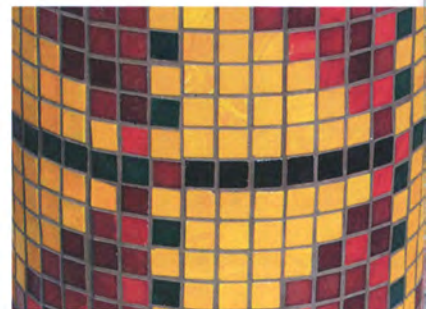
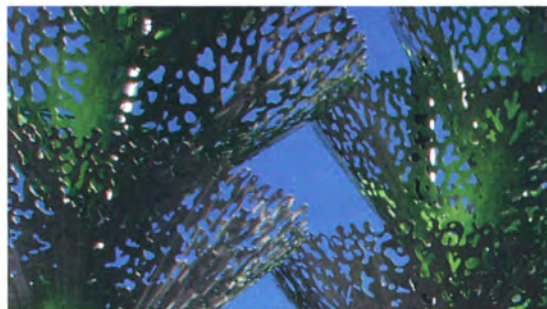


# INTERSTATE MAX PUBLIC ART GUIDE





# INTERSTATE MAX PUBLIC ART GUIDE

by Mary Priester

TRI  MET

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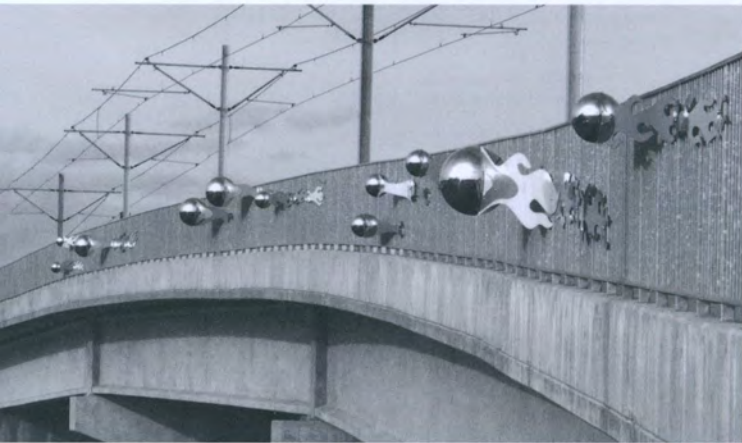
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# P R E F A C E

INTERSTATE MAX has been a magical project. Rising phoenix-like from the narrow election defeat of the South-North light rail project, the proposal for a 5.8-mile extension through North Portland was embraced by the community, TriMet, and its governmental and business partners as a new model for light rail in Portland.

We at TriMet knew from the beginning that we had to do things differently. Chief among these was to involve the community as never before in the project's design and construction. Nowhere is this effort more apparent or more successful than with the Interstate MAX Public Art Program.

TriMet's public art staff, Mary Priester, Stacey Drake Edwards and Zachary Hoebet, were committed to developing an art program that represented the community of North Portland. They met with community members in numerous forums and committees and together came up with the goals and objectives for the artwork. Making the stations and architectural features more aesthetic and engaging remained a traditional and important objective. But the program also had a goal of reaching beyond bricks and steel to uncover, in an honest and thoughtful way, the true history and diversity of the neighborhoods along the light rail line.

The Interstate Avenue corridor is fascinating. There is probably no area of our region with a richer history. Native Americans and successive waves of immigrants have all left their imprint. As the artists researched the communities along the line, they uncovered numerous stories of life in North Portland—some upbeat, others disturbing, but each important to tell. Community members shared their experiences and the attentive artists listened, learned and wove them into their art.

TriMet and its partners—the City of Portland, Portland Development Commission and Metro—are proud to have supported what is surely one of the most culturally rich art programs ever associated with a public transportation project. It is proof of how doing things differently with light rail can contribute positively to a community and enrich it for decades to come.



**Neil McFarlane**  
Executive Director,  
TriMet Capital Projects  
and Facilities

# FOREWORD

## THE ART OF CITIZENSHIP



THE INTERSTATE MAX light rail line offers a bright reflection of the city's abiding creative culture in the most distinctive collection of public art yet mounted in Portland. In a collaborative effort that brought together artists with North Portland residents, the station artwork honors our region's most culturally diverse communities and our shared history.

In 1888, Portland's artistic godfather, Charles Erskine Scott Wood, engraved the phrase "Good Citizens are the Riches of a City" on our region's first work of public art, Skidmore Fountain, created by his friend Olin Warner. Oregon's initial settlers struggled mightily to create a civil society in this provincial frontier, but early on legal citizenship belonged solely to a white male minority. As public art, Skidmore Fountain inspired a series of privately subscribed civic works that typically honored heroic role models from this exclusive group.

Another burst of public art in Oregon came in the 1930s as the federal Works Progress Administration (WPA) launched one of the most ambitious statewide projects in the nation, resulting in the lofty Timberline Lodge and other public works that continue to distinguish Oregon. Now in his nineties, curated collection artist

Douglas Lynch remarked recently that his work as a "citizen artist" with the WPA remains among his most hallowed memories. Today public art in Oregon continues to reflect our aspirations for a broader sense of citizenship and shared civic opportunity.

The TriMet Public Art Advisory Committee and its appointed project committees, such as the Interstate MAX Art Advisory Committee, constitute an informed citizen voice whose responsibility is to advise the public agency on its art programs. Composed primarily of art professionals—sculptors, architects, photographers, authors, etc.—committee members work in a strictly volunteer capacity to ensure quality and fairness in the investment of taxpayer monies on the public's behalf.







Those of us on the Interstate Max Art Advisory Committee shared the belief that a key role of the arts is to explore cultural assumptions and to stimulate an examination of our common history and values. For this reason we felt it critical that the art for the new light rail line celebrate our increasingly heterogeneous population. Many artists from outside the public art mainstream were brought into the competitive process and supported by collaborative arrangements that enriched both the final artworks and the process of creating them.

The committee picked artists for their craft and their sense of adventure, their flair, and their ability to deliver durable products while collaborating closely with the skilled workers who installed them. We selected individuals and teams

capable of producing dramatic effects within reasonable budgets. We chose artists as citizens to create an overall tapestry of stimulating and challenging imagery.

We're very proud of the range and depth of the Interstate MAX art projects. Each stop holds surprises, both on the platform and in the neighborhoods beyond. Look for the book, *Intersections: TriMet Interstate MAX Light Rail Community History Project*, which profiles eleven individuals whose lives have crossed paths with this northside nexus. Reading it encourages us to understand how much we all can still learn about this place and one another.

The station artwork along Interstate expands on Wood 's vision to create a legacy for our city, region and nation. It reflects one community's attempt to build a responsible and resourceful place that honors all citizens while enfranchising them to their creative best. Let your friends and family know of the rich artistic experience they can share along the new Interstate MAX light rail line.

**David Milholland**  
Chair, Interstate MAX Art Advisory Committee



# INTRODUCTION

THE INTERSTATE MAX Public Art Program is TriMet's third major art program but the first to fully rise to the challenge of its stated mission: to recognize the region's cultural richness and to promote community pride. The program was guided by a vision of multiculturalism and community involvement that had its roots in the lives of generations of North Portland residents. With over 40 local artists contributing artwork and close to 75 community members participating in various panels and committees, the Interstate MAX art program is a proud reflection of an historically rich and vital part of Portland.

Interstate MAX had its origins in an earlier proposal for a south-north light rail project that would have stretched from the southern suburb of Milwaukie through Portland and across the Columbia River into Vancouver, Washington. Although "South-North" and a subsequent Oregon-only project were defeated by ballot



measures, they were consistently supported within the city of Portland itself. Local business and neighborhood leaders were responsible for resurrecting a north segment and persuading TriMet and Metro to develop a fundable light rail project through North Portland.

In 1999, preliminary design began on the 5.8-mile Interstate MAX line, tying into the existing MAX Blue Line at Rose Quarter and terminating at the Expo Center. The budget for the 10-station project was \$350 million, funded largely by the Federal Transit Administration. The plan was to transform Interstate Avenue into a pedestrian-friendly, multi-modal urban street. In accordance with TriMet's percent for art policy, \$1.2 million was set aside for art, a budget eventually expanded to \$1.4 when the Vanport Bridge was added.

Interstate MAX runs down the center of Interstate Avenue, or 99W, a portion of the historic Pacific Highway that linked West Coast cities from northern Washington to southern California. Lined with neon-lit motels and local roadhouses, Interstate still retains the character of the 1950s, when it flourished as the primary north-south corridor through Oregon. The surrounding area is typically urban; small businesses line the street, and working people populate the neighborhoods.



The community is the most culturally diverse in Portland, and after years of displacement by freeways, hospitals and other urban renewal projects, it was also embittered and distrustful toward the new light rail project. The art program's unspoken mission was to build support for Interstate MAX by engaging area residents on a deeper level than the nuts-and-bolts discussions of civil engineering.

The Interstate MAX art program began its work in early November 1999 when 21 individuals, including members of the North Portland Arts Foundation, the TriMet Public Art Advisory Committee, artists, teachers and staff from the City of Portland and TriMet came together to develop a vision for the new line. Among other recommendations, they supported the formation of an independent Interstate MAX Art Advisory Committee and the commissioning of mostly local artists who could interact directly with the community.

The first task of the Interstate MAX Art Advisory Committee was to select a team of artists who would collaborate with the architects and engineers on final design of the stations and write an Art Plan for Interstate MAX. The committee selected three local artists with broad experience in public art: Brian Borrello, Linda Wysong and Valerie Otani. A half-day forum was held to introduce the new design team artists to members of the community, who shared their knowledge of local history and neighborhood issues in informal presentations.

The central concept of the Art Plan was that of Interstate MAX as an urban spine that would function both as “a protected passageway for the flow of people, energy and ideas,” and as a stimulant to the whole of the body/community. The goal of the art was to establish a unique identity for each station by restoring to public view “layers of the urban landscape often overlooked, forgotten or buried.” The Art Plan suggested thematic approaches for station art based on local history and urban context.

The Art Plan also echoed the commitment of the advisory committee to involve a broad range of artists representative of the communities along the line. In certain cases it called for artists with

specific backgrounds, such as Native Americans for the N Portland Blvd Station. N Killingsworth St Station was conceived as a mentorship opportunity, targeted at artists of color who were mature in their work but who had little or no public art experience. Smaller projects were created to widen the circle of participating artists. The Community Map commission, a 4-by-6-foot pavement insert intended to make connections between the platform and the surrounding site, was the right size for first-time public artists. Another project, the Curated Collection, created an opportunity for artists working in two-dimensional media to be a part of Interstate MAX.

Artists were selected either by the Interstate MAX Art Advisory Committee or by a special neighborhood selection committee. Members of these committees became additional resources for the artists as they commenced their research and design work. The Art Advisory Committee maintained responsibility for holding the overall vision for the new line, engaging in ongoing dialogues with the artists regarding the form and content of their proposals, and for reviewing and approving the artists' work at every stage of development.

While the artists' primary goal was to establish a unique identity for each station based on the

history and culture of the immediate neighborhood, they had many other issues to address. Designs not only had to pass the aesthetic scrutiny of the committee, they also had to address the myriad issues posed by a public transit environment. New materials and methods were explored, from fiber optics to resin casting. Finally, the artists were required to present their work for technical review by experts in maintenance, conservation, accessibility, safety and security.

Unlike TriMet's earliest projects, where funding regulations required that artists be limited to the design of artwork, all of the fabrication of Interstate MAX art was either done or directed by the artists. Often they worked as their own contractors, hiring numerous sub-contractors with expertise in fields that ranged from bronze casting



and steel fabrication to glass making and tile setting. The general contractors for TriMet, Stacy and Witbeck and F.E. Ward, provided lighting and foundations where needed and installed most of the artwork at the stations.

Throughout the four and a half years of the Interstate MAX art program, TriMet staff made an effort to keep the community informed about its progress. Illustrated boards were set up at several sites and presentations were made at neighborhood association meetings, chamber of commerce lunches and cultural events. Developments were outlined on a web page, in fact sheets and in other agency publications. A major exhibition of artists' drawings, models and sample materials was on view at the Interstate Firehouse Cultural Center for two months in the summer of 2003.



As artwork was completed, it sometimes became the occasion for an important community-wide event. At the dedication of the Vanport Bridge, on the 55th anniversary of the flood that destroyed the city of Vanport, the suffering of survivors was publicly acknowledged by prominent local officials. When the Timber Gates were completed at Expo Center Station, an event to honor Japanese Americans interned at the site during World War II was accompanied by the powerful rhythms of taiko drumming and exhortations to guard our civil rights.

