



ANDREW MORRISON INDIAN HERITAGE MURALS

Progress Report 3

March, 2016

Prepared by Andrew Morrison and
Jones & Jones Architects + Landscape Architects + Planners

“Take nothing but memories,
leave nothing but footprints.”

— Chief Seattle, Duwamish



ANDREW MORRISON INDIAN HERITAGE MURALS

Relocation at Cascadia Elementary School
& Robert Eagle Staff Middle School
(SEATTLE PUBLIC SCHOOLS)

Progress Report 3



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March 2016



It is exciting to see the murals saved, protected,
and being installed in their new home
at Cascadia Elementary and
Robert Eagle Staff Middle Schools.

WITNESSING

Update from Johnpaul Jones, FAIA

Again, many positive things are on-going in the effort to save Andrew Morrison's Indian Heritage outdoor murals. The two new schools under construction now have names: Robert Eagle Staff Middle School, and Cascadia Elementary School. With these given names they "now" are living human places. The saved Heritage Murals are now being placed in their final locations at each school—stop by and take a look!

Along the way, there was an attempt to damage the murals by night-time vandals, but through community support and Seattle Public Schools assistance, the Murals were, once again, saved. Thank you to all who helped in so many different ways in this effort.

There will be an interpretive display wall in each of the two new schools to help the students, staff, and parents understand a little bit about why saving the Murals was so important. The interpretive display walls introduce important topics related to the former Indian Heritage School, the Murals, Native People and the importance of Licton Springs.

We hope you will continue to support this project, and attend the celebration of these two Seattle Public Schools opening in the near future. Keep in touch!



Seattle Sketcher | Gabriel Campanario, Seattle Times news artist

Artist stands tall as murals survive



Andrew Morrison says he started his "Great Walls of Indian Heritage" in 2001 to give students at Indian Heritage school "something to look at and feel proud." This painting shows a member of the Blackfeet Indian tribe he met at a gathering in British Columbia.



Morrison recently completed a mural covering the Muckleshoot Indian Tribe's canoe-storage facility. He posed for a sketch during a break.



Sketched Oct. 21 and Dec. 2, 2014

It wasn't until I stood in front of Native American artist Andrew Morrison's murals on a cold December morning that I really grasped how powerful — and valuable — they are.

Morrison's towering paintings on the Wilson-Pacific School campus in North Seattle are among just a few notable examples of local public art honoring Native Americans that come to mind. Though pleasing in their own way, totem poles and the sculpture of Chief Seattle at Tilikum Place park can't compare to the sheer size and impact of Morrison's 25-foot-high murals.

The largest of the eight portraits depict such historic figures as Chief Seattle and Sitting Bull. Others include family and friends from local Native American communities. It took Morrison 12 years and lots of spray paint to finish the works of art.

It's hard to believe that two years ago, the larger-than-life

See > **SKETCHER, B8**

ON THE WEB | See more drawings from my meetings with Morrison on my blog at seattletimes.com/seattlesketcher

THE STORY CONTINUES

Summary of Outreach Sessions Report

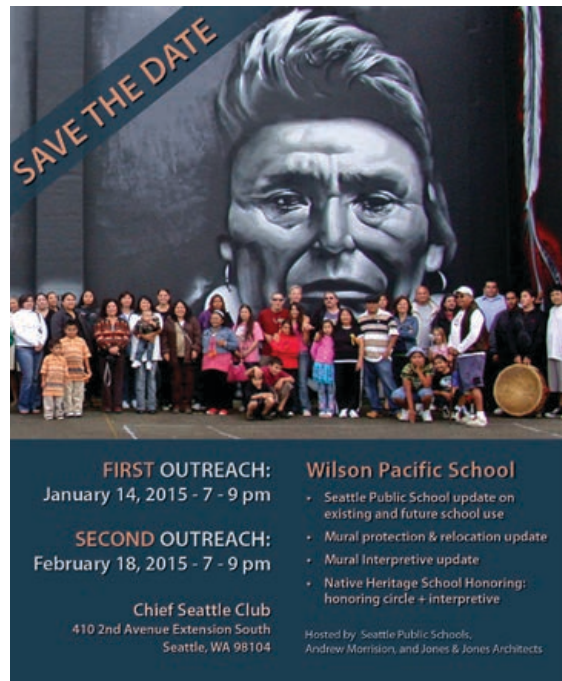
The Landmark Review Board required two community outreach sessions for developing the interpretive elements for the new schools.

Outreach Session #1 was held on January 14, 2015 at the Chief Seattle Club which is located just south of the Smith Tower on 2nd Avenue. It was attended by Seattle Public School representatives, the project management team, the new school architectural team, members of the Seattle Native American community, and non-native participants. Also present was *Seattle Times* news artist, Gabriel Companario.

“We need to approach this project with great sensitivity, compassion, and understanding.”

— Andrew Morrison

The meeting was deliberately kept informal with “no microphone” speaking and simple wall graphics illustrating the new school development, mural relocation, and images concerning the honoring circle and indoor interpretive display organization and themes.



Flyer sent out to Native America community for two outreach sessions regarding the murals protection, relocation, and interpretation



OUTREACH #1 AGENDA

January 14, 2015 - 7-9 pm

Wilson Pacific School

- 30 min. Seattle Public School update on existing and future Native American program use
- 30 min. Existing Mural protection & relocation and Interpretive update
- 60 min. Outreach discussion on Honoring I.H.S.



Johnpaul Jones (Jones & Jones Architects), who is serving as cultural design consultant on the project, opened with an introduction, an overview of the evening's agenda, and introduced Justine Kim, the new school construction project manager. Justine Kim went over the aspects of the new site, and the elementary/middle schools' design layouts. Features, such as the east/west orientation of classrooms, and the central commons performing space being integrated into the lunch room were enumerated. She estimated construction beginning in late spring 2015 and lasting about 26 months, with the schools targeted to open in the fall of 2017.



Participants giving feedback



Andrew discussing the interpretive themes

Questions were raised regarding the intentions of the new public schools to include special programs and alternatives which were the hallmark of the former Indian Heritage School. There were no specific answers for this, but it was confirmed that the school district held positive intentions in working with the Native community and were open to integrating new programs into the school curriculum...with the understanding that this would have to happen after the existing school curriculum criteria were met.

