

# SAM

OLYMPIC  
SCULPTURE  
PARK

## MAP & GUIDE



PLEASE  
reuse & recycle  
this map!

## WELCOME

### SEATTLE ART MUSEUM'S OLYMPIC SCULPTURE PARK— Downtown Seattle's green space for art and people.

We hope you, your family and your friends enjoy this free park that embodies all that is great about the Northwest. From discovering great works of art and a variety of native plants to dipping your toes in the water, biking along the waterfront and taking in the stunning views over Puget Sound to the Olympic Mountains, there is something for everyone. The park's award-winning Z-shaped design by Weiss/Manfredi is a work of art in itself, allowing access over Elliott Avenue and the BNSF railroad directly to the waterfront.

The park was made possible by the generosity of many individuals, as well as important partnerships with The Trust for Public Land, the City of Seattle, King County, the State of Washington and the United States Government. With the engagement of these partners and many contributions, the park has evolved to become a vibrant space where residents and visitors alike can enjoy the diverse art and culture of the Northwest. Enjoy!



Above: Olympic Sculpture Park. Photo: Bruce C Moore.  
Cover photo: Benjamin Benschneider

## A GREEN SPACE FOR ART

After purchasing the land in 1999, SAM aimed to restore this former industrial site, while providing a unique setting for outdoor sculpture and public use. The park's innovative design achieves a wide range of environmental restoration goals, including brownfield redevelopment, creation of a salmon habitat, extensive use of native plantings, and the capture and use of on-site rainwater.

The Olympic Sculpture Park celebrates a site remarkable for its dual connections to the city and to the surrounding region. These connections are also reflected in a series of gardens that create several archetypal Pacific Northwest landscapes. The park's art program features major works by some of



*Father and Son*, 2004–2006, Louis Bourgeois. Photo: Ben Benschneider.

the most influential sculptors of our age, tracing a selective history of the past half century. An intergenerational and international approach to the selection of art has also brought the discourse on public sculpture up to the present day, with numerous examples by some of today's most insightful artists. All the works in the park seem to take on new meaning and energy in this dynamic outdoor setting, resonating with their simultaneously urban, industrial and natural surroundings. The sculpture in the park will evolve over time, as new works are added and others are rotated out, adding to the vibrancy and relevance of the site.

## THE HISTORY

In 1910 the Olympic Sculpture Park's site was developed as a fuel storage and transfer facility by Union Oil Company of California (UNOCAL). These industrial operations left the soil and ground water contaminated with petroleum products. UNOCAL, in partnership with the Washington Department of Ecology, began cleanup of the site in the 1990s, removing 120,000 tons of petroleum-contaminated soil and installing a ground water recovery system.

### The Lead Designers

In 2001, SAM concluded an international search by naming Weiss/Manfredi as the park's lead designers. Weiss/Manfredi is known for its integration of architecture, landscape and urban design. The firm is particularly well known for projects in the public realm, including award-winning designs for museums, parks and campus centers. Additional design team members included engineers, landscape consultants and aquatic scientists.

### Restoring the Land

The park's "restorative engineering" introduced a three-foot-thick layer of engineered soil that reduces runoff quantity beyond that of normal soil and allows rainfall to percolate through the soil and drain out to Elliott Bay. This engineered soil replicates the site condition before urban development and reduces the need for storm water runoff treatment. Plantings of dense tree canopies, understory vegetation and ground covers also contribute to the retention of rainfall above the soil's surface. The design also reintroduced habitat complexity to the site by restoring the original topography, which creates microclimates and offers more diversity for plant and animal life.



Historic photograph of park site prior to development. *Travelers*, 1986, Glenn Rudolph, American, b. 1946, gelatin silver print, 31 x 41 in., PONCHO and the Mark Tobey Estate Fund, 2006.53, © Glenn Rudolph.

### Restoring the Shoreline

Given the Olympic Sculpture Park's unique Elliott Bay location, as part of the park design SAM sought to improve habitat conditions along the shoreline, while enhancing public access to Puget Sound. These efforts focused on the creation of nearshore habitat as refuge and foraging grounds for juvenile Chinook salmon that migrate through the Green and Duwamish Rivers. SAM also relocated rip-rap rock from the shoreline to develop a pocket beach with native shoreline plantings and created a shallow subtidal habitat bench. With these changes, SAM stabilized the weakened seawall and improved the salmon habitat in the Puget Sound estuary.