These dedication events highlighted the fact that as builder of the region's largest public works projects, TriMet has an enormous responsibility. It can either add to the divisive inequities of earlier urban renewal efforts or create a new paradigm of

community building. With the agency's support, the Interstate MAX Public Art Program commissioned art that gave voice to people that had not been heard, and identity to places that had been stripped of character. At its best, it delivered artwork capable of transforming one group's history into a shared experience. By drawing artists and residents together, the art program helped to fulfill the promise of a light rail project that would unify and strengthen the community of North Portland.

### **Mary Priestler**

Manager, TriMet Public Art





## COMMUNITY-BASED ART



**COMMUNITY-BASED ART** continued

A panel of artists, school and community representatives select drawings by Ockley Green students for the Landmarks poster (left).

Families from the Hispanic community are introduced to the art of mosaic tile in a workshop organized by Raquel Aguillon and led by artist Linda Haworth (right).

Jefferson High School student Ronnie Tremmel paints a mural for the corner of Killingsworth and Interstate (below).



THE INTERSTATE MAX PUBLIC ART Program was committed to providing a wide range of opportunities for community participation. Community members from neighborhoods along the alignment helped establish the initial vision for the program, select artists, provide background information, review artwork and oversee the program. Many of the artists were drawn from local areas, and opportunities were developed to involve non-professionals in the creative processes—in writing, storytelling and the making of art.

Several projects were devised for students attending schools near the light rail alignment. Two classes of students at Kenton Elementary School were introduced to mosaic art in workshops led by N Lombard station artist Linda Haworth. Victor Maldonado and Anna Joyce worked with a select group of Kenton fifth graders to brainstorm ideas for the seating wall at the bus stop adjacent to their playground on North Lombard. Ockley Green Middle School students were invited to draw pictures of local landmarks and provide text on the coming of light rail to their neighborhood for a poster contest.





TriMet designer Steve Witter gives students from Jefferson High School a lesson on model building as part of the six-month mural project (left).



N Portland Blvd station artists autograph copies of *Imagining Animals Close to Home* at an assembly to celebrate the completion of the Ockley Green poetry residency (right).

Three students from Jefferson High School, Freddie Hamilton, Ronnie Tremmel and Jerald White, took part in a six-month mural project, which included an introduction to the light rail project, art field trips and lessons on mural making. With the assistance of local artist Michael Hensley, the students created images that reflected their community and the changes being brought about by light rail. They transferred their designs onto large mural boards that were installed at a corner of Killingsworth and Interstate.

At Ockley Green Middle School, N Portland Blvd team member Gail Tremblay led a residency on Native American history, art and culture for Tim Lang's eighth grade language arts/social studies classes. All of the station artists—Lillian Pitt, Ken MacKintosh, Rick Bartow, and poet Elizabeth Woody—participated by sharing their work with the students and encouraging them to explore their own creativity. Students' poetry and drawings were compiled into a small publication, *Imagining Animals Close to Home*. A selection of the poetry is incorporated into the tree totem sculptures at the corner of their schoolyard on Ainsworth.

*Public art can be funny, clever or celebratory, and it can also give expression to difficult moments in our history or to the transient moments of poetry in an individual's experience. It can express the ironies of contemporary life as well as the identities of groups of people within our society whose voices are too seldom heard.*  
—Fernanda D'Agostino

**COMMUNITY-BASED ART** continued



*You were right in the midst of it all—  
cranes lifting and floating, little carts  
driving around, someone with a blowtorch  
going, and the noise was horrendous.  
— Toni Linne*

*Intersections: TriMet Interstate MAX Light Rail Community History Project* is a compilation of stories told by residents to writer Judy Blankenship, with photographic portraits by Julie Keefe and design by Samuel Treviño. Inspired by the historical narratives in the Art Plan, each of the ten oral histories represents a chapter in the history of the city or a neighborhood and provides important context for understanding the station art. Events such as the destruction of the city of Vanport and the forced internment of Japanese Americans are recalled alongside more intimate, personal memories of life in North Portland.



*The Cotton Club was the spot to be  
because we ran a good operation, with  
the best music, best food and great  
camaraderie. — Paul Knauls*



# INTERSTATE MAX STATIONS



*The Interstate MAX ride is like walking down a buffet line—some different tastes and textures emerge along the way, some zesty, some mild, and even some very distinct ethnic flavors!—Brian Borrello*

# STATION MAP



ALBINA / MISSISSIPPI



N PRESCOTT ST

INTERSTATE / ROSE QUARTER



OVERLOOK PARK



N KILLINGSWORTH ST





**N PORTLAND BLVD**



**KENTON / N DENVER AVE**



**DELTA PARK / VANPORT**

**N LOMBARD TC**



**VANPORT BRIDGE**



**EXPO CENTER**



INTERSTATE/ROSE QUARTER is the first stop on Interstate MAX and the light rail link to downtown Portland. It is a visually complex area, bordered on the southwest by one of the last working grain elevators in central Portland and on the north by the Rose Garden Arena and Memorial Coliseum.

Prior to the late 19th century, much of Portland's east side was wetland and virgin forest. With the arrival of the transcontinental railroad in 1883, thousands of European immigrants settled along the Willamette's east bank where they found work in the waterfront mills, warehouses and rail yards. With the opening of the Broadway Bridge in 1912, the inner northeast became a residential area of middle-class homes, small businesses and churches. In the 1950s and '60s,

urban renewal projects displaced the community and transformed the district once again.

Artist Brian Borrello created his three-part *Silicon Forest* as a metaphor for change and displacement. Two groves of 20 to 24-foot-tall illuminated metal trees provide orientation for passengers and a futuristic landmark for the station. Referencing both the forest industry of yesterday and the high-tech industry of today, the trees generate their own electricity through solar panels that branch out from the upper boughs. Beneath them, passengers can sit on stainless steel "stump" seats and swap stories around the glowing red "virtual campfire."

The *Tree Ring Forest*, set into the platform paving, symbolizes the forest that was once abundant on this site. Cast in concrete from molds made of actual tree sections dating up to 100 years old, the tree rings are a graphic indication of the passage of time.

Light filtering through blue, green and yellow glass discs attached to the shelter roofs creates the *Glass Forest* and represents the present in the station's trilogy of time. Oversized glass "pixels" project patterns on the platform floor and simulate the experience of standing in the dappled light of a forest canopy.

Custom guardrail panels (left) feature trees with branching limbs and roots.



Cast-concrete tree rings in various sizes comprise the *Tree Ring Forest* at the north end of the platform (above).

The smaller blue and yellow discs on the glass shelter roof are placed in close proximity to create an optical effect of green (below).





*The concept of displacement is a theme that seems to be manifest in much of the human activity of the area: displacement of natives by settlers, forest by farmland and housing, the ethnic working class by urban renewal projects, and even the risk of displacement of current inhabitants by light rail-related development.*

—Brian Borrello



**Solar Power** Like their counterparts in nature, the trees of the *Silicon Forest* produce their own energy from the sun, albeit with the help of modern solar technology. The photovoltaic panels are integrated into the form of the trees like stylized stamen, transforming light into electricity to power the low-watt LED bulbs. The trees generate enough energy to power the virtual campfire, which flickers with firelight at night. Batteries are discretely housed inside the nearby stump seats.

THE ALBINA/MISSISSIPPI Station sits in a largely industrial area marked by a cluster of century-old historic buildings and the rumble of transport trucks moving along Interstate Avenue. Populated in the 1880s and '90s by Irish, German, Polish and other European immigrants, Albina was a thriving city on the Willamette's east bank before becoming part of Portland in 1891. After World War II, the area along Williams Avenue and Russell Street became the commercial heart of the African-American community, with small businesses, churches and nightclubs. In the early 1960s, the expansion of Emanuel Hospital and other urban renewal projects displaced this community. Recently the district is coming alive again with the restoration of historic landmarks such as the White Eagle Tavern and the arrival of new businesses, restaurants and artists' studios along Russell Street.

Artist Wayne Chabre created *Second Growth*, a 12-foot tall bronze trumpet vine, to symbolize the indomitable spirit of the Albina/Mississippi community. The whimsical tree-like vine bursts through the concrete pavement and blossoms with imagery representing the vibrant nightlife, jazz scene and other arts of the area. Illuminated cast-resin elements add color and light to the bouquet of forms. The concept of the trumpet vine also appears in *Industrial Base*, two cast-bronze benches that flower with machine parts and tools from the crafts and industries that were so important to the life of the neighborhood.



Bronze benches incorporate images from the shipping and railroad industries that formed the economic underpinning of the neighborhood.

*Intertwined*, the bronze and concrete community map by Chabre and Jeanne McMenemy, symbolizes the demographic history of the neighborhood. Song lyrics representative of three early population groups in the area were hand-calligraphed by McMenemy in an appropriate letter style and etched onto bronze vines. The vines begin as separate roots, intertwine, then spread out into a community "tree."



*Artists transform and transmit the emotional content of history in powerful, unexpected and thought-provoking ways.*

—Wayne Chabre

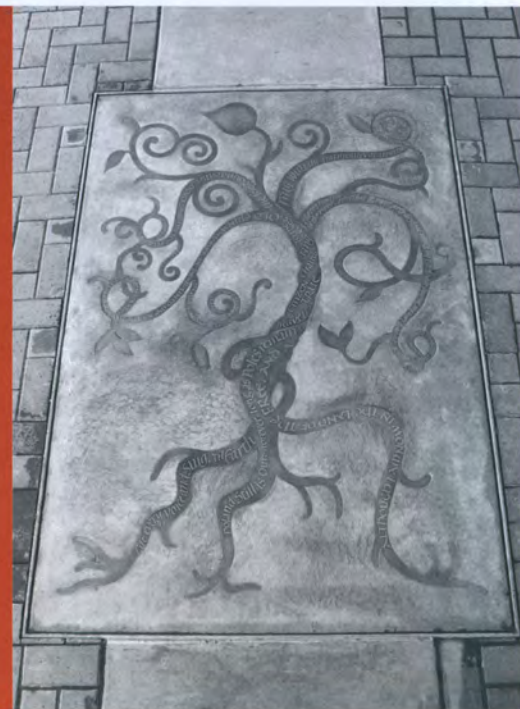


*Second Growth* is filled with symbols of the neighborhood: musical instruments and a rolled-up rug for the jazz clubs once prevalent in the area; boxing gloves for the boxing club at the old Knott Street Community Center; a beer bottle and stein for Widmer Brewery; a glass ladle for Uroboros Glass Studios; and paintbrushes for the artists who maintain studios in area.

**Community Map** *Intertwined* features lyrics of songs from three cultures of historic importance to the Albina neighborhood: Irish, Polish and African-American.

The Irish lyric, from "The Flag of Ireland Free," written in 1884 by Harry Pierce, reflects a time when many Irish immigrants lived in the neighborhood. The Polish lyric is from the Polish National Anthem, dating from 1795 with words by General Josef Wybicki, a poet and member of the Polish Parliament.

The African-American lyrics are from the hymn, "Lift Every Voice and Sing," by brothers James W. and John R. Johnson, known as the "Negro National Anthem," and a jazz tune, "There's Rhythm in the River," recorded in 1931 by Blanche Calloway and her Joy Boys.



SITUATED AT THE TOP of the hill with a broad vista of the city, Overlook Park Station offers direct access to the Kaiser Permanente medical offices, the grassy expanse of Overlook Park, and the Polish Library Hall and St. Stanislaus Church, historical landmark buildings that are heart and soul of the Polish community. The Overlook neighborhood developed at the turn of the 20th century along one of Portland's new streetcar lines, providing homes for the influx of European immigrants to the east side. Kaiser Permanente, the nation's largest health care program, dates back to the 1940s when Henry J. Kaiser established a prepaid medical plan for the tens of thousands of workers employed at his wartime shipyards, including nearby Swan Island.

Artist Fernanda D'Agostino approached this station as a complex puzzle that needed to incorporate the

strong historical ties of the Polish community, the present reality of a diverse neighborhood, the theme of health and healing, and the natural beauty of the park. Her *Icons of Transformation* embody references to all of these elements in the form of two light towers and a windscreen.

The concept for the towers was inspired by D'Agostino's research on the healing power of light and nature, and modeled after traditional roadside shrines found in Poland. The glass-walled towers feature jewel-like portraits of community members transformed by their experience of the natural world. Windscreen art presents a similar vision of nature's ability to heal and transform. In the central blue glass panel, a female figure walks through a mysterious portal surrounded by a garden scene fabricated in enamel on glass.



Community map artist Margaret Eccles chose the image of a shaft of wheat with roots weaving into a street grid as a symbol of good health and longevity. Anatomical drawings silkscreened onto glass blocks and placed within the roots/street system show how various cultures have "mapped" the body throughout history.