Johnpaul Jones talked about the new locations for the murals and how important it was that there was agreement across the board that they would not be marginalized, but rather integrated into the school in prominent

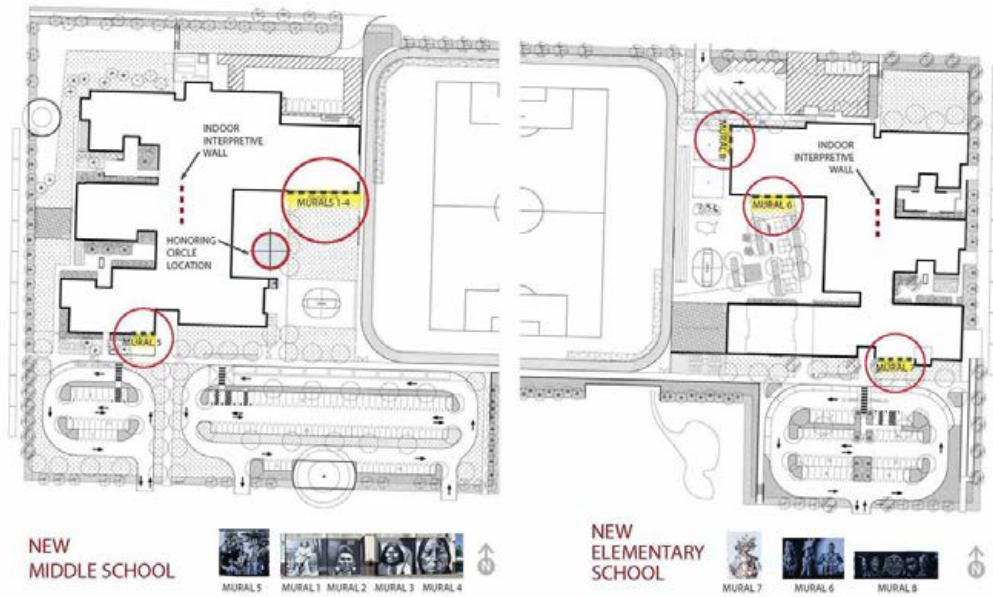
locations. All eight murals were to be outside in highly visible areas. He then talked about the second component of the project which is the creation of interpretive information (or rather, the telling of the stories behind the murals and school) and how this will be integrated in prominent locations inside each school. He highlighted the key themes that he and Andrew had identified and then talked about the need for feedback from the community regarding how to tell the story of I.H.S., and how to honor I.H.S., its history, faculty, and meaning to the Native Community.

Judah (Andrew's sister) then spoke up regarding why this site is so important and sensitive to Native Americans, and how the loss of the former I.H.S. feels like a death in ways...due to the fact that for many it was their only real place of connection and grounding to their community. She emphasized how important it was that there was a "memorial" that would remind people and future generations of what this site has meant to the Native community.

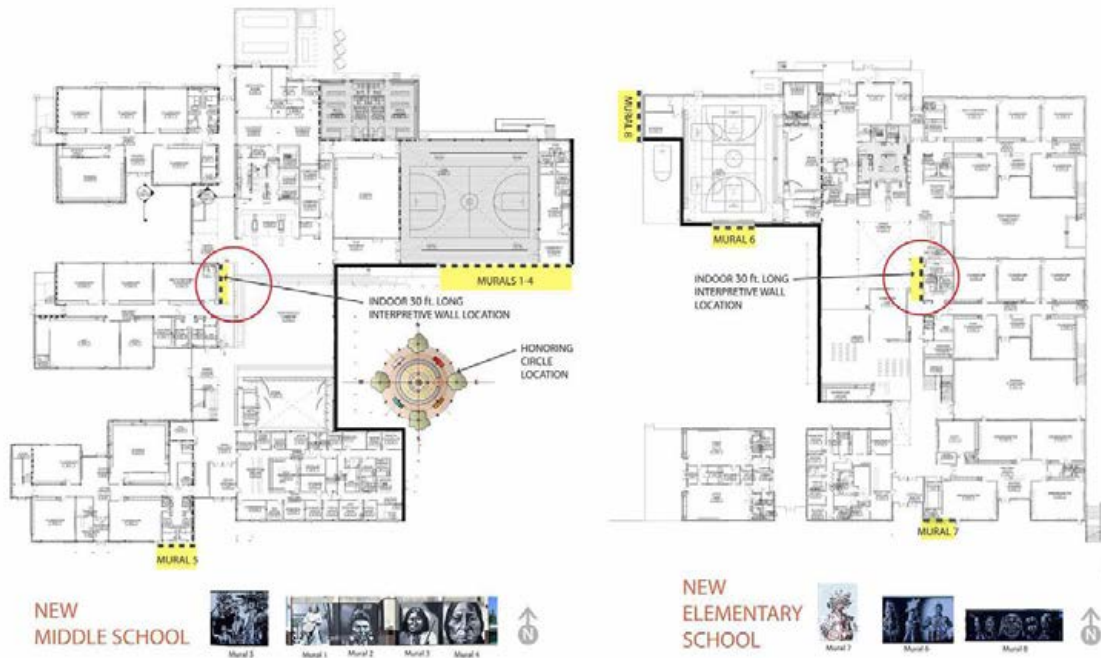


Johnpaul Jones opening the session

Site Plan



Floor Plans



Andrew followed this by confirming the immense need for approaching this project with great sensitivity, compassion, and understanding and that by doing so we become guardians and gatekeepers for future generations. He talked about the business aspects of the project being actually quite simple, but that the larger aspect is a testimony for pure heart and spirit.

Gail Morris, who is a Native American teacher, brought up the issue of how important it is to have all students (both Native and non-Native) educated with the true history of the Native people – how impactful it could be to have a curriculum and people coming into the new schools to teach. Since this is her field, she expressed interest in working and being involved in making this a reality.

A member of the gathering recapped Andrew's earlier words about the need for three things: **deep sensitivity, deep compassion, and deep understanding.** He pointed out that these three things are the hope we all have for all children. He saw this as a challenge: **How can we invoke and develop these qualities in kids? How can we invoke and develop these qualities in teenagers? And, how can we invoke and develop these qualities in adults?**

The meeting continued with more input and ideas related to how to honor this place resulting in the key suggestions shown on the opposite page.

Session #2 was held on February 18th. Attendees again included Seattle Public School representatives, the project management team, the new school architectural team, members of the Seattle Native American community, and non-native participants. Writer Rianna Hidalgo from *REAL CHANGE* magazine also participated.

This outreach was structured for attendees to look close up at rough concepts for both the proposed outdoor honoring circle and the indoor interpretive walls.

Attendees interacted one on one with both Andrew and Johnpaul Jones who were able to further explain the thinking behind the concepts. The overall response was positive which enabled the design team to move forward in refining them for presentation to the Landmark Review Board in March.