## GREEN BY DESIGN

### SAM Is Proud to Support a Healthy and Sustainable Green Space!

- The Olympic Sculpture Park was inspired by Northwest ecosystems and incorporates native plants throughout the park.
- Dedicated volunteers help with monthly beach cleanups and landscape maintenance.
- Recycling is prominent in the PACCAR Pavilion and the park, and includes composting of food waste and plant material.
- SAM has reduced chemical and pesticide use in cleaning products and landscaping.
- The park utilizes a time- and weather-based irrigation system for efficient water use.
- SAM encourages public transportation use, biking and carpooling by staff and visitors.
- SAM is conserving resources in its administrative practices.



View of Tony Smith's *Wandering Rocks* through The Henry and William Ketcham Families Grove. Photo: Paul Macapia.

## INSIDE THE PACCAR PAVILION

Rotating art installations and a variety of educational activities enliven this open space that features a spectacular view. Stop by the Information Desk to learn more about the park, to purchase tickets to other great SAM events or to become a SAM member.

### SAM TASTE Café

During the summer, TASTE Café at the Olympic Sculpture Park offers simple, picnic-worthy fare based on fresh ingredients. Stop in for a snack and a sip when you visit the park.

### SAM SHOP

Inspired by the sculpture and landscape of the park, SAM SHOP at the Olympic Sculpture Park will delight you with its distinctive collection of artist-inspired products, objects made from recycled materials, and field guides and books on the native plants and animals of the Northwest. Remember to show your SAM membership card to receive 10 percent off all regularly priced items in the store.

### Special Events and Celebrations






Whether for a romantic wedding or an important business occasion, planning the perfect event is an art. The Olympic Sculpture Park is the only venue in Seattle that provides world-class sculpture alongside Elliott Bay, with a view of the Olympic Mountains! For more information, email [facilities@seattleartmuseum.org](mailto:facilities@seattleartmuseum.org) or call 206.654.3140.