Medical drawings from ancient Islam, China and Medieval Europe are silkscreened onto glass blocks set into the etched granite community map (above).

Windscreen glass on the southbound platform combines a contemporary photograph with a Pompeian fresco, c. 50 BC, to create an image of the transforming power of nature (left).



The appearance of the light towers constantly changes as the images and colors respond to shifts in light conditions throughout the day and night, through the seasons and in differing weather conditions.



*In my research on health and healing I discovered that access to nature, or images of nature, is the most powerful non-medical factor in a patient's recovery. For many people in the Northwest the experience of being in a beautiful natural site is also often a transformational experience, and for many the closest thing to a spiritual practice they have.*

—Fernanda D'Agostino

**Light Tower Portraits** D'Agostino interviewed a cross section of community members about experiences in nature that have transformed their lives. One young girl remembered the butterfly garden at the Oregon Zoo, and a middle-aged man recalled as a boy paddling through a river of spawning salmon. D'Agostino photographed the respondents immersed in their memories; then, using video, tried to recapture their experiences by taping comparable scenes in nature. On the computer, she floated one image over another, altering the natural colors to create a series of dreamlike portraits that were later translated into glass.

N PRESCOTT STATION PROVIDES the light rail connection to the robust economic activity of Swan Island. Huge trucks from Freightliner, United Parcel Service and the shipyards rumble through the neighborhood past motels, storefronts and gas stations—reminders that Interstate Avenue was once 99W, a major north-south corridor through Oregon. Built largely from material dredged from the Willamette River, Swan Island was the site of Portland's first municipal airport from the late 1920s through the '40s, when the advent of larger aircraft rendered it obsolete. During World War II, industrialist Henry J. Kaiser built one of three huge area shipyards on Swan Island, generating jobs for tens of thousands of workers and fueling a major population growth of the city.

Brian Borrello and Valerie Otani created artwork at this station that recognizes the shipbuilding industry in the context of a rainwater filtration demonstration project. A stainless steel sculpture suggestive of a ghostly ship's prow, the *Prowform*, gathers rainwater



and funnels it to a greenspace just east of the station. In the midst of the greenspace, another sculpture, *Propform*, modeled after a ship's propeller, rises like a rusty flower surrounded by a swirling pattern of hardy ornamental grasses. Several basins of basalt collect water to support bird life in the newly created habitat, an island of respite in a sea of concrete.

The station's community map is a graphic rendering of the watershed of the Columbia and Willamette rivers; blue lines represent naturally flowing water, and red lines the creeks and streams that have been filled in or that presently run under streets in culverts. A series of crystal blue, cast-glass bricks in the platform symbolize the purity of water and hint at an imaginary waterway beneath the station.

The community map's representation of Portland's "disappearing streams" underscores the vulnerability of the region's watershed (left).





*In developing the artwork for this station, our inspiration was the presence of water as we encounter it on its many different levels: as the medium of conveyance for ships, as urban storm water to be guided to its natural course, as rivers and lakes, and as the flowing, swirling, dripping substance that permeates our lives. — Brian Borrello*

Blue glass "water bricks" are placed randomly among the platform pavers.



**Prescott Blozone** Rainwater running off of paved surfaces is usually channeled through a system of underground pipes directly to the nearest river, carrying pollutants and adversely affecting the health of the river. Through their artwork, Borrello and Otani highlight an alternative process. The sculpture, *Prowform*, funnels rainwater into a custom catchbasin, which is connected via underground pipes to the greenspace carved into the excess width of Prescott Street. The greenspace, with its layers of soil, rock and sand, filters the water while returning it to the watershed in a cleaner condition.

THE N KILLINGSWORTH STATION straddles a key commercial corridor at the center of Portland's most diverse community. Portland Community College, Jefferson High School and the Interstate Firehouse Cultural Center are served by this stop, as well as homes and businesses along N/NE Killingsworth Street. Newly enhanced bus shelters on the east side of Interstate Avenue emphasize the importance of the east-west connection between Interstate MAX and Killingsworth. Transportation has always played a major role in this neighborhood, from its early growth around the streetcar lines in the 1890s to a period of decline in the 1960s hastened by the construction of Interstate 5. The last decade has seen a rebirth of the area and a vision for the future rooted in its cultural diversity and abundant educational resources.

Artists Adriene Cruz and Valerie Otani drew inspiration from a variety of sources to communicate the vibrant multiculturalism of the Killingsworth area. Colorful glass mosaic with accents of handmade art tiles form patterns on the shelter columns, reminiscent of African Kente cloth, while metal torans hang welcomingly from the station canopy, like the cloth flags strung across doorways of homes in India. Cast-concrete benches reflect the influence of Ashanti culture, and geometric motifs found in South American textiles are laser cut into guardrail panels.



*Stone Quilt*, the community map, is comprised of textured concrete, stone and bronze, and features Adinkra symbols from Ghana and proverbs relating to the themes of education and community.



*We were inspired by the opportunity at this station to stimulate the senses with color, pattern and cultural reference. Our goal was to offer layers of vibrant energy to uplift the spirits of the surrounding community. —Adriene Cruz*



A two-headed crocodile with a common stomach (left) symbolizes the oneness of the human family. This concept of community is underscored by the proverb, "Rain does not fall on one roof alone."



Hand-colored benches of cast concrete were inspired by the carved wooden stools of Africa (above).



**Mentorship** Artwork at the N Killingsworth Station was developed through a mentorship between design team artist Valerie Otani and textile artist Adriene Cruz, known nationally for her African-inspired quilts and other fabric work. In transforming her vision to public art, Cruz not only had to adapt to the exhaustive review process, but to a whole new palette of materials. Instead of fabric, thread and beads, she used stone, bronze, fused glass and tile—materials durable enough to withstand the heavily-used transit environment.

THE AREA AROUND N Portland Blvd Station is a typical inner-city neighborhood with a mix of small businesses lining the main streets. A gas station, armored car service and a café occupy the key corners where Portland Boulevard meets Interstate Avenue. In 1806, when Lewis and Clark landed not far from here on the banks of the Columbia River, they were greeted by the original inhabitants of this area, the Native Americans who had for thousands of years lived along the waterways of the Columbia and Willamette rivers. Today, the area is characterized by the diversity of its population, and people from many ethnic origins—including Native American, Hispanic, Asian, Indian and Russian—populate the surrounding neighborhoods.

Artwork created for the N Portland Blvd Station was the result of a unique collaboration among several Native-American artists and writers. Led by Lillian Pitt, the team members drew on their indigenous traditions to provide a model for a healthy community that

emphasizes the interdependency of humans and their environment. Using traditional motifs to symbolize the life-sustaining relationships of nature, the artists dedicated the station to the spirit of the salmon, an essential food source for Northwest Native Americans and sacred symbol of rejuvenation and wisdom.

Images of the salmon appear prominently in the guardrail panels next to the mythical Thunderbird, and a pair of cast-bronze salmon heads accompany each of four canopy sculptures—*Watchful Eyes* by Pitt, *Always Looking* by Rick Bartow, *The Ghost of Salmon* by Gail Tremblay and *Salmon Essence* by Ken MacKintosh. Other images inspired by Columbia River Gorge petroglyphs were hand cut from stainless steel and wrapped around shelter columns. A basket-weave pattern derived from an heirloom Klickitat basket appears in the pavement.



Cast in bronze from carved wood, this sculpture of Crow by Rick Bartow is one of four sculptures mounted on the front of the canopy at each end of the platform (above).

The guardrail panels feature traditional Native-American symbols of the salmon and Thunderbird (left).





Drawings in the style of Columbia River Gorge petroglyphs are hand cut into stainless steel column wraps.

**Community Map** The cast-concrete and bronze community map by Dawn Waldal provides a visual expression of Elizabeth Woody's poem, *The Languages of the People*. Etched into a bronze spiral, the words of the poem flow like a river through the Pacific Northwest landscape, past the mouth and into the mind of a central Mother Earth figure. The map is composed of individual pieces to illustrate how a community can be diverse and unified at the same time.

*For countless generation, salmon have swum up rivers and streams in this part of the country, feeding animals, birds and people, and making life rich for all of us. The artwork for this project honors the spirits of salmon swimming home to spawn because they have made continued life possible, not only for themselves but for many generations of other creatures. —Gail Tremblay*



### **Languages of the People**

*In 4,000 to 5,000 languages are rhythms, a waves pummel, stirred ocean, Cloud bursts on islands, over mountains, burst of plant greens in loam. It is spoken in sleep of earth's name, all life.*



## AINSWORTH GREENSPACE

INSPIRED BY three diseased maples removed from the planting strip on Interstate Avenue, N Portland Blvd artists created a sculpture installation at the corner of Ainsworth and Interstate. Lillian Pitt, Ken MacKintosh and Rick Bartow chose sections from each of the tree trunks to be cast in bronze and incorporated into the tree bodies of their *River Spirits* sculptures.

Three bronze heads represent spirits revered by indigenous populations along the Columbia River: Tsaqaglal, the Bear Woman Chief, who taught the people how to live along the river; Salmon, the first food of the people; and Crow, the scavenger who helps keep everything clean and in balance. The sculptures face inward, forming a small plaza with a river-like pathway of aggregate concrete and a bronze spiral inset in the center. Poetry from the Ockley Green Middle School residency led by Gail Tremblay is engraved in bronze sheets attached to the sculptures' concave interiors.

### Three Protectors

**As I sit within this place,  
the feel of mysterious magic  
moves through me  
like the love of the natives.  
Three symbols look over me—  
stay with me at all times  
to protect me—  
each with a purpose:  
the eagle to eat those that are as untrustworthy as fox,  
the salmon to not allow me to go  
too long without food like the bear in winter.  
And the one who sees, to make me go down  
the right path like the salmon and the bird**

**going to migrate.**

**E.B. Baxter  
Age 13**

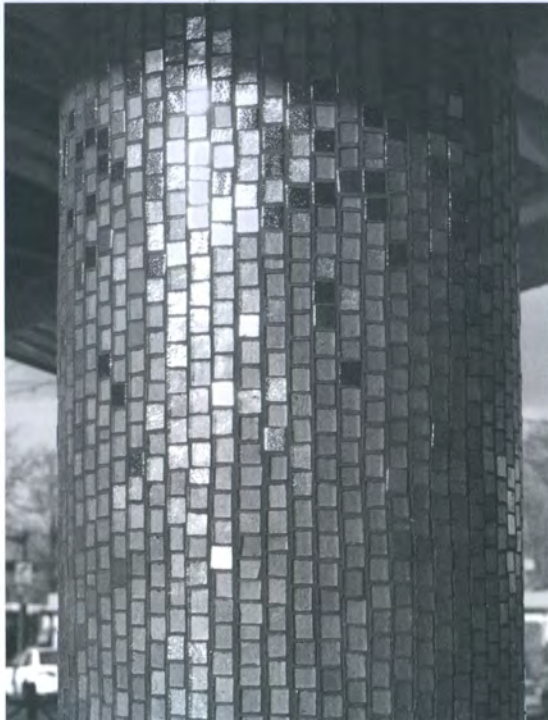




# N LOMBARD TRANSIT CENTER

STATION ARTIST: LINDA HAWORTH

Squares of iridescent glass provide shimmering highlights at the top of each column.



NORTH LOMBARD IS A WIDE, busy thoroughfare that connects to Interstate 5 just one block east of Interstate Avenue. Gas stations on two corners serve motorists and truckers from the freeway, and a large Fred Meyer store provides a commercial hub for the neighborhood. The area's strong working class history goes back to the early 20th century when Swift & Company established a meatpacking and stockyards complex in North Portland, and mills and factories sprung up along the Columbia Slough,

bringing jobs to the area. Today, this labor legacy is still represented by the presence of the union hall for the Carpenters and Shipwrights. The station artwork is dedicated to labor and also to honoring the large influx in recent years of immigrants from Mexico and other countries to the neighborhoods around North Lombard.

Artist Linda Haworth created artwork for this station that addresses the theme of labor from a local perspective. Through conversations

in the neighborhood and workshops in the school, Haworth learned what people did for work. She heard stories from homemakers, small business owners and others in a range of occupations from shipbuilding and firefighting to nursing and photography. A broad sampling from her survey is represented in a series of mosaic picture panels titled *Implements of Our Labor*. The 12 double-sided diptychs feature images of tools in dynamic settings. Mosaic glass tile in multiple tones of blue, purple and green are wrapped around shelter columns and trash containers at the platforms and bus stops, giving a colorful identity to each of the four corners of this busy site.



Themes for some of the panels, such as firefighting and the law, reflect the career aspirations of students who participated in mosaic workshops at nearby Kenton Elementary School.