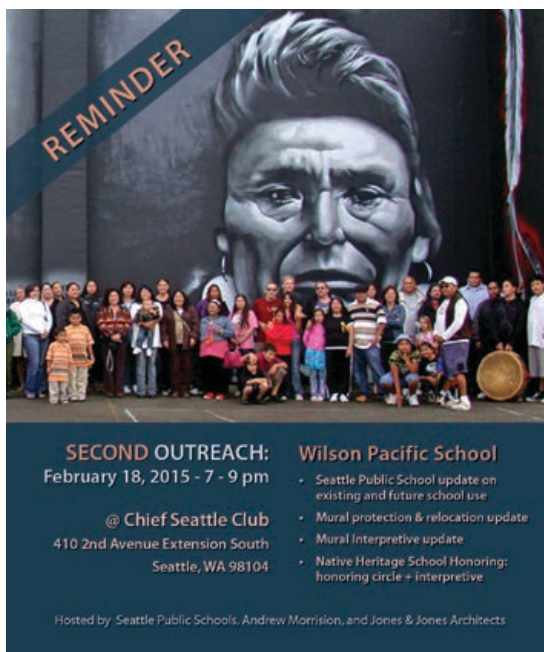
Outreach Work Session #1

Key Suggestions

1. I really like the idea of having earth, wind, fire and water represented at the honoring circle. I believe this is a universal language of understanding, unity, and balance that all can gravitate towards.
2. The circle embraces community and could be a place for the school to gather.
3. Enter the Circle from the East cardinal direction.
4. Make all displays age-appropriate.
5. Somehow tell the deep and modern story of the site in the displays.
6. Include in the new schools' curriculum, the Indigenous story.
7. Use the Native sound of voice, singing, & drumming in the displays.
8. The honoring circle should be designed as a "healing place."
9. Speak the truth both at the honoring circle and at the displays.
10. The murals were created with deep sensitivity, deep community, and deep understanding. How can the honoring circle and the displays invoke these ideals?
11. Both the honoring circle and displays need to express about "learning to live together as a community."
12. Honor Bob Eagle Staff.
13. Don't copy the "medicine wheel design" but use it to inspire the design of the honoring circle.
14. The honoring circle and displays should provide emotions and curiosity to learn about Indigenous people and their rich culture.
15. The honoring circle should be a quiet place, but a place that is used.



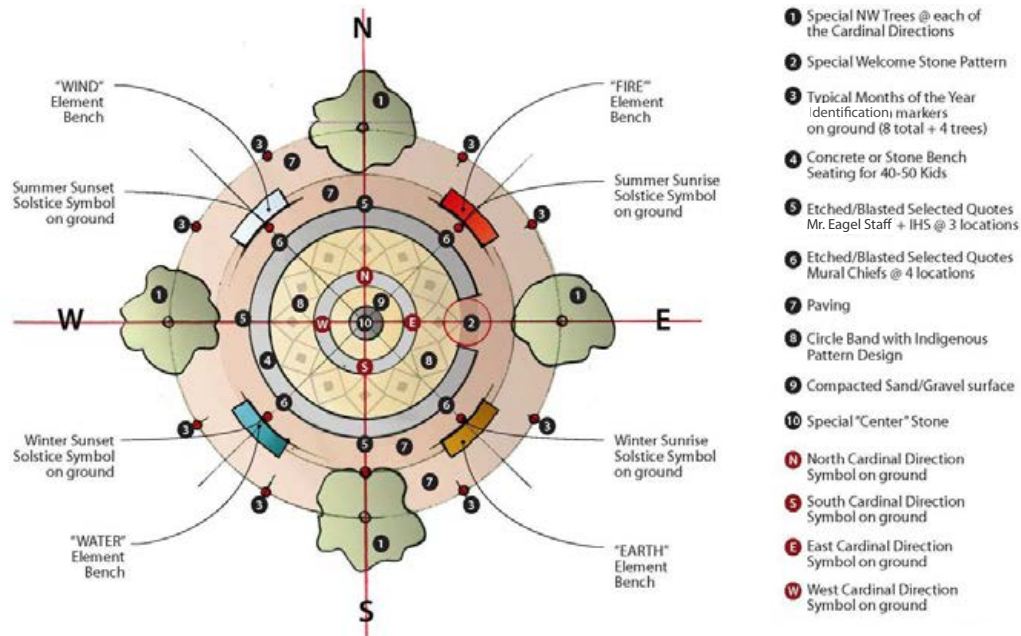
Andrew Morrison points out elements proposed for one of the interpretive panels



The first two Native American community outreach sessions in January and February of 2015 were very successful. The *Seattle Times* and *Real Change* were present and community members gathered at the Chief Seattle Club, a building that Johnpaul Jones refurbished. We spoke of the old Indian Heritage School, its significance, the future of the site, and brought the greater community into this focused picture. In early January, I was contacted by a photographer from Paris, France and was asked to meet at the site of the murals for a photography session. We met, took photos, and I extended an invitation to the 2nd outreach meeting. This photographer was thankful for the invite, showed up to the outreach session, and suggested some key ideas for the honoring circle.

—Andrew Morrison

Honoring Circle - Rough Concept



Johnpaul Jones explains design elements proposed for the honoring circle

NW TUESDAY

Artist vows to restore huge murals defaced by 'stupid' act of vandalism



MARK HARRISON / THE SEATTLE TIMES

Andrew Morrison is shown Monday with his murals at the Wilson-Pacific school campus in North Seattle. The letters "DAPKILO" were painted over the faces of Chief Joseph, Geronimo and Sitting Bull. "He was stupid enough to write his own name," Morrison said of the vandal.

POLICE INVESTIGATING: CALL IT 'ABSOLUTE IDIOTRY'

Tribute to Native Americans

By CHRISTINE CLARRIDGE
Seattle Times staff reporter

The vandal who defaced murals of Native Americans in North Seattle over the weekend destroyed in one day what took the artist 12 years to create, the artist said.

"This is not an ordinary act of graffiti," said Andrew Morrison. "It is an act of

hatred and viciousness that has created people who are supposed to feel safe."

Morrison said he learned of the vandalism to what he has called "The Great Spirit" mural at the Wilson-Pacific school campus on Monday.

The Auburn resident, who is an art teacher at the school, said it was the first time the murals have been defaced.

The murals, which are painted on the outside walls of Seattle Public Schools' Wilson-Pacific school campus, are among just a few notable examples of local public art honoring Native Americans.

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The vandal, Morrison said, probably had to use a ladder and buckets of paint to cause such extensive damage. The person painted over the towering mural the letters DAPKILO, which Morrison said represented the names of Chief Joseph, Geronimo and Sitting Bull.

See > MURALS, B7

"I may never understand why this happened, but I will remain thankful that the damage could be repaired and offer forgiveness."

— Andrew Morrison

A SAD & DISTURBING INTERRUPTION: MURALS DEFACED

by Andrew Morrison

On Saturday, February 21, 2015, three days after the 2nd Native American Outreach session, I woke in the middle of the night with a terrible feeling and felt a dark spirit in my bedroom. I got up, checked the door to make sure it was locked, and tried to go back to sleep. That Sunday night, I received an email from a friend about 8pm and all it said was, "I hate to be the bearer of bad news, but

something happened to your murals." I read this email and tried not to feed into it. The very next morning I drove to the Wilson Pacific site to see the four large murals on the east side of the gymnasium desecrated by vandalism. I took a photo of it and rushed to the Jones & Jones office for a meeting about the relocation, protection, and removal of the murals. I calmly sat through a meeting with the





Jones & Jones staff waiting for a moment to share the disturbing news with Johnpaul Jones. He was the first person I told about the desecration and wanted his direction for what would follow.