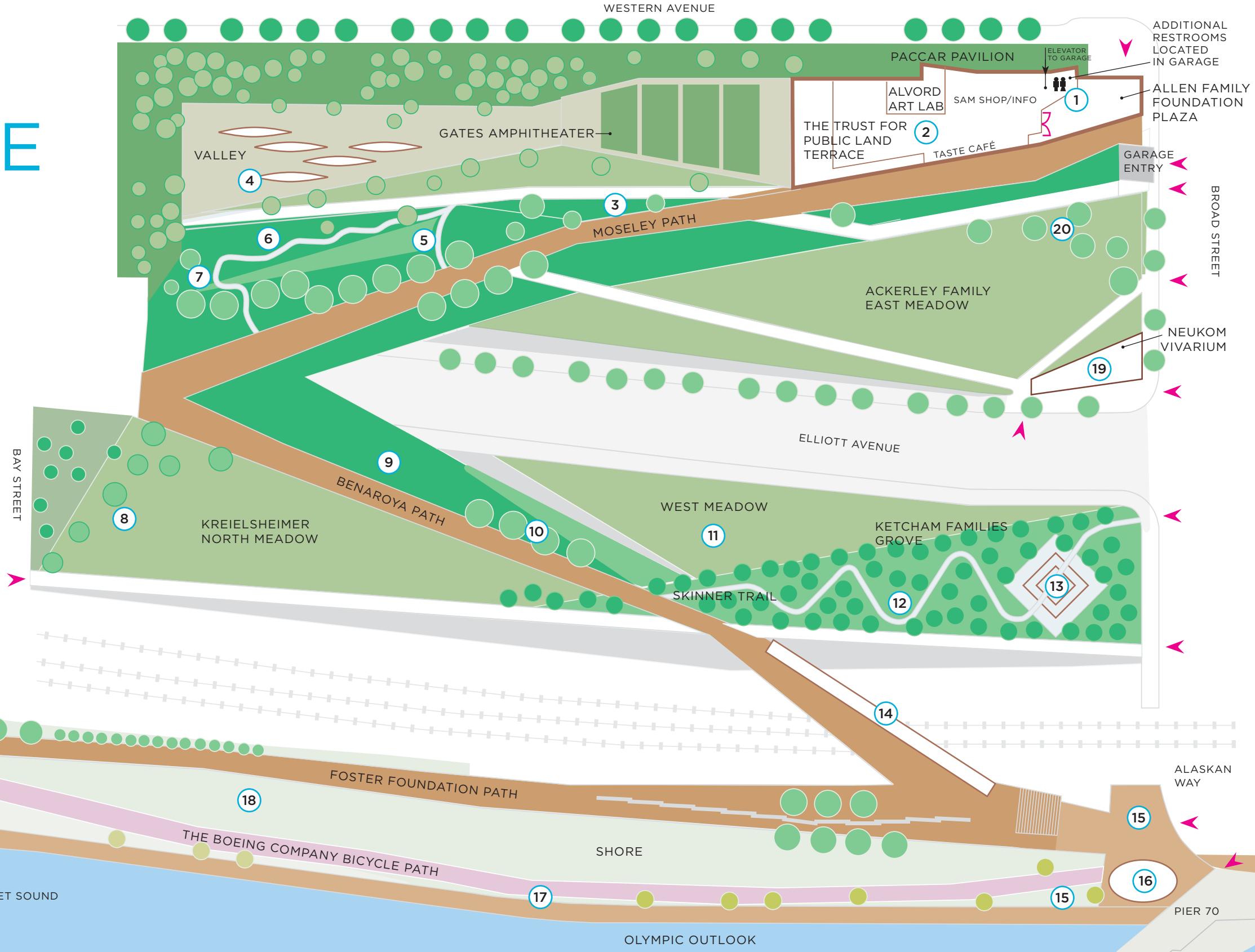
### PACCAR Pavilion Garage

Pay parking is available in the PACCAR Pavilion garage. The entrance to the parking garage is on the southeast corner of the park at Broad Street and Western Avenue. Open daily from 6 am to 10 pm. No overnight parking.

# OLYMPIC SCULPTURE PARK

**LEGEND**

-  Park Entrance
-  Z-path
-  Accessible
-  Bicycle Path
-  Restrooms

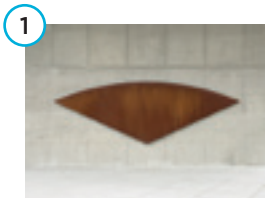


## THE PACCAR PAVILION AND THE VALLEY

Adjacent to the PACCAR Pavilion and the Gates Amphitheater, the Valley is an evergreen forest most typical of the Northwest's lowland coastal regions, featuring tall conifers such as fir, cedar and hemlock, and flowering shrubs and trees associated with moist conditions. Living examples of ancient trees once native to Washington, such as the ginkgo and majestic *metasequoia* (dawn redwood), are also found here. Flowering perennials, groundcovers and ferns define the forest's edges and pathways.

### Ellsworth Kelly *Curve XXIV*, 1981

Ellsworth Kelly arrives at his work through a prolonged experience of observing nature and distilling his observations and sensations into simple lines, planes and forms. Although its silhouette at first appears entirely abstract, *Curve XXIV* suggests a rust-hued autumn ginkgo leaf or a billowing sail. The leanest of relief sculptures, it projects an expansive space and its surface coloration and texture echo painting—an overlap that has long been a concern of the artist.



### Temporary Installations

Inside the PACCAR Pavilion, you can enjoy temporary works such as the immersive installation *Encontro das Águas* (*Encounter of Waters*) by Brazilian artist Sandra Cinto. Installed in April 2012, this intricate wall drawing—created with humble materials including blue paint and a silver paint pen—offers a mesmerizing view of an expansive waterscape. *Encontro das Águas* will be on view through October 2013.



### George Rickey *Two Plane Vertical Horizontal Variation III*, 1973

George Rickey is one of the pioneers who brought motion to abstract sculpture. His stainless steel compositions rely on wind currents to activate their component parts, building on innovations of other American peers such as



Alexander Calder and David Smith. Mixing subtle lyricism with distinctly industrial materials, Rickey's work finds harmony between man and nature. Constantly affected by the changing conditions of the surrounding environment, *Two Plane Vertical Horizontal Variation III* is a classic, mature example of the kinetic sculpture of this American artist.

### Richard Serra *Wake*, 2004

For Richard Serra, space is a substance as tangible as sculpture. He uses materials and scale to alter perception and to engage the body. The towering, curved-steel forms of *Wake* were achieved with computer imaging and a demilitarized machine that once made French nuclear submarines. *Wake* is composed of five identical modules, each with two S-shaped sections positioned in inverted relation to one another—gently curving serpentines of convex and concave parts that suggest tidal waves or profiles of battleships. *Wake's* powerful silhouette belies a complex configuration of parts; the whole cannot be known at once but can only be experienced with movement and over time.