*From historical time to the present we need implements to do our work, whether tending gardens, harvesting food, working in a hospital, toiling on computers or researching and teaching. We grow quite attached to dependable tools, and they come to symbolize the skills we bring to our community. — Linda Haworth*

*With the community map, my hope was to give visual representation to the experiences of my family as Mexican migrant field workers in America, reflecting both our historical ties with the working class, and with our new community. —Victor Maldonado*



Imagery for the three tile seats at the N Lombard bus stop was inspired by the major activities around the site: learning and playing (above right), shopping, and traveling.



**Community Map** To acknowledge the strong Hispanic presence in the community, a young Mexican-American artist, Victor Maldonado, was commissioned to create the station's community map. He drew on his experience growing up in a migrant working family to develop imagery for his map, using symbols of farm labor to create metaphors of social progress and personal growth. Bronze picking ladders double as light rail tracks, suggesting that transportation is one of the keys to economic opportunity.

THE DOUBLE-SIDED PLATFORM of Kenton/N Denver Ave Station opens onto the two plazas that form the entrance to the area's historic business district. Distinctive cast stone architecture is a visible reminder of Kenton's development in the early 20th century as a company town for the meatpacking industry. The concrete block buildings were designed to mimic the carved stone of Eastern Oregon cattle towns, welcoming the ranchers and cowboys who showed and sold their livestock at the nearby Pacific International Livestock Exposition Pavilion (now Expo Center). Kenton was also home to a sizeable lumber industry, memorialized by the 31-foot tall statue of Paul Bunyan erected in 1959 at the foot of Denver Avenue.

Station artwork by Tina Hoggatt reflects Kenton's rich history as one of the most important livestock centers in the Northwest. Metal cutouts on the guardrail of

cowboys and cattle in forced perspective hint at the cattle drives that often came through Kenton's main streets. Decorative steel bands around the shelter columns are etched with an architectural motif borrowed from a local historic residence. Custom benches with polished terrazzo highlight scenes from Kenton's past, including the Kenton Traction Company trolley car, the Portland Union Stockyards and the Kenton Firehouse, one of the first fire stations in the metro area.

Artist Mary Tapogna collected objects from residents and local businesses to create two community maps for Kenton. Curlers from a beauty parlor, spark plugs from an auto shop and purple beads from a garage sale are among the neighborhood artifacts that hover mysteriously within the epoxy tiles of her mosaic and exposed-aggregate cement maps.

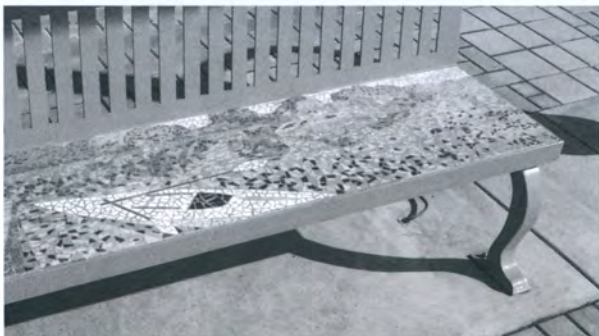


The stainless steel cattle drive heads towards the site of the old Portland Union stockyards.



Custom benches (below, left) are playful and unique with terrazzo seat designs reflecting the history of Kenton's businesses, architecture and leisure activities.

The handmade resin tiles of the community maps (below) provide a kind of semi-transparent time capsule of the neighborhood.



**Babe the Blue Ox** Across from the Paul Bunyan statue, metallic blue seating sculptures by Brian Borrello make reference to the folk hero's companion, Babe the Blue Ox.

*I hope people enjoy the artworks on their own terms—the pleasing surfaces, the color palette, the forms and materials—and then are drawn to look more closely at the content. Hopefully, a little history of the place, of this “stop” in the city, will be revealed in its work-a-day richness. —Tina Hoggatt*

## FENWICK POCKET PARK

LOCATED JUST NORTH OF Kenton, near the Columbia River, the Portland Union Stockyards were built in 1916 and drew stockmen and farmers from all over the Northwest until the late 1960s. The stockyards headquarters was a stately red brick building on what is now NE Marine Drive. Elements such as the terracotta window details and the mosaic medallion from the building's entryway were salvaged before the building was demolished in 1998. Terracotta from the building's exterior is incorporated into a seat wall encircling the medallion, which artist Hoggatt meticulously restored and then embellished with a decorative border.



While efforts to save the Portland Union Stockyard building were unsuccessful, architectural fragments serve as reminders of the heyday of the meat-packing industry in North Portland.

# VANPORT BRIDGE

STATION ARTISTS: SPENCER T. HOUSER, CHRIS RIZZO

*Passengers would be viewing our work at speed, which created a unique design paradigm and required quite a bit of research and development riding trains and asking ourselves questions: What does one see at speed? What colors are noticeable? Shapes, lines, curves?*  
—Chris Rizzo

Lines of bright blue perforated panels become shorter as they near Delta Park/Vanport creating an illusion of speed and a sense of anticipation approaching the station.



THE VANPORT BRIDGE IS a 4,000-foot-long, light rail-only structure built for the Interstate MAX project. Connecting Kenton/N Denver with Delta Park/Vanport, the bridge spans a variety of landscapes, waterways, roads and industrial properties. As the bridge leaves Kenton it parallels the Denver Viaduct, crosses over the North Columbia Boulevard Industrial District, the Columbia Slough and the approaches to I-5 before touching down at the Delta Park/Vanport Station. Views from the top of the bridge are magnificent, with Mount Hood seen to the east and the confluence of the Willamette and Columbia rivers to the west.

To acknowledge the journey across the bridge and the distinctly different destination points,

artists Spencer T. Houser and Chris Rizzo developed two separate approaches for their artwork. From Kenton/N Denver, 90 stainless steel comets with flaming orange, red and yellow tails ranging from 5-25 feet in length blaze toward the center of the bridge. Inspired by the car culture of the '50s, the comets are a spirited nod to the nearby Portland International Raceway. On the north half of the bridge, bright blue perforated metal panels make reference to the Columbia River with its wetlands and slough. As the blue panels approach Delta Park/Vanport, they gradually fade towards gray, the color of the bridge guardrail. A sense of movement is evoked by the undulating comet tails and by the spacing of the perforated panels in relation to the speed of the trains.

AT THE NORTH END of the Vanport Bridge, the Delta Park/Vanport Station connects riders to West Delta Park, the Portland International Raceway (PIR) and a commuter park and ride. Once a hunting and gathering place for Native Americans, this marshy floodplain along the Columbia River was selected in 1942 as a temporary housing site for the tens of thousands of World War II shipyard workers pouring into Portland. Designed and built in a single year, Vanport became the largest wartime housing project in the United States and the second largest city in Oregon. Its history was tragically short, however. On May 30, 1948, the Columbia breached the city's western dike and within hours 18,000 residents became homeless, at least 15 people lost their lives and an entire community was swept away.



Artist Linda Wysong created station art that speaks to the area's layers of history, with an emphasis on the historic city of Vanport. Artifacts from the Chinookan culture, Vanport and the Portland International Raceway are cast into a bronze railing at the platform overlooking the site of the former city. Roof-shaped sculptures in the bioswale below the platform float in a grassy landscape, recalling rooftops adrift in the 1948 floodwaters. Nearby, remnants from the foundations of the lost city are set into the sidewalk, allowing contemporary travelers to literally walk where others once stood.

At the water quality pond where storm water runoff is collected and filtered, Wysong worked with engineers to create *Waterline*, an integration of art, nature and environmental action. While the platform area acknowledges the layers of human culture, *Waterline* refers to the land itself and how it is "managed" with dams, culverts and pumps. Three massive steel arcs allude to both the engineered landscape and the Liberty ships produced by the citizens of Vanport. A glowing monolith of basalt, steel and acrylic symbolizes the coming together of human and natural worlds.



A three-ton boulder sliced in half and recombined with stacked steel forms the *Waterline's* monolith. The two halves are divided by a wedge of acrylic that glows at night with light from fiber optic cables.

*Over the years the character of this watery land has both retained its unique presence and been radically transformed several times. Water has been the touchpoint for the ever-changing relationship between man and nature. —Linda Wysong*





The glass mosaic community map (below) is an overlay of the present-day Delta Park site onto the city grid of the vanished Vanport. A second map shows the larger context of the area within the river systems of the Columbia and Willamette.



**Vanport Artifacts** For the last 14 years, caretakers Terri and Fred Johnson have watched over the grounds of the Portland International Raceway. Since first moving to the former site of Vanport, Terri Johnson has used her spare time to search for artifacts swept away by the flood of 1948. Marbles, teacups, milk bottles and tableware are among the everyday objects she has excavated from the mud, carefully cleaned and stored away. Wysong selected a group of these objects to be made into molds and cast into bronze for the station guardrail and scupper.

# EXPO CENTER

STATION ARTIST: VALERIE OTANI

EXPO CENTER, the last stop on the Interstate MAX, is at the site of the Portland Metropolitan Exposition Center, the largest consumer show complex on the West Coast. Originally developed in 1918 as the Pacific International Livestock Exposition, the facility housed livestock shows, auctions and rodeos through the mid-1960s.

During World War II, in the dark days after the attack on Pearl Harbor, President Roosevelt ordered persons of Japanese ancestry living along the Pacific coast to leave their homes and report to local assembly centers. The Expo site was one of 17 temporary centers where Japanese Americans were held while more permanent internment camps were being built. From May to September 1942 nearly 3,700 internees from Oregon and Washington lived behind barbed wire in cramped living quarters hastily converted from livestock stalls.

For artist Valerie Otani this station provided a unique opportunity to address the theme of relocation during World War II. She drew from Japanese tradition for the design of *Voices of Remembrance*—five large timber gates, or torii, which in Japan mark the entrance to sacred locations. Metal strips in the shape of the identification tags that internees had to wear and attach to their baggage are strung across the gates, symbolizing the dehumanization of forced relocation. Benches in the form of trunks represent the improvised seating used by those waiting in lines during the long periods of processing.

Fused-glass images of bamboo, a symbol of strength and resilience for the Japanese, glow in the windows of the systems building to the south of the platform.



An etched granite floor plan of the Portland Assembly Center shows its previous use as a livestock pavilion in this community map. Another map features a copy of the exclusion order etched in granite and bordered with cast-bronze barbed wire.



The gentle clanging of thousands of metal tags, one for each of the internees detained at the Portland Assembly Center, evokes the collective sound of individual voices.

*I wanted to bring into public consciousness the abrogation of civil liberties that took place on this very spot, and I wanted to do so in a way that was strong and thought-provoking, but beautiful. Torii or wooden gates are an ancient way of marking sacred locations and the entrance to shrines. Passing under the gate is an act of purification, so I hoped these gates could imbed these events in our collective memory and give us resolve to examine our actions in the present.*

—Valerie Otani



**Timber Gate Leg Wraps** Kenton resident Harue Mae Ninomiya was one of 3,676 Japanese Americans from Oregon and southern Washington ordered to the Portland Assembly Center in the summer of 1942. A recent college graduate, she was assigned to teach elementary-age children in the big arena. Ninomiya is writing a history of the Portland Assembly Center and has collected the period newspapers from which Otani drew for the gate leg cladding. Headlines such as "Portland to Be First Jap-Free City" and "Next Tuesday to Find Town sans Nippos" demonstrate the uninhibited racism fueled by the war.

# CURATED COLLECTION

CURATOR: EVA LAKE



*The urban community is a beautiful and intricate patchwork quilt with people of diverse origins and backgrounds living and working next to each other every day of the year. Since there is no single perspective that can capture this richness, we are interested in gathering a variety of visions and mixing and matching them in the Curated Collection. —Art Plan*

## ALBINA/MISSISSIPPI



## N PRESCOTT ST



THE CURATED COLLECTION was conceived as an opportunity to include the perspective of an artist curator and to involve artists who work primarily in two-dimensional media. Massive stainless steel electrical cabinets on the platforms of nearly every station provided a ready display area for hanging pictures. With two images per cabinet, 24 works of art could be added that would complement the station artwork while adding multiple new points of view.

Curator Eva Lake worked diligently to develop a list of artists who reflected the diversity of the community and to match their work to the appropriate station. The 24 artists included in the collection represent a balance of gender and a range of ages, cultural backgrounds and exhibition experience. The artwork reproduced in porcelain enamel on steel is deliberately eclectic in both style and medium; from computer print and artist book to woodcut and oil painting, the work has in common its graphic impact, singularity of voice and ability to engage a viewer over time.