When I presented this disturbing news to Johnpaul, he was disappointed, told me not to worry, and reassured me that it would be okay. As a team, we agreed to meet at the site the next day



Andrew being interviewed for television news

to discuss further actions to combat the negativity. I then drove back to the site and immediately called the Seattle Police Department to report the crime. Within minutes, the Seattle Police Department, Kiro 5 news, Komo 4 news, and other news organizations appeared on the scene. I divulged as much information as I could about the vandalism. The news began circulating out into the

world and when Johnpaul Jones and our team met on site the next day, photos of the desecrated murals were going viral. On-site as we discussed actions for the cleanup, more news organizations showed up to cover the story, and the story had even been featured in the *Seattle Times* that morning. Everything was happening fast and I was getting dozens upon dozens of calls by the hour. Calls offering condolences came from all over the country and even from around the world.



Andrew with his nephew, Sage, at the site

My main focus was safety and I did my best to remain calm and speak from a place of compassion. It was agreed that the cleanup would take place February 26, 2015. I put out a mass email for volunteers and encouraged anyone to help in any capacity. On the day of the cleanup, volunteers began showing up at 8am. They came with brushes, brooms, rags, buckets, soap, pressure washers, ladders, lights, extension cords, and compassionate attitudes. My father, Gary Morrison, led the cleanup. More than 50 people gave their time and energy for the

removal of the thoughtless desecration. As a community, we scrubbed, washed, rubbed, and prayed that the vandalizing paint could be removed without damaging the murals. Due to cold weather, high humidity, and constant rain, the vandalizing paint did not dry thoroughly, did not cure, and did not fully adhere to the surface. As a community, we successfully removed all of the vandalizing paint and by the end of the day the murals looked newer than they did prior to the desecration.







Seattle Sketcher Gabriel Campanario f | t

Paint successfully removed from vandalized Native-American murals

Originally published February 25, 2015 at 1:03 pm | Updated February 25, 2015 at 9:08 pm



Around the Northwest

Seattle Graffiti removed from murals

Using tall ladders and employing hoses and elbow grease, a half-dozen people Wednesday successfully removed painted graffiti from the Native American murals at the Wilson-Pacific School campus.

The paint came off really well, Morrison said, because it was water-based, and it didn't have enough time to dry and harden under current weather conditions.

Morrison seemed upbeat and expressed gratitude for all the support he is receiving from the community.

He said the next step will be to do a few touch-ups and cover all the murals with a special graffiti-repellent coating.

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I worked around the clock with Detective Christopher Young from the Seattle Police Department to obtain and divulge any information pertaining to the apprehension and conviction of the criminal who vandalized the art work. I was told by Christopher Young that he believed a Native American man who went to Indian Heritage High School committed the crime but he did not have enough evidence to arrest or convict this person. Many Native American community members knew the identity of this suspect, knew of his guilt, and I encouraged them to come forth with information to Detective Young but no one did. The case was closed with no arrests or convictions of the crime.

To protect the murals from any possible harm, the Seattle Public Schools erected a chain link fence and had all murals covered with plywood until their move to more permanent storage and re-installation in the new schools.







Indian Country
TODAY MEDIA NETWORK.com



The Post-Intelligencer Collection, Museum of History & Industry/AP Image

The names of Robert Eaglestaff (left) and Billy Frank Jr. were among those being considered for a new middle school proposed on an important Duwamish site in the Licton Springs neighborhood of Seattle. The school will be named for Eaglestaff.

Seattle School Named After Robert Eagle Staff, Fourth to Have Indigenous Name

RICHARD WALKER | 7/12/15

Seattle's newest middle school will be named for the late Robert Eagle Staff, Lakota, principal of American Indian Heritage High School from 1989-1996.

The Seattle School Board voted June 17 in favor of the naming. "The extensive community engagement naming process has resulted in majority support to honor the accomplishments and legacy of a great educator, Robert Eagle Staff," said Jon Halfaker, executive director of schools for the Seattle School District's Northwest region.

Robert Eagle Staff Middle School will be built at the site of the former Wilson-Pacific School, which housed American Indian Heritage School. The new middle school will have room for 850 students, as well as 150 from the American Indian Heritage School program. It is scheduled to be completed in 2017.



I was happy to hear that Robert Eagle Staff was chosen as the name of the new middle school. By keeping his name and legacy alive, we are preserving a history of Native American people that goes back millennia. Robert Eagle Staff was a family-friend and my father's basketball teammate. Growing up, he was a hero, and everyone I knew only knew him to be an honest and caring man. He put everything he had into the Indian Heritage High School and saved

thousands of Native American students from destitution in a time when adversity for Native Americans in the Seattle area was at an all time high. When creating all of the murals, much thought of Robert Eagle Staff was fused into all of the images. I remember him to always have a smile on his face and an uplifting energetic spirit. In 2009 I contacted his family to ask permission to create a mural of him on the inside of the cafeteria. His family gave their consent and sent

photos of him to me. The mural on the inside of the cafeteria stood for 6 years until it was dismantled with the rest of the school during the summer of 2015. The vitality of his image helped catapult the other images on the other walls to be preserved and respected on a national level. In 2013 I created a smaller canvas size painting of Robert Eagle Staff that now is proudly displayed in the Seattle

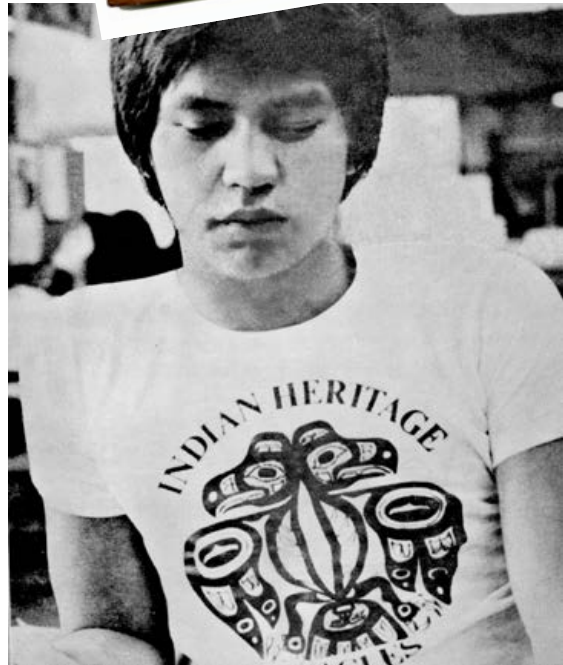
Public Schools John Stanford building. I will request that this painting of Robert be placed into the new middle school upon its opening.

I have had the honor of having access to memorabilia, artifacts, and historical items preserved from the former Indian Heritage High School. With access to such priceless artifacts I took the task of incorporating the old yearbooks, photos,



Andrew Morrison's painting of Robert Eagle Staff currently hanging in the John Stanford building

and items into the interpretive panels seriously. I met at the John Stanford building and checked out thousands of priceless photographs taken from the 1980's and 1990's from the former Indian Heritage. As a team at Jones & Jones, we scanned and shuffled through this mass amount of memorabilia selecting photos we believed truthfully represented the spirit of the age of this time. The community of this age was so vast, so intricate, so colorful, and so broad that I wish we could display all the photos. My hopes are that the imagery and content within the interpretive panels will spark the interest of this colorful past, continue to keep the Native American traditions alive, and serve as a reminder that many things are worth holding on to.