### Beverly Pepper *Persephone Unbound*, 1999 and *Perre's Ventaglio III*, 1967

For ancient civilizations, a well-positioned stone created a connection to the cosmos and left vital evidence of a human presence. A similar sense of timelessness and gravity is evoked by Beverly Pepper's *Persephone Unbound*. Persephone, Queen of the Underworld, was abducted by Hades. When a rescue effort failed, she was bound to the underworld for one-third of each year. *Persephone Unbound* suggests the ideal of freedom and at the same time embodies the unchanging eternity to which Persephone was subjected. One of the first sculptors of her generation to be captivated by the possibilities of industrial materials, Pepper achieved a cool objectivity in *Perre's Ventaglio III*, which possesses the sleek appearance of a manufactured object. Light heightens the optical effect of the sculpture, its surface reflecting the surrounding natural environment.



**Louise Nevelson**  
***Sky Landscape I, 1976–1983***

Welded steel was a material favored by sculptors of Louise Nevelson's generation, but she became known for working in wood and only later incorporated other materials into her repertoire. *Sky Landscape I* translates her collage approach from wood to metal. Comprised of distinct parts, this work features two totemic elements that extend upward to the sky, accented by flourishes of curved metal. While standing in three dimensions, *Sky Landscape I* reflects Nevelson's devotion to relief sculpture and to the creation of heightened drama within a shallow field of space.



## THE KREIELSHEIMER NORTH MEADOW AND THE WEST MEADOW

This meadow landscape with expanses of grasses and wildflowers meets the sidewalks to achieve a “fenceless” park providing flexible sites for sculpture.

**Mark di Suvero**  
***Bunyon's Chess, 1965***

The crisscrossing steel beams of Mark di Suvero's *Bunyon's Chess* operate like broad brushstrokes drawn in space, a vocabulary that was radically new in sculpture when it was made. The artist's first private commission, *Bunyon's Chess* was created specifically for outdoor presentation in Seattle and makes wood a prominent element—a counter point to its structure of stainless steel. Di Suvero's interest in sculpture's kinetic qualities (inspired by Alexander Calder) as well as the artist's use of found objects have remained constants in his career.



**Alexander Calder**  
***The Eagle, 1971***

A third-generation American sculptor, Alexander Calder studied mechanical engineering before studying art. While in Paris in the 1920s and 30s, Calder developed two distinctive genres of sculpture: mobiles, or



sculptures that move, and stabiles, which are stationary. *The Eagle*, created at a time when Calder was recognized as one of the world's greatest sculptors, reveals the artist's distinctive combination of pragmatism and poetry. Architectural in its construction and scale, *The Eagle* displays its curving wings, assertive stance and pointy beak in a form that is weightless, colorful and abstract.

**Roy McMakin**  
***Untitled, 2007***

*Untitled* is a playful group of three seating elements. Here, McMakin creates a witty dialogue between the juxtaposition of three unlikely surfaces on which to sit—an awkward concrete bench, a weather-resistant form based on a cardboard banker's box, and a generic lawn chair, which seems to disguise itself as plastic, but which has actually been cast in bronze. These sculptural objects are in keeping with McMakin's sense of visual play and physical humor, which presents objects that often are not what they appear to be.



**Claes Oldenburg  
and Coosje van Bruggen**  
***Typewriter Eraser, Scale X,  
1998–1999***

Claes Oldenburg and Coosje van Bruggen create large-scale outdoor sculptures inspired by popular commercial objects. Inflated to a colossal scale and imbued with decidedly figurative characteristics, common items such as the typewriter eraser are made into unlikely public monuments. These images are recognized by many but are ambiguous as civic messages. Typewriter erasers were quaint office tools when the artists initially conceived of the sculpture, but by the time this example was constructed, the computer had made them obsolete.



## THE HENRY AND WILLIAM KETCHAM FAMILIES GROVE

The Grove is a forest of native aspen that defines the park's transition from city to shore. Although most closely associated with the dry landscape east of the Cascade Mountains, native aspen are also found in dry coastal sites in the Puget Sound region. The Grove, with its understory of native currant and iris, dramatically reflects the changing seasons, in contrast to the continually green Valley.

