oval elements is balanced in counterpoint to the straightforward geometry created by the sidewalk and building facade along Thomas Street and Terry Avenue. When the streets were originally developed for industrial use in the late 19th century, the neighborhood contained remnants of the site’s original old growth forests with the occasional tall evergreen standing in sharp contrast to the newly-formed urban grid.



*Commissioned by Vulcan Real Estate and Group Health Cooperative.*

**4 JAMES HARRISON**  
*Baladeuse, 2006*  
 Art glass, stainless steel

**Alley24**  
 223 Yale Ave. N.  
 (located at intersection of alley and through block connection)

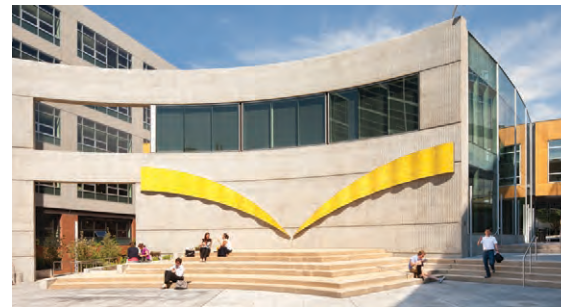
James Harrison’s sculpture Baladeuse (which in French means either “wanderer” or “lantern”) is made of laminated art glass and is lit from within. Though different in the day and night, the sculpture is a rich and lush presence at the intersection of the two alleys that define Alley24. During the day, Baladeuse reflects light; at night, it glows from within, revealing a tessellated pattern beneath its warm exterior.



*Commissioned by Vulcan Real Estate and PEMCO Insurance.*

**5 ANN GARDNER**  
*Convergence, 2009*  
 Glass mosaic on a stainless steel armature

**Amazon.com Headquarters**  
 426 Terry Ave. N.  
 (located in public plaza off Terry Ave. N.)



The yellow arcs that form Ann Gardner’s artwork, Convergence, in the plaza at 426 Terry Ave. N. curve down and inward toward a central spot on the wall. The yellow/gold glass tiles become more intense toward this point, seemingly gathering together the light and energy of the plaza in this one particular place and in turn reflecting it back out into the space.

Gardner’s sculpture is a complex and contemporary approach to an ancient artmaking technique. Laid onto a sophisticated stainless steel armature, the mosaic is assembled from thousands of tiny glass tiles, some of which have a thin metallic film on their backsides, turning them into very small golden mirrors. The mosaic was assembled onto a paper template by a team of traditional craftspeople working in the well-known Franz Meyer Studio in Munich, Germany. It was then shipped to Seattle in sections and reassembled onsite by an Italian mastercraftsman.

*Commissioned by Vulcan Real Estate and Schnitzer West.*

**6 BUSTER SIMPSON**  
*Ping Pong Plaza, 2004*  
 Bronze, stainless steel, ping-pong paddles, catenary lighting

**Rosetta Building**  
 401 Terry Ave. N.  
 (located in public plaza off Harrison St.)

Buster Simpson’s Ping Pong Plaza provides a place for workers, neighborhood residents and visitors to relax and exercise in the heart of the city. The table is located in what the artist calls an “outdoor room,” defined by walls of bamboo, a red concrete “rug,” and a chandelier-like catenary light. The ping pong table can double as a lunch or meeting table and conforms to regulation table tennis dimensions. The table sits on what seem to



be heavy, turned dining table legs (since the game was originally played on a dining room table), but upon closer examination, each leg reveals itself as a pair of profiles of noted scientists meeting face to face. These paired individuals bounce ideas back and forth, in concert with the action of the ball above. The four pairs of scientists

*Commissioned by Vulcan Real Estate and Schnitzer West.*

**7 AKIO TAKAMORI**  
*Three Women, 2006*  
 Fabricated and cast aluminum, urethane epoxy paint

**2200**  
 2200 Westlake  
 (located at Whole Foods Market entrance)

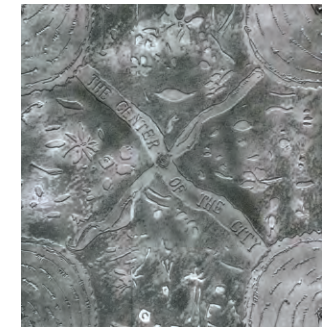
Drawing on memories from his childhood in Japan, Akio Takamori’s Three Women is a collection of cast-aluminum sculptures depicting a girl, a young woman and mother with her baby. The figures are all about the same size, suggesting that these three people are of equal prominence in Takamori’s mind’s eye. Though they have come together and stand facing one another, they aren’t interacting, preferring instead to avoid each other’s eyes and keeping a close watch on the space around them.



*Commissioned by Vulcan Real Estate.*

**8 DEBORAH MERSKY**  
*Alcyone Centroid, Light Fixtures, Window Grilles, 2004*  
 Cast iron, stainless steel, brass

**Alcyone Apartments**  
 301 Minor Ave. N.  
 (located off alley near the parking garage entrance)



Deborah Mersky’s three projects for Alcyone Apartments are vine-like masses of plants and animals assembled into intricate two-dimensional patterns. Mersky’s grilles for the east facade of the building soften and humanize the alley, making what could be a strictly utilitarian environment that much richer. Her light fixtures for the front of the building remind us of climbing plants and her plaque, Alcyone Centroid, reminds us all where the center of Seattle really is.

*Commissioned by Vulcan Real Estate and Harbor Properties.*

**9 JENNY HEISHMAN**  
*Cabin Corners, 2010*  
 Fabricated aluminum and urethane epoxy paint

**Amazon.com Headquarters**  
 500 Boren Ave. N.  
 (located on Boren Ave. N. and Republican St.)



Jenny Heishman grew up in Florida surrounded by theme parks, water flumes and golf courses. Nature was mimicked — much of her world was a reconstruction of some other place’s history and landscape. For this piece, Heishman’s aim was to design a sculpture that would intersect with both the architecture of the adjacent building as well as the planter beds in the surrounding landscape. Choosing to work with forms that are recognizable to the Pacific Northwest, her hope was to embed the piece in its site in a way that might remind viewers of a “room” in Seattle’s past.

Heishman’s three sculptures for 500 Boren Ave. N. are based on the forms and construction of log cabins, but rather than trying to simulate reality, the “cabin corners” are together a cartoon-like effigy of the remnants of a cabin. Constructed of aluminum tubes, the pieces were hand-painted by the artist.

*Commissioned by Vulcan Real Estate.*