*From the I.H.S. 77-78 yearbook:
Dino Johnny wearing an I.H.H.S. T-shirt
designed by Randy Thompson*



Robert Eagle Staff at Indian Heritage School

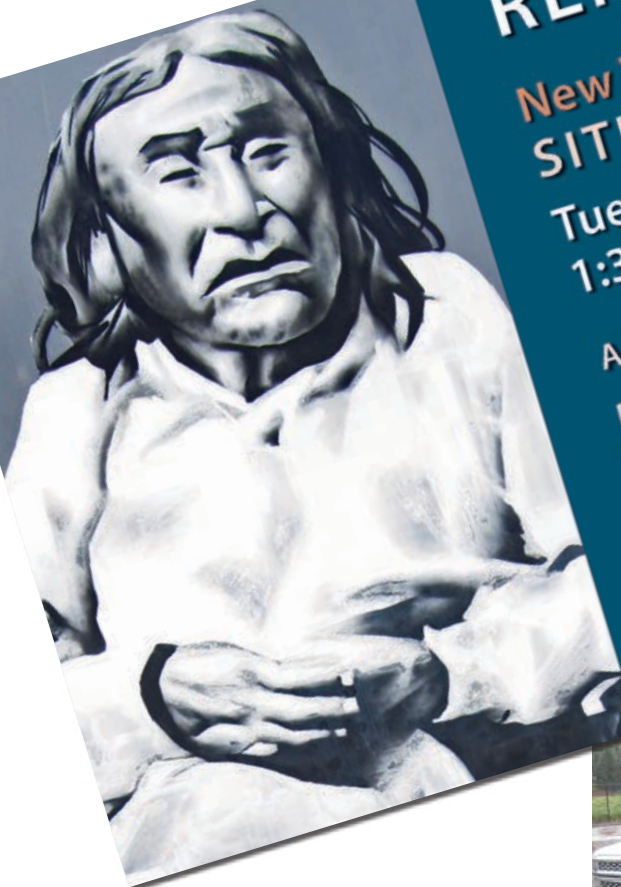
In June of 2015, I released a film documentary that showcased two years of footage of the advocacy and preservation of the murals. The film is composed of community members giving testimonies about their relationships with me, my art career, and their personal views on the Great Walls of Indian Heritage. I approached Barbara Witt from Jones & Jones to speak about our work and she humbly suggested Johnpaul Jones for the

interview. Johnpaul Jones agreed to the interview and his truth-telling-style elevated the documentary to the highest level of professionalism and gave it a great amount of authenticity. This documentary is available to see on my website and youtube. I have been filming the removal, protection, relocation, and preservation of the murals and plan to release another documentary showcasing these elements in the fall of 2017 for the opening of the new schools.



Johnpaul Jones in Andrew's documentary, "Desperate in the Way"





REMINDER

New Wilson Pacific School
SITE BLESSING
Tuesday, April 28th, 2015
1:30 pm - 2:00 pm

A few words by Andrew Morrison
Blessing Ceremony & Songs by
Thomas Speer, Duwamish
& other Duwamish Tribal members

1330 North 90th Street / Seattle, Washington
(east side of gymnasium - in front of boarded four Chiefs murals)



PREPARING FOR CONSTRUCTION: BLESSING THE SITE

In Native American culture, the land is sacred and the land is to be treated as a brother. Every rock, every pine needle, every stream, and every rain drop tell the story of our ancestors. With this great knowledge bestowed upon us from the elders of the Duwamish, Coast Salish, and all Native American peoples, we proceeded with great caution when embarking on this journey of honoring this land that is home to Licton Springs, the Duwamish, Coast Salish, and Indian Heritage High School. Our team, which includes Lydig, Mahlum Architects, Jones & Jones

Architects, Seattle Public Schools, and community members gathered in April to bless the site of the future Cascadia Elementary and Robert Eagle Staff Middle Schools. Thomas R. Speer (Duwamish), Gail Morris (Nuu-chah-nulth), and Ralph Forquera (Juaneno Band of California Mission Indians) all gave blessings to the site before the construction began. The blessings consisted of testimonies, song, and prayer. It was a rainy day when we all met on the site for this ceremony and in a spiritual sense, the rain also blessed the site.





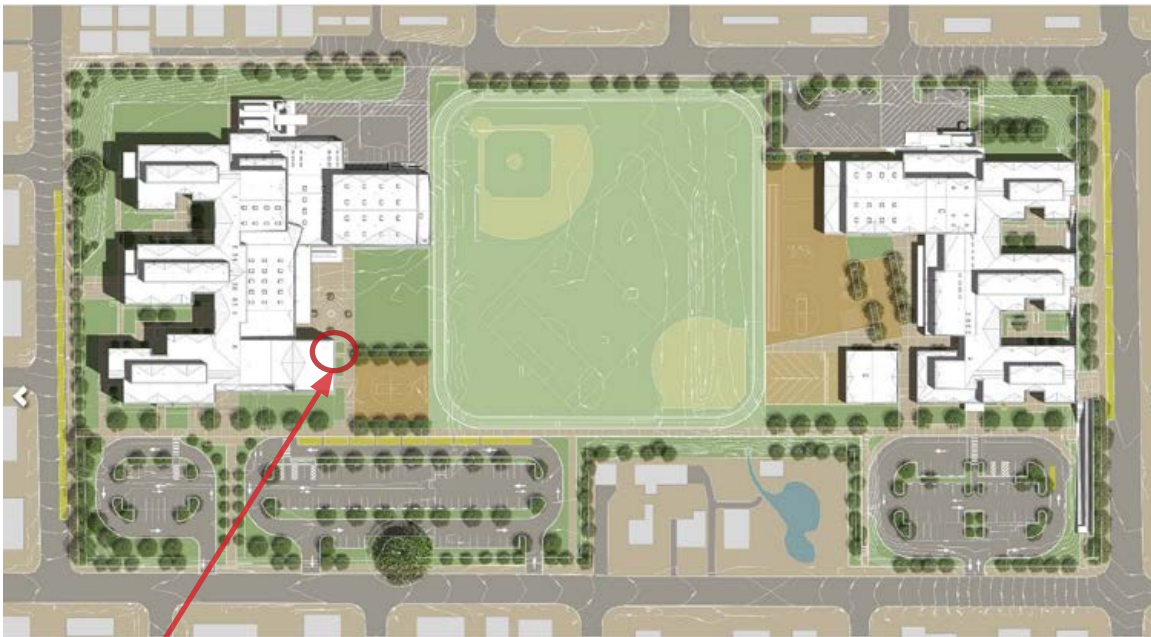
Honoring Circle Location

Top: Cascadia Elementary School perspective
 Bottom: Robert Eagle Staff Middle School perspective
 Mahlum Architects