### Tony Smith *Wandering Rocks, 1967-1974* and *Stinger, 1967-1968/1999*

Mathematical and geometrical structures inherent in molecules and crystals inspired the shapes of *Wandering Rocks*. Tony Smith, who began his career as an architect, was compelled by questions of structure and by a belief in the mythical and archetypal symbolism of forms.

The organization of *Wandering Rocks'* five parts pays homage to the Ryoan-ji Zen garden in Kyoto, Japan. Tony Smith first experimented with sculpture when he was nearly fifty. *Stinger*, one of his most monumental works, recalls an ancient structure, inviting the viewer to cross a threshold to its interior. Composed of cross sections of tetrahedral and octahedral shapes and resting on a single point, it appears to hover above the ground. Originally called "One Gate," Smith titled *Stinger* after the popular cocktail that is sweet but slyly intoxicating.

### Teresita Fernández *Seattle Cloud Cover* 2004-2006

Fully integrated into the park's construction, Teresita Fernández's glass bridge incorporates images discovered in nature of the changing sky. The artist's first permanent, publicly sited work invites viewers to take cover and to look down to the railroad below, while they simultaneously experience the images of changing skies as seen through the saturated color photographs sandwiched in glass. In both Fernández's imagery and in the relationship of the bridge to its setting, one recognizes how images of nature influence the way we see nature.

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## THE SHORE

At the Shore, plantings were designed to support habitat for salmon recovery as well as to enhance public access and generate interest in the Puget Sound's unique shoreline ecosystem. The naturally developing tidal garden features kelp, algae and other intertidal-zone plants that are revealed and concealed with the changing tides.

### Louise Bourgeois *Eye Benches I, II and III,* 1996-1997 and *Father and Son, 2004-2006*

Louise Bourgeois' functional Eye Benches are giant all-seeing eyes. The three sets of two benches are distinguished from one another by variations in scale, form and detailing. Visitors encounter the disembodied eyes, which seem to follow their every movement, only to discover that these enigmatic sculptural objects offer comfortable outdoor seating.

Louise Bourgeois created *Father and Son* specifically for the Olympic Sculpture Park, and it is her first permanent project on the West Coast. As the fountain's water rises and falls, first the father then the son are engulfed in water and separated. Bourgeois' representation portrays an impossible and poignant situation as the two face each other with arms outstretched, striving to overcome a seemingly insurmountable divide.

### Mark di Suvero *Schubert Sonata, 1992*

Mark di Suvero's *Schubert Sonata* possesses a heroic scale and a distinctively urban and industrial flavor, offset by the delicately balanced circular structure that opens to the sky. This ribbon of raw metal, delineated by organic and geometric forms, stands poised on a single point and spins—a reflection of the artist's long-standing interest in the possibilities for motion in sculpture. This work is part of a series dedicated to composers.

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## Roy McMakin

### *Love & Loss, 2005–2006*

An artist, furniture maker and architect, Roy McMakin blurs the boundaries between these disciplines and amplifies tensions between form, function and meaning. Full of visual and verbal puns, *Love & Loss*, commissioned specifically for the Olympic Sculpture Park, includes benches that are functional and meaningful. A tree forms the “v” of “Love,” which will blossom seasonally and lose its leaves, a reminder of nature’s cycling that mirrors human experience.

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## THE BARRY ACKERLEY FAMILY EAST MEADOW

Across Elliott Avenue from the North and West Meadows, the East Meadow is a sloping field of grass and wildflowers designed to create a regenerative landscape as a setting for sculpture.

## Mark Dion

### *Neukom Vivarium, 2003–2004*

The *Neukom Vivarium* is a hybrid work of sculpture, architecture, environmental education and horticulture that connects art and science. It features a sixty-foot-long nurse log in an eighty-foot-long custom-designed greenhouse. The log has been removed from the forest ecosystem, yet its ongoing decay and renewal represents nature as a complex system of cycles and processes. Visitors observe life forms within the log using microscopes and magnifying glasses supplied in a cabinet designed by the artist. Illustrations of potential log inhabitants—bacteria, fungi, lichen, plants and insects—decorate blue and white tiles that function as a field guide.