Jacob Pander  
*Venice*, 2003  
 digital photomontage, 20" x 22"

Bill Rutherford  
*A Jug Band*, 1991  
 oil on canvas, 36" x 48"

Wid Chambers  
*Seagrass*, 2002  
 digital print, 20" x 22"

Heidi Kirkpatrick  
*Sail*, 1998  
 silver gelatin print, 15" x 15"

**N KILLINGSWORTH NORTH BOUND**



**Baba Wague Diakite**  
*Across the Wall*, 1992  
woodcut print, 16" x 24"



**Nina Prince**  
*Inside-out*, 1996  
silkscreen print, 19" x 30"

**N KILLINGSWORTH SOUTH BOUND**



**Angelina Woolley**  
*Marking the Box*, 2001  
oil on wood, 45" x 30"



**Isaka Shamsud-Din**  
*A Conspiracy to Heal*, 2000  
mixed media on canvas, 56.5" x 90.5"

**N PORTLAND BLVD SOUTH BOUND**



**Michael Brophy**  
*The Beaver Trade*, 2002  
oil on canvas, 78" x 84"



**James Lavadour**  
*Scaffold*, 2002  
oil on wood boxes, 60" x 90"

**N PORTLAND BLVD NORTH BOUND**



Joe Cantrell  
*Little John*, 1995  
silver gelatin negative, 4" x 5"

Carol Yarrow  
*Dream Waiting for Morning*, 1998  
silver gelatin print, 11" x 14"



**N LOMBARD TC SOUTH BOUND**



Hector Sanchez  
*Reality Bar with a Curve*, 1998  
digital collage, 34.5" x 67.5"

Lauren Mantecon  
*A Cardinal Sign*, 2002  
oil on canvas, 39" x 36"

**N LOMBARD TC NORTH BOUND**



Cynthia Lahti  
*Happy Five*, 2003  
colored pencil drawing collage, 20" x 22"



Heather Whitlow  
*Fly/Flight*, 1999, collage  
mixed media, 7" x 9"

**KENTON / N DENVER NORTH BOUND**



Cecilia Hallinan  
*Hope*, 2003  
oil on canvas, 26" x 24"



Darren Orange  
*Alderbrook Rail Truss*, 2001  
mixed media on canvas, 54" x 76"

**KENTON / N DENVER SOUTH BOUND**



Cynthia Star  
*Monkey Tree*, 2003  
litho print, 11" x 9"



Henk Pander  
*Steel and Bone*, 1995  
oil on canvas, 54" x 64"

**DELTA PARK / VANPORT**



Douglas Lynch  
*Life in Vanport: Between - Shift Interlude*, 1943  
watercolor, 8" x 14"



Timothy Scott Dalbow  
*A Home for Dignity Village*, 2001  
oil on canvas, 24" x 24"

**EXPO CENTER**



Erik Stotik  
*Untitled*, 2000  
oil on canvas, 7" x 7"



Paul Fujita  
*Altered Book*, 1995  
mixed media, 6.75" x 9"



# STATION CREDITS

## INTERSTATE/ROSE QUARTER

### SILICON FOREST

Fabrication: Brian Borrello  
 Electronics design: InReTech, Hillsboro, OR  
 Photovoltaics consultant: Tom Ullman  
 LED technology: Kingbright Corporation, City of Industry, CA  
 Metal forming: Marks Brothers, Portland, OR; BBC Steel Corporation, Canby, OR  
 Fabrication assistance: Samantha Childers, Tim Duronslet, Paige Haxton, Aaron "A Dawg" Johnson, Blair Saxon-Hill  
 Paint and clear coating: Straight Line Auto, Portland, OR

### TREE RING FOREST

Fabrication: Brian Borrello, John Dennis, Jonquil Lemaster; Ken MacKintosh, CCF, Brush Prairie, WA

### GLASS FOREST

Fabrication: Brian Borrello

### GUARDRAIL PANELS

Fabrication: Access Ability, Portland, OR

## ALBINA/MISSISSIPPI

### SECOND GROWTH

Point-up and molds: Hayes Philo  
 Resin fabrication: Hayes Philo  
 Bronze casting and patina: Wayne Chabre; T. Hunter Bronze, Walla Walla, WA  
 Fiber optic lighting: Berg Agency, Portland, OR; Epsilon Engineering, Inc., Beaverton, OR

## INDUSTRIAL BASE

Bronze casting and patina: T. Hunter Bronze, Walla Walla, WA  
 Powder coating: Portland Powder Coating, Portland, OR  
 Galvanizing: Spokane Galvanizing, Spokane, WA

## COMMUNITY MAP

Waterjet cutting: David's Aquacut & Builders, College Place, WA  
 Letter etching: Northwest Etch Technology, Tacoma, WA  
 Patina: Blue Mountain Fine Art Foundry, College Place, WA  
 Special thanks to: Mrs. Dooney, Bernie Foster, Mel George, Roslyn Hill, Eric Lovell

## OVERLOOK PARK

### LIGHT TOWERS

Glass fabrication: Derix Glasstudios, Taunusstein, Germany  
 Metal fabrication: Art and Design Works, Cornelius, OR  
 Lighting design: Pacific Lighting Design, Portland, OR  
 Special thanks to: The Overlook Neighborhood Association, Jefferson Dance Program

### WINDSCREEN

Glass fabrication: Art Glass Technologies, Duvall, WA; Milgard Tempering, Tacoma, WA; Derix Glasstudios, Taunusstein, Germany



## COMMUNITY MAP

Stone work: Vancouver Granite Works, Inc., Vancouver, WA  
 Glass fabrication: Fernanda D'Agostino, Margaret Eccles  
 Special thanks to: Uroboros Glass Studios, Portland, OR; TriMet Public Art Committee



## STATION CREDITS *continued*

### **N PRESCOTT ST**

#### **PROFORM**

Fabrication: Brian Borrello; Ken MacKintosh, CCF, Brush Prairie, WA  
Metal forming: Marks Brothers, Portland, OR; BBC Steel Corporation, Canby, OR  
Fabrication assistance: Chris Amick, Richard Cawley, Samantha Childers

#### **WATER BRICKS**

Fabrication: Studio Inferno, New Orleans, LA

Fabrication assistance: Rafael Spielman

#### **COMMUNITY MAP**

Stone etching: Vancouver Granite Works, Vancouver, WA

Map courtesy of Metro

#### **PRESCOTT BIOZONE**

Fabrication: Brian Borrello  
Metal forming: BBC Steel Corporation, Canby, OR  
Basalt basin fabrication: Bedrock Concrete Cutting, Portland, OR



### **N KILLINGSWORTH ST**

#### **MOSAIC COLUMNS**

Mosaic fabrication: Adriene Cruz, Valerie Otani

Mosaic fabrication assistance: Ola Dunham, Tasnim Dunham, Linda Haworth, Elizabeth Kimi Otani, Rafael Spielman, Ben Whiting

Tile installation: Schonert & Associates, Portland, OR

Special thanks to: Uroboros Glass Studios, Portland, OR

#### **TORANS**

Fabrication: Access Ability, Portland, OR  
Painting: Adriene Cruz, Valerie Otani

#### **BENCHES**

Bench mold: Lash Quality Molds, Portland, OR

Concrete casting: A-1 Bird Bath, Portland, OR

Fabrication assistance: Valko Sichel

#### **GUARDRAIL PANELS**

Fabrication: Access Ability, Portland, OR

#### **COMMUNITY MAPS**

Bronze casting: Ken MacKintosh, CCF, Brush Prairie, WA  
Stone etching: Vancouver Granite Works, Vancouver, WA  
Installation: Neal Aronowitz Tile and Stone, Portland, OR  
Special thanks to: Intrepid Granite & Marble, Portland, OR

### **N PORTLAND BLVD**

#### **COLUMN WRAPS**

Fabrication: Samantha Childers; Ken MacKintosh, CCF, Brush Prairie, WA  
Fabrication assistance: Dennis Benedict, Richard Cawley, Gabriel McGovern  
Metal forming: Swan Island Sheet Metal, Portland, OR

#### **CANOPY SCULPTURES/GUARDRAIL PANELS**

Fabrication: Ken MacKintosh, CCF, Brush Prairie, WA

#### **COMMUNITY MAP**

Fabrication: Dawn Waldal  
Bronze casting: Ken MacKintosh, CCF, Brush Prairie, WA; Dawn Waldal  
Special thanks to: Elizabeth Woody

#### **RIVER SPIRITS**

Fabrication: Ken MacKintosh, CCF, Brush Prairie, WA  
Fabrication assistance: Dennis Benedict, Richard Cawley, Samantha Childers, Gabriel McGovern



Bronze etching: SVB Engraving, Boring, OR  
Technical assistance: Swan Island Sheet Metal Works, Portland, OR; The Steel Yard, Portland, OR  
Engineering: Steve Barrett  
Poetry: E.B. Baxter, Latoya Boyd, Rishal Dass, Erin Hilburger, Alfonso Jimenez, Aphinity Jumping Bull, Sean Lacy, Martin Latimore, Michaelia Mack, Nhung Nguyen, Dominique Stewart, Elisha Williams

### **N LOMBARD TC**

#### **IMPLEMENTS OF OUR LABOR**

Mosaic fabrication: Linda Haworth  
Tile installation: Schonert & Associates, Portland, OR  
Panel installation: Access Ability, Portland, OR

Technical assistance: Adriene Cruz,  
Valerie Otani

Special thanks to: Raquel Aguillon;  
Bullseye Glass, Portland, OR

#### **COMMUNITY MAP**

Stone work: Joseph Conrad Stone Cutter,  
Portland, OR; Peter A. Andrusko,  
Portland, OR

Bronze casting: Ken MacKintosh, CCF,  
Brush Prairie, WA

#### **N LOMBARD BUS STOP SEATING WALL**

Tile fabrication: Victor Maldonado;  
Georgies Ceramic and Clay, Portland,  
OR

Special thanks to: Anna Joyce

#### **BUS STOP WINDSCREEN**

Design: Makelike, Portland, OR

Sandblasting: Moon Shadow Etchers,  
Sandy, OR

### **KENTON/N DENVER AVE**

#### **CATTLE DRIVE PANELS**

Waterjet cutting: DaVinci's Workshop LLC,  
Burien, WA

Surface finishing: Elliott Bay Metal  
Fabricating, Monroe, WA

#### **BENCHES**

Mosaic fabrication: Tina Hoggatt, Jamie  
Meyers

Terrazzo: Stonehenge, Snohomish, WA

Metal fabrication: Architecreation, Seattle,  
WA

#### **COLUMN WRAPS**

Fabrication: Western Metal Arts Company,  
Kent, WA

#### **COMMUNITY MAP**

Fabrication: Mary Tapogna

Fabrication assistance: Corbett Stepp

#### **BABE THE BLUE OX**

Fabrication: Brian Borrello

Metal forming: BBC Steel Corporation,  
Canby, OR

Painting: Straight Line Auto, Portland, OR

Fabrication assistance: Chris Amick, Tim  
Duronslet, Aaron "A Dawg" Johnson,  
Blair Saxon-Hill

#### **FENWICK POCKET PARK**

Medallion fabrication & restoration: Tina  
Hoggatt

Fabrication assistance: Jamie Meyer, Vic  
Oblas

Special thanks to: Aurora Mills  
Architectural Salvage, Aurora, OR



### **VANPORT BRIDGE**

#### **COMETS/END GATES**

Fabrication: Spencer T. Houser, Chris  
Rizzo

Fabrication assistance: Kari Merkl

Comet tails fabrication: Service Steel,  
Portland, OR

Comet tails powder coating: Specialty  
Finishes, Portland, OR

Engineering: Steve Barrett

#### **PERFORATED PANELS**

Panel fabrication: Beko's Welding Inc.,  
Canby, OR

Powder coating: Portland Powder Coating,  
Portland, OR

Fabrication: Western Wire Works,  
Portland, OR; Service Steel, Portland,  
OR

Engineering: Steve Barrett

### **DELTA PARK/VANPORT**

#### **BRONZE GUARDRAIL/SCUPPER**

Fabrication: Michael Creger

Historic Artifacts: Terri Johnson, Tony  
Johnson, Chinook Cultural Committee

Community Resources: Ken Ames, Dick  
Basch, Troy Clark, Dale LaFollette,  
Jerry Rust

#### **COMMUNITY MAPS**

Fabrication: Haworth Art Studio, Hillsboro,  
OR

Design resource: Sarah Bagley

#### **ROOFTOP SCULPTURES**

Fabrication: BBC Steel Corporation, Canby,  
OR

#### **SIDEWALK INSERT**

Concrete cutting: Bedrock Concrete  
Cutting, Portland, OR



## STATION CREDITS *continued*

### **WATERLINE**

Monolith fabrication: Linda Wysong;  
Bedrock Concrete Cutting, Portland,  
OR; BBC Steel Corporation, Canby, OR  
Design engineering: David Evans and  
Associates, Portland, OR; Parsons  
Brinckerhoff Quade & Douglas,  
Portland, OR; Steve Barrett, Simon  
Cooper, Dave Tertadian  
Landscape design: Linda Coady  
Richardson, Jim Henke, Kim Isaacson  
Technical collaborators: George Cramer,  
Brian Heald  
Fabrication assistants: Evert Beidler,  
Lahey Godinet, Brian Heald, Midori  
Hirose, Ben Whiting  
Steel arc fabrication: Thompson Metal Fab  
Inc., Vancouver, WA