TELLING THE STORY AT THE NEW SCHOOLS: HONORING CIRCLE & INTERPRETIVE PANELS

After much deliberation, community feedback, landmark preservation meetings, and group discussions, the work of the Honoring Circle began. This is an element of the project that I am excited to see unfold and develop. Amongst this flurry of creative fusion, the idea was suggested to etch quotes of the four large chiefs into the concrete of the Honoring Circle. When this idea was conceived I knew this humble action would speak volumes to the correlation between the murals, Indian

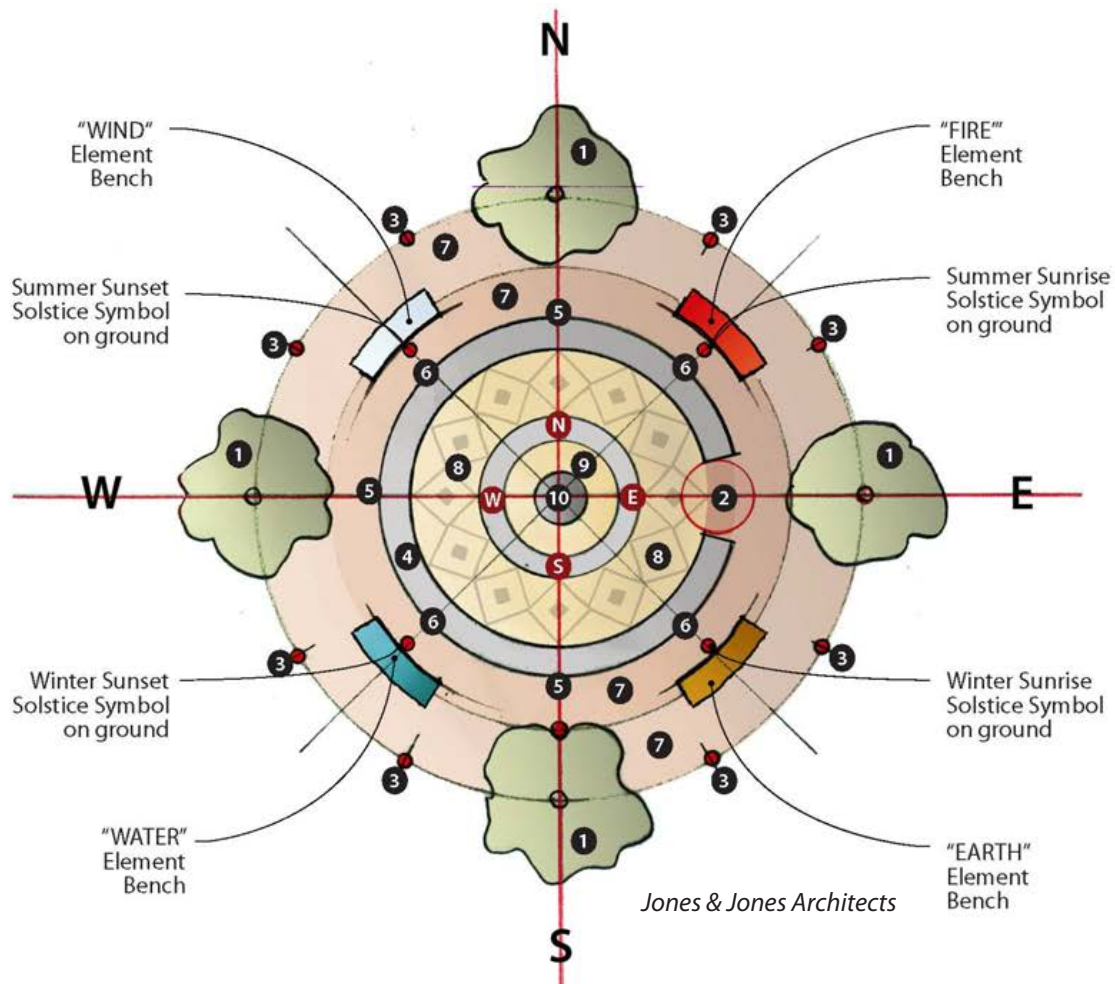
Heritage, interpretive panels, the history of Licton Springs, and why the site was designated as a Landmark. Our team worked closely together to choose the quotes of each chief. I know that when this aspect of the project is complete, the students, staff, and community will be intensely moved by the Native American spirit that permeates out from the epicenter of the circle. I personally see the Honoring Circle as a healing circle.



Honoring Circle Location

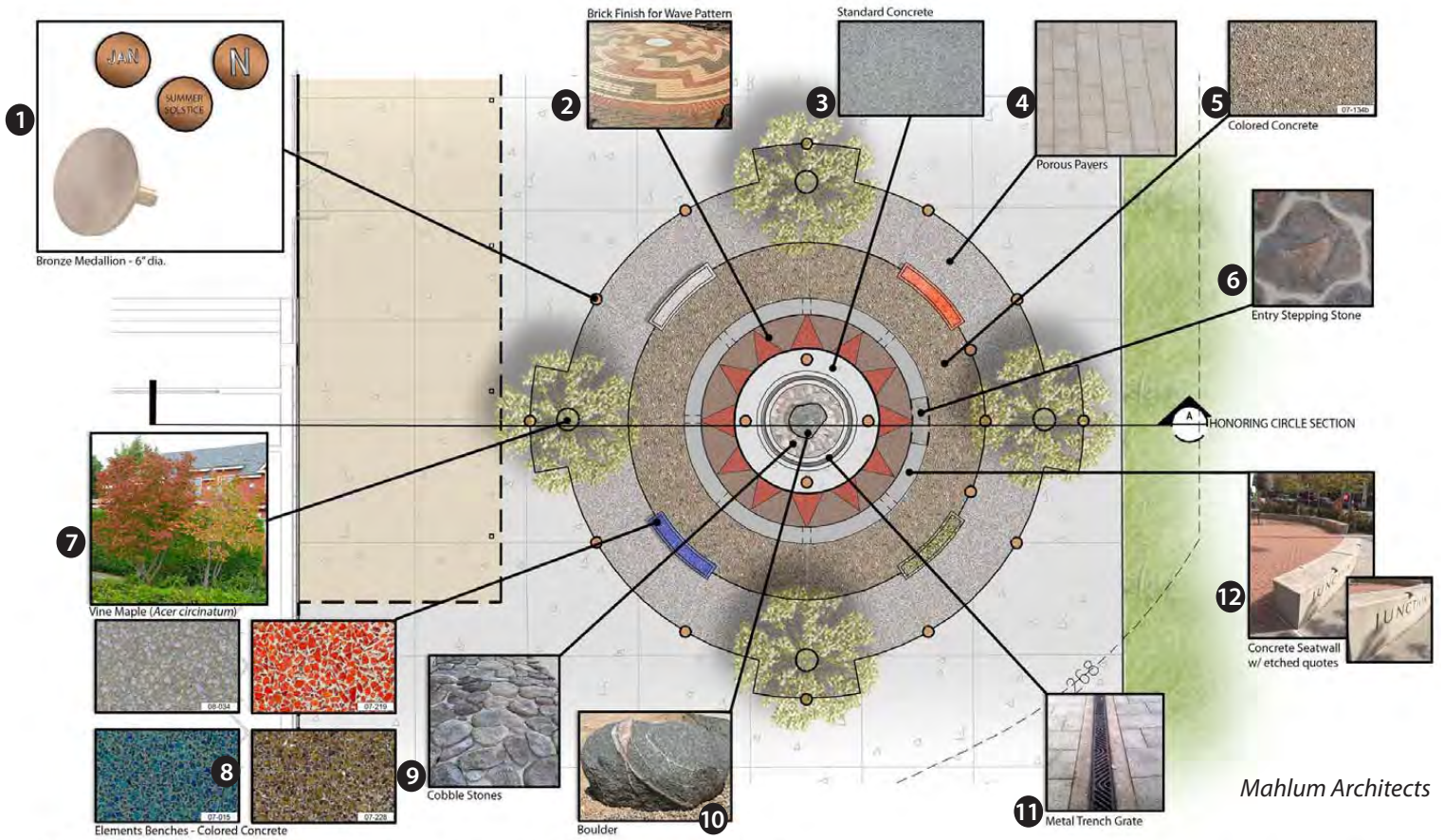
Robert Eagle Staff Middle School (left) & Cascadia Elementary School (right)
Site Plan - Mahlum Architects