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## Roxy Paine

### *Split, 2003*

Roxy Paine’s towering stainless steel sculpture evolved from a detailed analysis of a tree’s structure, a composition reconstructed through drawings, computer diagrams and architectural renderings. The cantilevered branches are comprised of more than twenty different diameters of steel pipes, weighing a surprising 5,000 pounds. Camouflaged in the natural setting and light, *Split* reflects its surroundings and poses the question, “What is nature; what is art?”

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1. *Curve XXIV*, 1981, Ellsworth Kelly, American, b. 1923, 3/8” weathering steel, 76 x 228 x 3/8 in., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.105. © Ellsworth Kelly, Photo: Paul Macapia; 2. *Encontro das Águas (Encounter of Waters)* (detail), 2012, Sandra Cinto, Brazilian, b. 1968, silver pen on paint, Olympic Sculpture Park, Seattle Art Museum, © Sandra Cinto, Photo: Nathaniel Willson; 3. *Two Plane Vertical Horizontal Variation III*, 1973, George Rickey, American, 1907–2002, stainless steel, 97 x 68 x 68 in., Seattle Art Museum, Gift of Martin Z. Margulies, 2007.263, © Estate of George Rickey/Licensed by VAGA, New York, NY, Photo: Nathaniel Wilson; 4. *Wake*, 2004, Richard Serra, American, b. 1939, ten plates, five sets of locked toroid forms, weatherproof steel, each set, overall: 14 ft. 1 1/4 in. x 48 ft. 4 in. x 6 ft. 4 3/8 in., Purchased in part with funds from Susan and Jeffrey Brotman, Virginia and Bagley Wright, Ann Wyckoff and the Modern Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2004.94. © Richard Serra, Photo: Paul Macapia; 5. *Persephone Unbound*, 1999, Beverly Pepper, American, b. 1924, cast bronze, 122 x 31 1/2 x 21 in., Gift of Jon and Mary Shirley, 2009.14. © Beverly Pepper, Photo: Paul Macapia; 6. *Perre’s Ventaglio III*, 1967, Beverly Pepper, American, b. 1924, stainless steel and enamel, 94 x 80 x 96 in., Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.200. © Beverly Pepper, Photo: Paul Macapia; 7. *Sky Landscape I*, 1976–1983, Louise Nevelson, American, (born in Russia), 1899–1988, welded aluminum painted black, 10 ft. x 10 ft. x 6 ft. 2 in., Collection of Jon and Mary Shirley, T2006.16. © Estate of Louise Nevelson/Artists Rights Society (ARS), New York, Photo: Paul Macapia; 8. *Bunyon’s Chess*, 1965, Mark di Suvero, American, b. 1933, stainless steel and wood, overall h.: 22 ft., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.104. © Mark di Suvero, Photo: Paul Macapia; 9. *The Eagle*, 1971, Alexander Calder, American, 1898–1976, painted steel, 465 x 390 x 390 in., estimated weight 6 tons, Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2000.69. © 2011 Calder Foundation, New York / Artists Rights Society (ARS), New York, Photo: Paul Macapia; 10. *Untitled*, 2004–2007, Roy McMakin, American, b. 1956, concrete, bronze, and steel with porcelain enamel, 5 x 5 x 3 ft. bench; with other elements dimensions variable, Gift of the artist and Michael Jacobs, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.32. © Roy McMakin, Photo: Susan A. Cole; 11. *Typewriter Eraser, Scale X*, model 1998, fabricated 1999, Claes Oldenburg, American (born in Sweden), 1929, Coosje van Bruggen, American, 1942–2009, stainless steel and fiberglass painted with acrylic urethane, 19 ft. 4 in. x 11 ft. 11 1/2 in. x 11 ft. 8 1/4 in., The Paul Allen Family Collection, T2006.17. © Claes Oldenburg and Coosje van Bruggen, Photo: Paul Macapia; 12. *Wandering Rocks*, 1967–1974, Tony Smith, American, 1912–1980, steel, painted black, Smohawk: 43 3/8 x 28 x 23 in.; Shaft: 63 3/8 x 28 x 45 1/2 in.; Crocus: 43 3/8 x 28 x 45 in.; Slide: 64 3/8 x 28 x 23 in.; Dud: 32 3/8 x 83 1/2 x 23 in., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2005.16. © Tony Smith Estate, Photo: Paul Macapia; 13. *Stinger*, 1967–1968/1999, Tony Smith, American, 1912–1980, steel, painted black, 6 ft. 6 in. x 33 ft. 4 1/4 in. x 33 ft. 4 1/4 in., Gift of Jane Smith, 2004.117. © Tony Smith Estate, Photo: Paul Macapia; 14. *Seattle Cloud Cover*, 2004–2006, Teresita Fernández, American, b. 1968, laminated glass with photographic design interlayer, approx. 9 ft. 6 in. x 200 ft. x 6 ft. 3 in., Olympic Sculpture Park Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.140. © Teresita Fernández, Photo: Paul Macapia; 15. *Eye Benches II*, 1996–1997, Louise Bourgeois, French-American, (born in France), 1911–2010, black Zimbabwe granite, 48 x 76 15/16 x 46 1/2 in., Gift of the artist, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.114.1-2. © Louise Bourgeois, Photo: Paul Macapia; 16. *Father and Son*, 2004–2006, Louise Bourgeois, American, (born in France), 1911–2010, stainless steel, aluminum, water and bronze bell, 36 ft. long x 26 ft. wide overall dimension of fountain basin, 77 in. h father figure, 57 in. h son figure, Gift of the Estate of Stu Smailes, 2006.141. © Louise Bourgeois, Photo: Paul Macapia; 17. *Schubert Sonata*, 1992, Mark di Suvero, American, b. 1933, painted and unpainted steel, 22 ft. h; diameter of top element: 10 ft.; base: 6 ft. h, Gift of Jon and Mary Shirley, The Virginia Wright Fund and Bagley Wright, 95.81, © Mark di Suvero, Photo: Paul Macapia; 18. *Love & Loss*, 2005–2006, Roy McMakin, American, b. 1956, mixed-media installation with benches, tables, live tree, pathways and illuminated rotating element, 40 ft. x 24 ft., Olympic Sculpture Park Art Acquisition Fund and gift of Paul G. Allen Family Foundation, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.2. © Roy McMakin, Photo: Paul Macapia; 19. *Neukom Vivarium*, design approved 2003–2004, fabrication completed 2006, Mark Dion, American, b. 1961, mixed-media installation, greenhouse structure, overall l.: 80 ft., Gift of Sally and William Neukom, American Express Company, Seattle Garden Club, Mark Torrance Foundation and Committee of 33, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.1. © Mark Dion, Photo: Paul Macapia; 20. *Split*, 2003, Roxy Paine, American, b. 1966, polished stainless steel, overall h.: 50 ft., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.106. © Roxy Paine, Photo: Paul Macapia.