Lighting design: Tice Electric, Portland,  
OR; Epsilon Engineering, Inc.,  
Beaverton, OR

### **EXPO CENTER**

#### **VOICES OF REMEMBRANCE**

Timber gate fabrication: Makoto Imai,  
Seabeck, WA  
Etched stainless steel: Ostrom Glass &  
Metal Works, Portland, OR  
Metal rolling: Marks Brothers, Portland,  
OR  
Stainless steel rope assembly: West Coast  
Wire Rope and Rigging, Inc., Portland,  
OR  
Lighting design: Epsilon Engineering, Inc.,  
Beaverton, OR  
Landscape design: Kim Isaacson

Stone bases: Johnston Stoneworks,  
Yacolt, WA

Fabrication assistance: Art and Design  
Works, Cornelius, OR; Christopher  
Knutson, Elizabeth Kimi Otani, Kenji  
Spielman, Ben Whiting

Research assistance: Anne Galisky, Harue  
Mae Ninomiya, Oregon Nikkei Legacy  
Center

#### **TRUNKS/BUNDLES**

Trunk fabrication: Art and Design Works,  
Cornelius, OR

Bundle fabrication: Valerie Otani

#### **COMMUNITY MAPS**

Stone etching: Vancouver Granite Works,  
Vancouver, WA  
Bronze casting: Ken MacKintosh, CCF,  
Brush Prairie, WA

#### **BAMBOO WINDOWS**

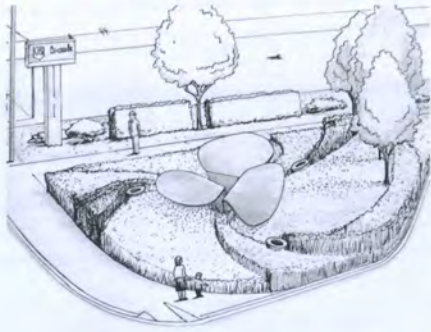
Fabrication: Valerie Otani  
Special thanks to: Uroboros Glass Studios,  
Portland, OR

#### **CURATED COLLECTION**

Fabrication: Winsor Fireform, Tumwater,  
WA



# ARTISTS + WRITERS



**Rick Bartow** (N Portland Blvd)  
South Beach, Oregon  
Born South Beach, Oregon, 1946  
Froelick Gallery, Portland, Oregon  
*Discovery and Fusion*, solo exhibit, Maryhill  
Museum of Art, Goldendale, Washington,  
2004  
*My Eye*, traveling exhibit, Hallie Ford  
Museum of Art, Willamette University,  
Salem, Oregon, 2002-2004  
*Continuum—12 Artists*, Smithsonian  
Institution's National Museum of the  
American Indian, George Gustav Heye  
Center, New York, New York, 2003  
*Twentieth Century American Sculpture at  
the White House: Honoring Native  
America*, Washington D.C., 1997

**Judy Blankenship** (*Intersections: TriMet  
Interstate MAX Light Rail Community  
History Project*)  
Portland, Oregon  
Born Beatrice, Nebraska, 1941  
*Celebrating Women in the Arts: Northwest  
Women Photographers*, Frye Art  
Museum, Seattle, Washington, 2003  
*Lone Fir Cemetery*, Visual Chronicle of  
Portland, Regional Arts & Culture  
Council, Portland, Oregon, 2003  
Fulbright Senior Fellowship, Ecuador, 2000-  
01  
Individual Artist Fellowship, Oregon Arts  
Commission, 2000

**Brian Borrello** (Design Team,  
Interstate/Rose Quarter, N Prescott St,  
Kenton/N Denver Ave)  
Portland, Oregon  
Born New Orleans, Louisiana, 1958  
Pulliam Deffenbaugh Gallery, Portland,  
Oregon  
*2001 Oregon Biennial*, Portland Art Museum,  
Portland, Oregon, 2001  
*Guns in the Hands of Artists*, Interstate  
Firehouse Cultural Center, Portland,  
Oregon, 2001  
*Raptor Crossings*, public art commission,  
Peninsula Crossing Trail, Regional Arts  
and Culture Council/Metro/Portland  
Parks and Recreation, Portland, Oregon,  
1998  
*Alpine Tower*, public art commission,  
Washington Park Metro Zoo, Portland,  
Oregon, 1998

**Michael Brophy** (Curated Collection)  
Portland, Oregon  
Born Portland, Oregon, 1960  
Laura Russo Gallery, Portland, Oregon  
*Lewis and Clark Territory: Contemporary  
Artists on Race, Place and Memory*,  
Tacoma Art Museum, Tacoma,  
Washington, 2004  
*Baja to Vancouver: The West Coast and  
Contemporary Art*, traveling exhibit,  
Seattle Art Museum, Seattle, Washington,  
2003-2004  
Individual Artist Fellowship, Regional Arts &  
Culture Council, Portland, Oregon, 2003  
Commission, City Hall Council Chamber,  
Portland, Oregon, 1998

**Joe Martin Cantrell** (Curated Collection)  
Portland, Oregon  
Born, 1945, raised in Tahlequah, Oklahoma  
Candace Perich Gallery, Katonah, New York  
*Indian Humor*, traveling exhibit, Smithsonian  
Institution, Washington D.C., 2002  
*The Master Prints of Edward S. Curtis and  
Indian Art/Facts*, George Eastman House,  
Rochester, New York, 2002  
*Cowboys, Indians and the Big Picture*,  
McMullen Museum of Art, Boston College,  
Chestnut Hill, Massachusetts, 2002

**Wayne Chabre** (Albina/Mississippi)  
Walla Walla, Washington  
Born Walla Walla, Washington, 1947  
Lorinda Knight Gallery, Spokane, Washington  
Bronze busts, Cowles Publishing Company,  
Spokane, Washington, 2003  
Bronze sculptures, public art commission,  
Bend Public Library, Bend, Oregon, 2001  
Main entry gates, public art commission,  
Oregon Zoo, Portland, Oregon, 1998  
Families' Courtyard, public art commission,  
Doernbecher Children's Hospital,  
Portland, Oregon, 1998



## ARTISTS + WRITERS *continued*

### **Wid Chambers** (Curated Collection)

Hillsboro, Oregon  
Born Denver, Colorado, 1950  
Pearl Gallery, Portland, Oregon  
*Digital Wonders*, solo exhibit, Cawein Gallery of Art, Pacific University, Forest Grove, Oregon, 2003-2004  
Yamhill County Art Harvest Studio Tour, 2003  
Solo exhibit, Gavin Shettler Gallery, Portland, Oregon, 2002  
Solo exhibit, Rock Creek Gallery, Portland Community College, Portland, Oregon, 2002

### **Michael Creger** (Curated Collection)

Portland, Oregon  
Born Baker City, Oregon, 1954  
*Residuum: House of Leavings and House With Triple Helix*, faculty exhibit, Northview Gallery, Portland Community College, Portland, Oregon, 2004  
*48 Boats for Going in a Circle, Intrinsic*, faculty exhibit, Northview Gallery, Portland Community College, Portland, Oregon, 2003  
*White Noise II*, faculty exhibit, Northview Gallery, Portland Community College, Portland, Oregon, 2002  
*Touch Me*, outdoor sculpture exhibition, Clackamas Community College, Portland, Oregon, 2002

### **Adriene Cruz** (N Killingsworth St)

Portland, Oregon  
Born Harlem, New York, 1953  
Interstate Firehouse Cultural Center, Portland, Oregon  
*Wrapped in Pride*, traveling exhibit, Fowler Museum, UCLA, Los Angeles, California, 2000-2002  
*Spirits of the Cloth*, traveling exhibit, American Crafts Museum, New York, New York, 1999-2002  
*Communion of the Spirits*, traveling exhibit, Smithsonian Institution, Washington, D.C., 1997-2000  
Exterior design, Northeast Health Center, Portland, Oregon, 1998

### **Fernanda D'Agostino** (Overlook Park)

Portland, Oregon  
Born Trenton, New Jersey, 1950  
Elizabeth Leach Gallery, Portland, Oregon  
Tacoma Link Light Rail, lead design team artist, Tacoma, Washington, 2003  
Environmental Enhancement Area, Wet Weather Treatment Facility, design team and sculpture, Bureau of Environmental Services, City of Portland, Portland, Oregon, 2002  
Smith and Bybee Lakes Restoration, design team and sculpture with Valerie Otani, Metro, Portland, Oregon, 2002  
Flintridge Foundation Fellowship, 2001

### **Timothy Scott Dalbow** (Curated Collection)

Portland, Oregon  
Born Richardson, Texas, 1974  
*Art For Life*, auction catalog, Cascade Aids Project, Portland, Oregon, 2003  
*Paintings of Clouds*, Lovelake, Portland, Oregon, 2003  
*Ten Years: One Foot After Another*, Mark Woolley Gallery, Portland, Oregon, 2003  
*Gel Towards Figuration*, Fleck Gallery, Portland, Oregon, 2002

### **Baba Waqde Diakite** (Curated Collection)

Portland, Oregon  
Born Bamako, Mali, 1961  
Pulliam Deffenbaugh Gallery, Portland, Oregon  
*Mammy Watta*, solo exhibit, Pulliam Deffenbaugh Gallery, Portland, Oregon, 2002  
Mural commission, Disney World, Orlando, Florida, 2001  
Art through Embassy Program, U.S. Embassy, Bamako, Mali, 2001  
Children's books: *The Magic Gourd*, 2003; *The Hatseller and the Monkeys*, 1999; *The Hunterman and the Crocodile*, 1998



### **Margaret Eccles** (Overlook Park)

Statesboro, Georgia  
Born Pensacola, Florida, 1960  
*Feminist Locations*, multi-media presentation, National Conference of Women's Studies, Savannah, Georgia, 2004  
*Power*, screening, *Merge*, Victory Hall Cultural Center, Jersey City, New Jersey, 2003  
*Panorama*, screening, Women's Film Festival, Prague, Czechoslovakia, 2002  
*Panorama, Terrain and Survey*, screening, Gallery XIX, Brooklyn, New York, 2002

### **Paul Fujita** (Curated Collection)

Portland, Oregon  
Born Portland, Oregon, 1971  
Owner, Zeitgeist Art Gallery, Portland, Oregon  
*From the Ground Up: Art of the Skateboard Culture*, New Bedford Art Museum, Bedford, Massachusetts, 2003-2004  
*Ten Years: One Foot After Another*, Mark Woolley Gallery, Portland, Oregon, 2003  
*Vinyl Killers*, Zeitgeist Art Gallery, Portland, Oregon, 2003  
*Not of This Earth*, Secluded Alley Works, Seattle, Washington, 2003

### **Cecilia Hallinan** (Curated Collection)

Portland, Oregon  
Born Darien, Connecticut  
*The Cakeroom*, installation, The Modern Zoo, Portland, Oregon, 2003  
*Prints for PICA*, 333 Studios, Portland, Oregon, 2003  
*The October Show*, 333 Studios, Portland, Oregon, 2003

**Linda Haworth** (N Lombard TC)

Hillsboro, Oregon  
 Born Patagonia, Arizona, 1951  
*Collections*, public art commission, Seattle  
 Public Library at Lake City, Seattle,  
 Washington, 2005  
 Children's Play Area, public art commission,  
 Maple Leaf Park, Seattle, Washington,  
 2002  
 18th Street Pedestrian Underpass, public art  
 commission with Carlos Valenzuela and  
 Eleanor Kohloss, Tucson, Arizona, 2001  
 Washington Street/ SE 12th Ave Station,  
 public art commission, TriMet, Portland,  
 Oregon, 1998

**Tina Hoggatt** (Kenton/N Denver Ave)

Issaquah, Washington  
 Born Minneapolis, Minnesota, 1954  
 George Krevsky Gallery, San Francisco,  
 California  
*Lofts On Lake*, The Hanover Corporation,  
 Pasadena, California, 2005  
 Jackie Robinson Poster Project, Evergreen  
 State College, Olympia, Washington,  
 2002-2004  
 Community Bench Design, Safeco  
 Corporation, Seattle, Washington, 2003  
 City of Edmonds Public Safety Complex,  
 public art commission with Norman  
 Courtney and Brad Miller, Edmonds,  
 Washington, 2000