HONORING CIRCLE - ROUGH CONCEPT



- | | |
|--|--|
| <p>❶ Special NW Trees at each of the Cardinal Directions</p> <p>❷ Special Welcome Stone Pattern</p> <p>❸ Typical Months of the Year Identification markers on ground (8 total + 4 trees)</p> <p>❹ Concrete or Stone Bench Seating for 40-50 Kids</p> <p>❺ Etched/Blasted Selected Quotes Mr. Eagle Staff</p> <p>❻ Etched/Blasted Selected Quotes Mural Chiefs at 4 locations</p> <p>❼ Paving</p> | <p>❽ Circle Band with Indigenous pattern design</p> <p>❾ Compacted Sand/Gravel surface</p> <p>❿ Special "Center" Stone</p> <p>Ⓝ North Cardinal Direction Symbol on ground</p> <p>Ⓢ South Cardinal Direction Symbol on ground</p> <p>ⓔ East Cardinal Direction Symbol on ground</p> <p>Ⓦ West Cardinal Direction Symbol on ground</p> |
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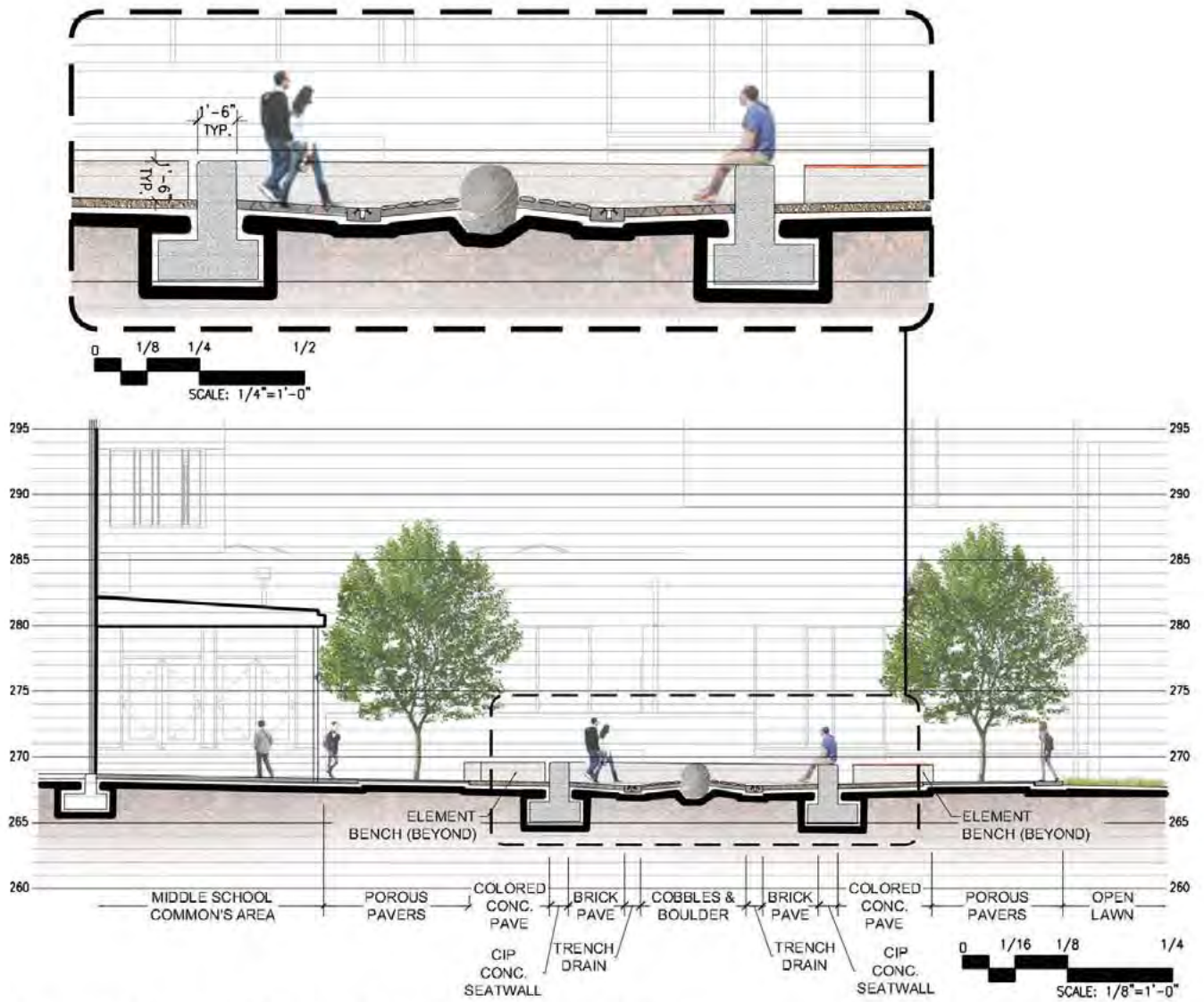
HONORING CIRCLE - PROPOSED HARDSCAPE ELEMENTS



- 1 Bronze Medallion - 6" dia.
 - 2 Brick finish for wave pattern
 - 3 Standard Concrete
 - 4 Porous Pavers
 - 5 Colored Concrete
 - 6 Entry Stepping Stone
 - 7 Vine Maple
 - 8 Air, Fire, Water, Earth Elements - Colored Concrete
 - 9 Cobble Stones
 - 10 Boulder
 - 11 Metal Trench Grate
 - 12 Concrete Seatwall with Etched Quotes