## TOURS

Make the most of your SAM visit with a guided tour of our galleries and green spaces.

### Site, Sculpture, Shoreline: Discovering the Olympic Sculpture Park

Experience the Olympic Sculpture Park's dynamic spaces and learn about the design and layout of the park, site history, selected sculptures, and more! Bring your walking shoes and meet a SAM docent in the PACCAR Pavilion. Ask staff for times.

## GET OUT: SUMMER FUN AT THE OLYMPIC SCULPTURE PARK

Visit the Olympic Sculpture Park in the summer for an exciting series of events. You can check out new, ephemeral art that invades the park for a few short months, giving you a taste of local artists and their interaction with wide open spaces. July and August will host a number of events including a SAM Remix, yoga classes, tours, performances, art-making opportunities and more. And don't miss the Salmon Return Family Festival in early September. Come see the park in the most beautiful time of the year, and get your dose of summer art fun. Check out the online calendar at [seattleartmuseum.org](http://seattleartmuseum.org) for specific dates, times and event details. Get Out with SAM this summer!

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[seattleartmuseum.org](http://seattleartmuseum.org)

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## PROGRAMS & RESOURCES FOR EDUCATORS

### SCHOOL TOURS

To schedule a tour or learn more about these resources, contact [tours@seattleartmuseum.org](mailto:tours@seattleartmuseum.org) or 206.654.3123.

#### Where Earth Meets Art: Experiencing Art and Nature (Grades K-12)

Experience dynamic sculpture and native plant life in diverse ecosystems as you walk along the Olympic Sculpture Park's Z-shaped pathway.

#### Beauty and the Beach: The Art and Science of Restoring a Shoreline (Grades 6-12)

What does it take to restore a shoreline habitat for use by migrating juvenile salmon and provide a beautiful space for art? Explore the park's unique pocket beach featuring native shoreline plantings and works of art by Roy McMakin, Mark di Suvero and Louise Bourgeois.