**Spencer T. Houser** (Vanport Bridge)

Portland, Oregon  
 Born Niskayuna, New York, 1969  
*Guns in the Hands of Artists*, Interstate  
 Firehouse Cultural Center, Portland,  
 Oregon, 2001

**Julie Keefe** (*Intersections: TriMet Interstate  
MAX Light Rail Community History  
Project*)

Portland, Oregon  
 Born Waterloo, Iowa, 1960  
 Co-owner, KeefeKlicker Studio, Portland,  
 Oregon  
*Grandparents Raising Grandchildren*, work in  
 progress  
*America 24/7*, DK Publishing, New York, New  
 York, 2003  
*The Family Project*, Interstate Firehouse  
 Cultural Center, Portland, Oregon, 1999  
*Grand Avenue Boxing Gym*, Visual Chronicle  
 of Portland, Regional Arts & Culture  
 Council, Portland, Oregon, 1996

**Heidi L. Kirkpatrick** (Curated Collection)

Portland, Oregon  
 Born Springfield, Ohio, 1959  
 Alysia Duckler Gallery, Portland, Oregon  
*Women*, solo exhibit, Springfield Museum of  
 Art, Springfield, Ohio, 2004  
*From My Window Seat*, solo exhibit, Alysia  
 Duckler Gallery, Portland, Oregon, 2003  
*Factories and Toys*, solo exhibit, G. Gibson  
 Gallery, Seattle, Washington, 2003  
*Northwest Photography NOW*, Whatcom  
 Museum, Bellingham, Washington, 2003

**Cynthia Lahti** (Curated Collection)

Portland, Oregon  
 Born Portland, Oregon, 1963  
 Laura Russo Gallery, Portland, Oregon  
*intersections*, Regional Arts & Culture  
 Council, Artist-in-Residence Program:  
 Portland Fire Bureau, Portland, Oregon,  
 2003-2004  
*Bibliocosmos*, Douglas Cooley Memorial Art  
 Gallery, Reed College, Portland, Oregon,  
 2003  
*Core Sample*, Portland, Oregon, 2003  
*Iron Rodeo*, residency program, Maryhill  
 Museum of Art, Goldendale, Washington,  
 2002

**Eva Lake** (Curator, Curated Collection)

Portland, Oregon  
 Born Los Angeles, California, 1956  
 Owner, Lovelake, Portland, Oregon  
*International Assemblage Art Exhibition*,  
 Gallery Oder 24, Berlin, Germany, 2003  
 Solo exhibit, OPEN Studio, Lovelake,  
 Portland, Oregon, 2003  
*Axis*, solo exhibit, Astoria Visual Arts,  
 Astoria, Oregon, 2002  
 Host and producer of Artstar, talk radio show  
 about art, KPSU

**James Lavadour** (Curated Collection)

Pendleton, Oregon  
 Born Pendleton, Oregon, 1951  
 PDX Contemporary Art, Portland, Oregon  
*Romantic Landscape*, solo exhibit, PDX  
 Contemporary Art, Portland, Oregon,  
 2003  
*2003 Oregon Biennial*, Portland Art  
 Museum, Portland, Oregon, 2003  
*Extreme Landscape*, Hunterdon Museum of  
 Art, Clinton, New Jersey, 2003  
*Intersections*, solo exhibit, Maryhill Museum  
 of Art, Goldendale, Washington, 2002

**Douglas Lynch** (Curated Collection)

Portland, Oregon  
 Born La Grande, Oregon, 1913  
 Illustrations & drawings, Artspace Gallery,  
 Bay City, Oregon, 2004  
 City of Portland commission, official flag of  
 Portland, Oregon, 1969  
*Life in Vanport: Between - - Shift Interlude*,  
 watercolor commission for Portland  
 General Electric Company, Portland,  
 Oregon, 1943



## ARTISTS + WRITERS *continued*

### **Ken MacKintosh** (N Portland Blvd)

Brush Prairie, Washington  
Born Glendale, California, 1959  
Jeffery Moose Gallery, Seattle, Washington  
*Salmon Cycle Marker*, public art commission with Lillian Pitt, Native American Student Center, Portland State University, Portland, Oregon, 2004  
*Salmon Drying Rack*, Salmon in the City Festival, Seattle, Washington, 2001  
*Salmon Run Tower*, public art commission with Dawn Waldal, Esther Short Park, Vancouver, Washington, 2001  
*River Talisman*, private commission with Dawn Waldal, Vancouver, Washington, 1998

### **Victor Maldonado** (N Lombard TC)

Chicago, Illinois  
Born Changuitiro, Michoacan, Mexico, 1976  
Froelick Gallery, Portland, Oregon  
*Critical Mass*, solo exhibit, Froelick Gallery, Portland, Oregon, 2003  
*Art Spark*, East Bay Market mural, Oakland, California, 1999  
Winner, Pacific Coast, New American Paintings, Open Studio Press, Wellesley, Massachusetts, 2001  
Permanent collection, Tacoma Art Museum, Tacoma, Washington

### **Lauren Mantecon** (Curated Collection)

Portland, Oregon  
Born Providence, Rhode Island, 1964  
Mark Woolley Gallery, Portland, Oregon  
*Clouds Move Horizontal*, Autzen Gallery, Portland State University, Portland, Oregon, 2004  
*A Cardinal Sign*, solo exhibit, Mark Woolley Gallery, Portland Oregon, 2003  
P:ear (Program Education Art Recreation), Portland, Oregon, 2003  
Art Fellowship Residency, Jentel Foundation, Sheridan, Wyoming, 2003

### **Jeanne McMenemy** (Albina/Mississippi)

Walla Walla, Washington  
Born Coeur d'Alene, Idaho, 1949  
Fenton-Stahl Gallery, Walla Walla, Washington  
Solo exhibit of calligraphy, Seven Hills Tasting Room and Gallery, Walla Walla, Washington, 2003  
*Calligrapher's Engagement Calendar*, contest entry winner, 2001, 2002  
*Wailing Bell* calligraphy, public art commission with Wayne Chabre, Washington State University, Vancouver Campus, Vancouver, Washington, 1998  
Families' Courtyard, public art commission with Wayne Chabre, Doernbecher Children's Hospital, Portland, Oregon, 1998

### **Darren Orange** (Curated Collection)

Astoria, Oregon  
Born Yakima, Washington, 1974  
Lowe Gallery, Santa Monica, California  
*Art For Life*, live auction, Cascade Aids Project, Portland, Oregon, 2004  
*Terra Incognita*, Fireplace Gallery, Mt. Hood Community College, Gresham, Oregon, 2003  
*Next Now*, Littman Gallery, Portland State University, Portland, Oregon, 2003

### **Valerie Otani** (Design Team, N Prescott St,

N Killingsworth St, Expo Center)  
Portland, Oregon  
Born Berkeley, California, 1947  
*Message in a Bottle*, public art commission with Fernanda D'Agostino, King County Environmental Laboratory, Seattle, Washington, 2003  
*Bridge between Cultures*, public art commission with Fernanda D'Agostino, Weller Street Pedestrian Bridge, Seattle, Washington, 1999  
*Folly Bollards*, public art commission, Portland Center for the Performing Arts, Portland, Oregon, 1998  
Design Team, Hillsboro Extension of Westside MAX, TriMet, Portland, Oregon, 1998

### **Henk Pander** (Curated Collection)

Portland, Oregon  
Born Haarlem, Netherlands, 1937  
Laura Russo Gallery, Portland, Oregon  
Solo exhibit, Frye Art Museum, Seattle, Washington, 2005  
*intersections*, Regional Arts & Culture Council, Artist-in-Residence Program: Portland Fire Bureau, Portland, Oregon, 2003-2004  
*Kilchis River*, public art commission, Oregon Department of Forestry, Tillamook, Oregon, 2002  
*Before the Encounter, After the Rain*, Museum of Flight, Seattle, Washington, 1997

### **Jacob Pander** (Curated Collection)

Portland, Oregon  
Born Amsterdam, Netherlands, 1965  
Mark Woolley Gallery, Portland, Oregon  
*Variance: New Digital Photographs*, Mark Woolley Gallery, Portland, Oregon, 2003  
*Still Life and Other Journeys from the Studio*, documentary film about artist Henk Pander, Portland, Oregon, 2003  
*Secret Broadcast*, exhibit with Arnold Pander, Mark Woolley Gallery, Portland, Oregon, 1998  
*Triple-X International*, exhibit with Arnold Pander, Mark Woolley Gallery, Portland, Oregon, 1996





**Lillian Pitt** (N Portland Blvd)

Portland, Oregon

Born Warm Springs, Oregon, 1943

Sunbird Art Gallery, Bend, Oregon

*After Lewis and Clark*, University of Montana, Missoula, Montana 2005*Reflecting On Lewis & Clark: Contemporary Native American Viewpoints*, traveling exhibit, Maryhill Museum of Art, Goldendale, Washington, 2003-05*Spirits Keep Whistling Me Home*, solo exhibit, Hallie Ford Museum of Art, Willamette University, Salem, Oregon 2004*Salmon Cycle Marker*, public art commission with Ken MacKintosh, Native American Student Center, Portland State University, Portland, Oregon, 2004**Nina Prince** (Curated Collection)

Portland, Oregon

Born St. Louis, Missouri

Student exhibit, Portland Community College, Rock Creek Gallery, Portland, Oregon, 2002

**Chris Rizzo** (Vanport Bridge)

Portland, Oregon

Born Buffalo, New York, 1973

Velvet da Vinci Gallery, San Francisco, California

*Anti-War Medals*, Velvet da Vinci Gallery, San Francisco, California, 2003*Funeria*, Fort Mason Art Center, San Francisco, California, 2002*Guns in the Hands of Artists*, Interstate Firehouse Cultural Center, Portland, Oregon, 2001**William Rutherford** (Curated Collection)

Portland, Oregon

Born Portland, Oregon, 1937

Graystone Gallery, Portland, Oregon

Solo exhibit, Interstate Firehouse Cultural Center, Portland, Oregon, 2003

Mask exhibit, Graystone Gallery, Portland, Oregon, 2003

Untitled exhibit, Bonnie Kahn's Wild West Gallery, Portland, Oregon, 2003

Sculptures, Portland Open Studio, Portland, Oregon, 2003

**Hector Sanchez** (Curated Collection)

Portland, Oregon

Born Los Angeles, California, 1957

*Blankets*, solo traveling exhibit: Semblance Gallery, Tokyo, Japan, 2002; Celebrity Center, Portland, Oregon, 2001; New Avenues for Youth, Portland, Oregon, 2000; Boxcar Bertha's Café, Portland, Oregon, 1999

Visual Chronicle of Portland, Regional Arts &amp; Culture Council, Portland, Oregon, 1999

**Isaka Shamsud-Din** (Curated Collection)

Portland, Oregon

Born Atlanta, Texas, 1940

Laura Russo Gallery, Portland, Oregon

*Passage: Selected Works*, solo exhibit, Vollum Campus Center, Reed College, Portland, Oregon, 2003

Solo exhibit, BICC Gallery, Oregon Health &amp; Science University, Portland, Oregon, 2003

*The Spirit of Music*, mural, Community Music Center, Portland, Oregon, 1999

Harold and Arlene Schnitzer Care Foundation Fellowship, Portland, Oregon, 1998-2001

**Cynthia Star** (Curated Collection)

Portland, Oregon

Born Lansing, Michigan, 1969

Curator, Pacific Switchboard, Portland, Oregon

*I'm Never Going Back*, solo exhibit, Basil Hallward Gallery, Portland, Oregon, 200330 ft. *Earthworm*, installation, Modern Zoo, Portland, Oregon, 2003

2003 Oregon Biennial, Portland Art Museum, 2003

**Erik Stotik** (Curated Collection)

Portland, Oregon

Born Papua, New Guinea, 1963

PDX Contemporary Art, Portland, Oregon

*Core Sample*, Portland, Oregon 2004*Found in Translation*, Bullseye Connection Gallery, Portland, Oregon 2004*Dreammare*, Aron Packer Gallery, Chicago, Illinois, 2003**Mary Tapogna** (Kenton/N Denver Ave)

Portland, Oregon

Born Springfield, Ohio, 1963

Owner, Hail Mary Studio, Portland, Oregon

Mosaic lights, Pizza a Go Go, Portland, Oregon, 2002

Solo exhibit, Mark Woolley Gallery, Portland, Oregon, 2001

Solo exhibit, Interstate Firehouse Cultural Center, Portland, Oregon, 2000

Mosaic works, McMenamins Kennedy School, Portland, Oregon, 1998

**Gail Tremblay** (N Portland Blvd)

Olympia, Washington

Born Buffalo, New York, 1945

*Voices of Water*, collaborative installation, CESTA Festival, Czech Republic, 2000; Interstate Firehouse Cultural Center, Portland, Oregon, 2001