### EDUCATOR RESOURCES

Contact the Wyckoff Teacher Resource Center (TRC) for books, images, and curriculum materials related to the Olympic Sculpture Park. Call 206.654.3186 or email [trc@seattleartmuseum.org](mailto:trc@seattleartmuseum.org).

## BECOME A MEMBER TODAY

### ENJOY THE BENEFITS OF THREE GREAT LOCATIONS

- Unlimited free admission to Seattle Art Museum, Seattle Asian Art Museum, and Olympic Sculpture Park.
- Invitations to members-only previews and events for special exhibitions.
- 10 percent discount at all SAM SHOP locations.
- 10 percent discount at SAM TASTE Restaurant.
- Discounts on museum programs.
- Plus much more.

Memberships start at \$65 and make a great gift! Ask at the Information Desk, call 206.654.3180 or visit [seattleartmuseum.org](http://seattleartmuseum.org) for more information or to sign up. Your membership plays a vital role in supporting the rich variety of exhibitions and programs at SAM.

## ADD YOUR NAME TO THE OLYMPIC OUTLOOK

Honor someone special in your life with an inscription on the Olympic Outlook, an elegant etched-steel railing that lines the Elliott Bay waterfront.

When you make a contribution of \$1,000 or more you can add the name of your choice to the Olympic Outlook and show your support for SAM. Your contribution will ensure that the Olympic Sculpture Park can be enjoyed for generations to come, and will provide vital support for education, environmental programs and conservation of artworks in the park. Call 206.654.3177 for more information.

## ONE MUSEUM—THREE LOCATIONS

The Seattle Art Museum's diverse and lively programs enrich connections between art and life for all ages and interests. Check our website for an up-to-date look at what's happening at the park and at other SAM locations.

[seattleartmuseum.org](http://seattleartmuseum.org)

### SEATTLE ART MUSEUM

1st Ave. & Union St., Downtown Seattle

SAM collects and exhibits objects from across cultures, exploring the dynamic connections between past and present. In addition to special temporary exhibitions, SAM always exhibits highlights from its collection of nearly 25,000 objects that includes African, Islamic, ancient Mediterranean, European, American, Australian, Oceanic and Asian art, decorative art, modern and contemporary art and Native arts of the Americas.



*Some/One*, 2001, Do-Ho Suh, Korean, works in America, born 1962, mixed-media, 81 x 126 in., Seattle Art Museum, Barney A. Ebsworth Collection, 2002.43, © Do-Ho Suh, Photo: Lara Swimmer.

### SEATTLE ASIAN ART MUSEUM

1400 E. Prospect St., Volunteer Park

Discover the splendor of Asian art and culture at SAM's historic art-deco building, where a world-renowned collection of Japanese, Chinese, Korean, Indian and Southeast Asian art is always on view.

## Park Hours

Opens 30 minutes before sunrise

Closes 30 minutes after sunset

## PACCAR Pavilion Hours

May 1–Labor Day   Tues–Sun           10 am–5 pm

Day after Labor Day–April 30                                   Tues–Sun           10 am–4 pm

Closed Mondays, Thanksgiving Day, Christmas Day, and New Year's Day. Smoking is prohibited in the Pavilion, the Vivarium and within twenty-five feet of the building.

## To ensure a safe and enjoyable visit for everyone, please observe the following rules:

- Touching harms the art. Please do not touch or climb on the sculptures.
- Enjoy the diversity of plant life and leave it for others to enjoy.
- Keep dogs on a six-foot leash and clean up after them. Other pets are prohibited.
- Walk bicycles, rollerblades and skateboards through the park. They may be ridden on the Boeing Company Bicycle Path and Elliott Bay Trail.
- To protect the artwork, active sports are not allowed.
- Alcoholic beverages are prohibited.
- Commercial photography/videography is prohibited.
- All applicable federal, state and local laws apply.

## Accessibility

The park's Z-path and waterfront pathways are wheelchair accessible. For a full listing of hearing impaired, visually impaired and disabled services at the park, please visit [seattleartmuseum.org](http://seattleartmuseum.org) or contact TDD 206.344.5267.

## Bicycle Racks at the Park

Bicycle racks are located in the garage, near the *Father and Son* fountain on the Alaskan Way Plaza, and on Western Avenue on the corner of Broad Street.