Washington State Governor's Arts &amp; Heritage Awards, 2001

*Indian Singing*, Calyx Books, Corvallis, Oregon, 1998

National Board of the Women's Caucus for Art, Mid-career Art Award, 1993

## ARTISTS + WRITERS continued

**Samuel Treviño** (*Intersections: TriMet Interstate MAX Light Rail Community History Project*)  
Portland, Oregon  
Born Toppenish, Washington, 1967  
Owner, samdidit! graphics, Portland, Oregon  
*El Hispanic News* graphic design manager, Portland, Oregon, 1998-present  
Cinco de Mayo Fiesta, program and collateral materials design, Portland, Oregon, 1998-present  
Latino Educational and Recreational Network, collateral materials design, Salem, Oregon, 1998-present  
César E. Chávez Leadership Conference, program design, Portland, Oregon, 1998-present

**Dawn Waldal** (N Portland Blvd)  
Baja, Mexico  
Born Vancouver, Washington, 1971  
*Salmon Run Tower*, public art commission with Ken MacKintosh, Esther Short Park, Vancouver, Washington, 2001  
*River Talisman*, private commission with Ken MacKintosh, Vancouver, Washington, 1998

**Heather Whitlow** (Curated Collection)  
Portland, Oregon  
Born Burbank, California, 1974  
Art, Etc., Portland, Oregon  
Solo exhibit, Colosso, Portland, Oregon, 2004  
Juried exhibit, LOCAL 14 Art Sale & Show, World Forestry Center, Portland, Oregon, 2003  
PSU Haystack Program Instructors' Show, Cannon Beach Gallery, Cannon Beach, Oregon, 2003  
Instructors' Annual Group Show, Multnomah Arts Center, Portland, Oregon, 2003

**Elizabeth Woody** (N Portland Blvd)  
Portland, Oregon  
Born Gallup, New Mexico, 1959  
*Reflecting On Lewis & Clark: Contemporary Native American Viewpoints*, traveling exhibit, Maryhill Museum of Art, Goldendale, Washington, 2004  
*Salmon Nation: People & Fish at the Edge*, with Seth Zuckerman, Ecotrust, 2003  
*Seven Hands, Seven Hearts: Prose and Poems*, with Jaune Quick-To-See Smith, Eighth Mountain Press, 1994  
*Luminaries of the Humble*, University of Arizona Press, 1994

**Angelina Woolley** (Curated Collection)  
West Linn, Oregon  
Born San Pedro, California, 1953  
Mark Woolley Gallery, Portland, Oregon  
*Ten Years: One Foot after Another*, Mark Woolley Gallery, Portland, Oregon, 2003  
*Seasons of Life*, Center for Healthy Aging, Oregon Health Science University, Portland, Oregon, 2002  
*Pied Kow*, Kows for Kids Project, Portland, Oregon, 2002  
Solo exhibit, Mark Woolley Gallery, Portland, Oregon, 2001

**Linda Wysong** (Design Team, Delta Park/Vanport)  
Portland, Oregon  
Born Healdsburg, California, 1949  
*Core Sample*, PICA, Portland, Oregon, 2003  
*Alternate Arterials, Southern Exposure*, San Francisco, California, 2003  
*intersections*, Regional Arts & Culture Council, Artist-in-Residence Program: Multnomah County, Portland, Oregon, 2002  
*Shifting Assets*, public art commission, Springwater Trail, Portland Parks & Recreation and Metro, Portland, Oregon, 2002  
Oregon Individual Artist Fellowship, 1997, 1987

**Carol Yarrow** (Curated Collection)  
Portland, Oregon  
Born Boston, Massachusetts, 1947  
Mark Woolley Gallery, Portland, Oregon  
*Tender Hearts and Ancient Words*, solo exhibit, Center for Contemporary Arts, Abilene, Texas, 2004  
Solo exhibit, Mark Woolley Gallery, Portland, Oregon, 2004  
Associate Artist Residency with Nan Goldin, Yamaguchi, Japan, 2000  
Oregon Individual Artist Fellowship, 1998



# ACKNOWLEDGEMENTS

THERE COULD HARDLY BE a more rewarding experience than working on a project like Interstate MAX. To create something on the scale of light rail requires a team effort of incredible magnitude. Hundreds of people over an extended period of time contribute their knowledge and skills to make a single vision into a reality. That art is a part of this vision should not be taken for granted. For their unwavering support of art on Interstate MAX, grateful thanks go to TriMet General Manager Fred Hansen and Executive Director of Capital Projects Neil McFarlane.

As the manager of the art program, I have had the privilege of meeting and working with many talented and wonderful people. While I am grateful to all for their contributions large and small, there are three groups that I must single out. First

is my extraordinary Interstate MAX Art Advisory Committee. This fabulous group of art enthusiasts gave countless hours of their time over several years to assure that the art program was the best that it could be. Their passion, intelligence and commitment under the leadership of David Milholland and Steve Fosler set the highest possible standard for a citizen committee. Second is my own indefatigable art team: Stacey Drake Edwards and Zachary Hoevet. Together with Bob Hastings, project architect, we worked together like a family, consulting one another endlessly and sharing in the many ups and downs of a multi-year project. Finally, I must acknowledge all the artists—spirited individuals who brought their skill and creativity and persevered through an often grueling process to make the outstanding artwork that is the heart of Interstate MAX.



The following list of contributors is an attempt to list the people not included in Station Credits who contributed their time and expertise to make the Interstate MAX Art Program a reality. To all of these individuals and to the many others who helped in less visible ways, a very heartfelt thank you!

Mary Priester

# CONTRIBUTORS

## Public Art Staff

Mary Priestler, *Manager*  
 Stacey Drake Edwards,  
*Coordinator*  
 Zachary Hoevet,  
*Coordinator*  
 Lisa Drittenbas, *intern*  
 Chris Fussell, *intern*  
 Sierra Gardner, *intern*  
 Julie Garver, *intern*  
 Erin Hastings, *intern*

## TriMet Public Art Advisory Committee

Steve Fosler  
 Deborah Horrell (*Chair*)  
 Horatio Law  
 Neil McFarlane  
 David Milholland  
 Loren Nelson  
 Susan Storm

## Interstate MAX Art Advisory Committee

Nancy Cushwa  
 Michael Fisher  
 Steve Fosler  
 Bob Hastings  
 Leonard James  
 Marcy McInelly  
 David Milholland (*Chair*)

Paul Mortimer  
 Tabor Porter  
 Jose Rodriguez-Menendez  
 Michelle Ross  
 Roberta Wong

## Design Team Artists

Brian Borrello  
 Valerie Otani  
 Linda Wysong

## Station Artists

Rick Bartow  
 Wayne Chabre  
 Adriene Cruz  
 Fernanda D'Agostino  
 Margaret Eccles  
 Linda Haworth  
 Tina Hoggatt  
 Spencer T. Houser  
 Ken MacKintosh  
 Victor Maldonado  
 Jeanne McMenemy  
 Lillian Pitt  
 Chris Rizzo  
 Mary Tapogna  
 Gail Tremblay  
 Dawn Waldal  
 Elizabeth Woody

## Curated Collection Artists

Michael Brophy  
 Joe Cantrell  
 Wid Chambers  
 Baba Wague Diakite  
 Paul Fujita  
 Cecilia Hallinan  
 Heidi Kirkpatrick  
 Cynthia Lahti  
 James Lavador  
 Douglas Lynch  
 Lauren Mantecon  
 Darren Orange  
 Henk Pander  
 Jacob Pander  
 Nina Prince  
 Bill Rutherford  
 Hector Sanchez  
 Timothy Scott Dalbow  
 Isaka Shamsud-Din  
 Cynthia Star  
 Erik Stotik  
 Heather Whitlow  
 Angelina Woolley  
 Carol Yarrow

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 Julie Keefe  
 Samuel Treviño

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 Pam Arden  
 Chris Bailey  
 Ron Doherty  
 Dave Eatwell  
 Regina Flowers  
 Bo Giedwoyn  
 Chris Gniewosz  
 Karol Juszcak  
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 Mark Kirchmeier  
 Eva Malachowski  
 Jerry Mayer  
 Julie Rawls  
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 Eloise Damrosch  
 Katherine Dooney  
 Jean Estey Hoops  
 Carl Flipper  
 Bernie Foster  
 Charles Froelick  
 Taryn Hamada  
 Gary Hampton  
 D.A. Hilderbrand  
 Roslyn Hill

Andrew Jaquiss  
 Mary Jaron Kelly  
 Terri & Fred Johnson  
 Stephanie Jones  
 Susan Landauer  
 Tim Lang  
 Sam Morgan  
 Harue Mae Ninomiya  
 Allan Oliver  
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 Kathy Rodgers  
 Amy Sands  
 Peter Teneau  
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 Wendy Wells Jackson

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 Mike Russell  
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 Leah Robbins  
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Jan Shearer  
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Bruce Solberg  
Coral Ten Fingers  
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Dana Ward  
Leah Williams  
Steve Witter  
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Mike Kapp  
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*Otak*  
Kevin Janik

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Ryan Bates  
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Gary Fritz  
Tom Gilman  
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Kevin McFall  
Robert Peacock  
Paul Pletcher  
Abel Rodriguez  
Bruce Roller  
Eric Slomp  
Raul Trevizo  
Jeff Willcox

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Alan Bird  
Lahey Godinet  
Mark Hanson  
Don Hughes  
Mike Latimer  
Ryan Morrison  
Lloyd Neal  
Dan Payne

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Dean Bloyer  
Tim Dufficy  
Mike Fleschman  
Kirk Holcomb  
Brad Newman  
John Rex  
Gale Schmidt  
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Heather Watkins:  
page 23 (tower sculpture); page 25  
(guardrail); page 28 (guardrail)



# TIMELINE: LIGHT RAIL IN PORTLAND

1969  
Oregon Legislature enables formation of public transit districts. TriMet is formed and takes over Rose City transit.

1976-77  
The 22-block downtown Portland transit mall is constructed.

1979-83  
Preliminary studies of Westside light rail begin.

1982-86  
The \$214 million, 15-mile Banfield light rail project from downtown Portland to Gresham is constructed.

1990  
By a three-to-one margin, voters approve funding for the Westside light rail project.

1993-98  
The 18-mile Westside MAX is constructed from downtown Portland to downtown Hillsboro within its \$963.5 million budget.

1994  
Portland area voters approve funding by 64% for a 25-mile South-North light rail extension, running from Clackamas County to Clark County, Washington. Shortly after, Clark County rejects financing for their segment.

1997  
TriMet adopts a Percent for Art policy.

1998  
Statewide voters turn down a revised Oregon-only South-North project, though it is supported by voters within the city of Portland.

1999-2001  
A 5.5 mile light rail extension is constructed from Gateway Transit Center to Portland International Airport for \$125 million in a unique public/private partnership.

1999  
Business and community leaders approach TriMet and Metro about developing a light rail project through North Portland that requires no new property taxes.

2000  
Construction begins on the \$350 million, 5.8 mile Interstate MAX serving North and Northeast Portland and connecting to the Blue Line at Rose Quarter.



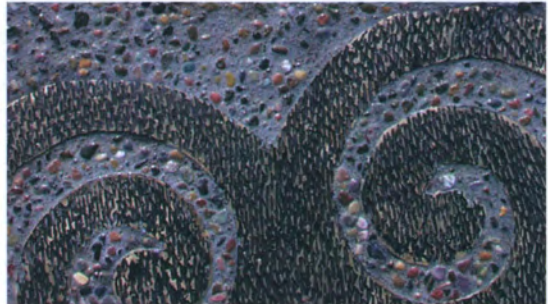
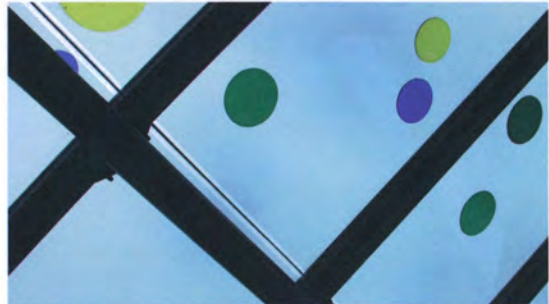
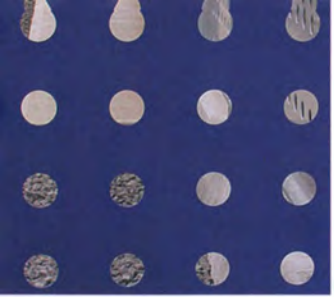
**2004**

Interstate MAX Yellow Line opens ahead of schedule and under budget.









**TRIMET PORTLAND, OREGON**