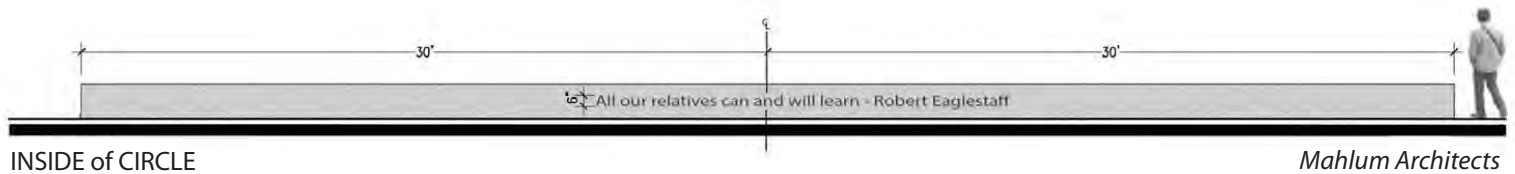
Mahlum Architects

HONORING CIRCLE - SECTION THROUGH COURTYARD

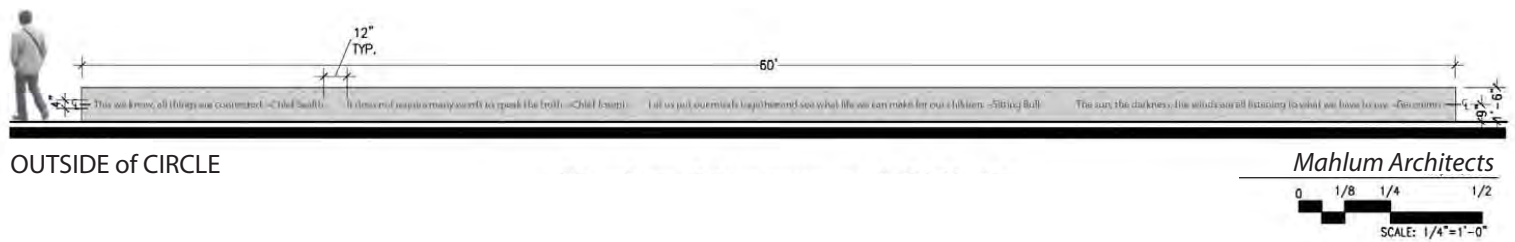


Mahlum Architects

HONORING CIRCLE - CONCRETE SEATWALL with ETCHED QUOTES



All our relatives can and will learn. —Robert Eagle Staff



This we know, all things are connected. —Chief Sealh

It does not require many words to speak the truth. —Chief Joseph

Let us put our minds together and see what life we can make for our children. —Sitting Bull

The sun, the darkness, the winds are all listening to what we have to say. —Geronimo



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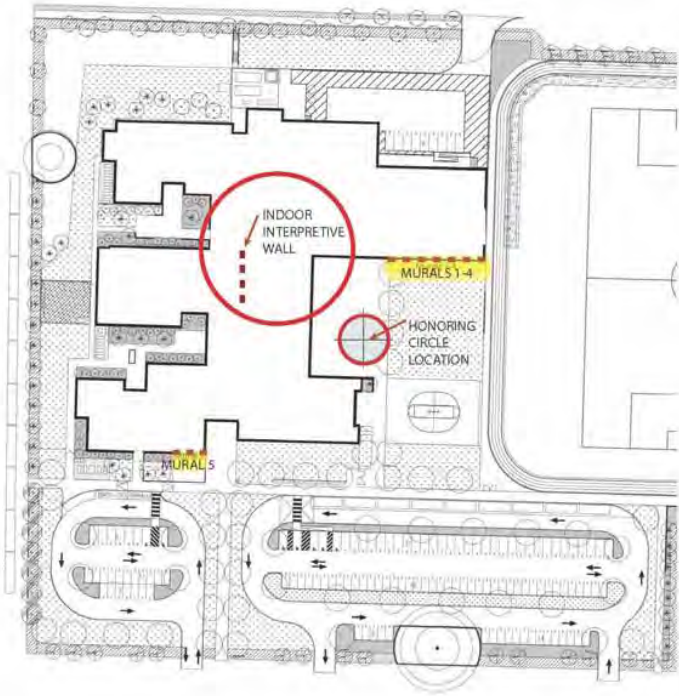
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During the previous year, in a team meeting, it was suggested that a boulder should be purchased for the center of the Honoring Circle. Johnpaul Jones explained that during the initial digging on-site, boulders would be found and it was best to use one of them. I remember this suggestion and sure enough, months later in November of 2015, Justine Kim and I were on location to select a boulder that was found during the initial digging. I thought that this simple example of wisdom and words coming to pass is a clear example of the professionalism and seasoned expertise that Johnpaul Jones honestly brings to the project. I was truly honored to meet Justine Kim and Lydig workers on-site to select the boulder. I documented the best selections with photos and measurements of each.

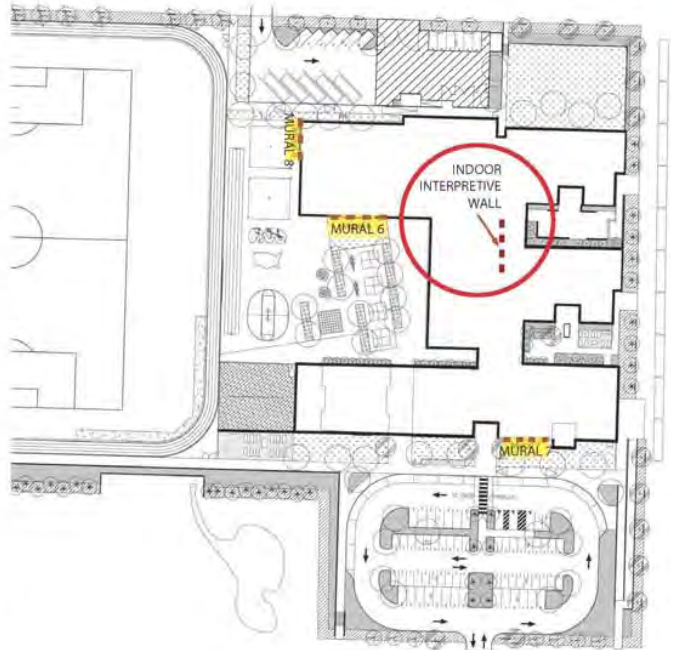
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Interpretive Walls - Locations



**ROBERT EAGLE STAFF
MIDDLE SCHOOL**



**CASCADIA
ELEMENTARY SCHOOL**



INTERPRETIVE WALLS

I am working closely with Jones & Jones to establish the conceptual design for the interpretive walls for both schools. As mentioned earlier in this report, we are incorporating photographs and memorabilia from the former Indian Heritage School.

It is important to tell the I.H.S. story as well as tell the story of the murals, their creation and meaning. To enable this, we are incorporating an interactive LCD touch screen.

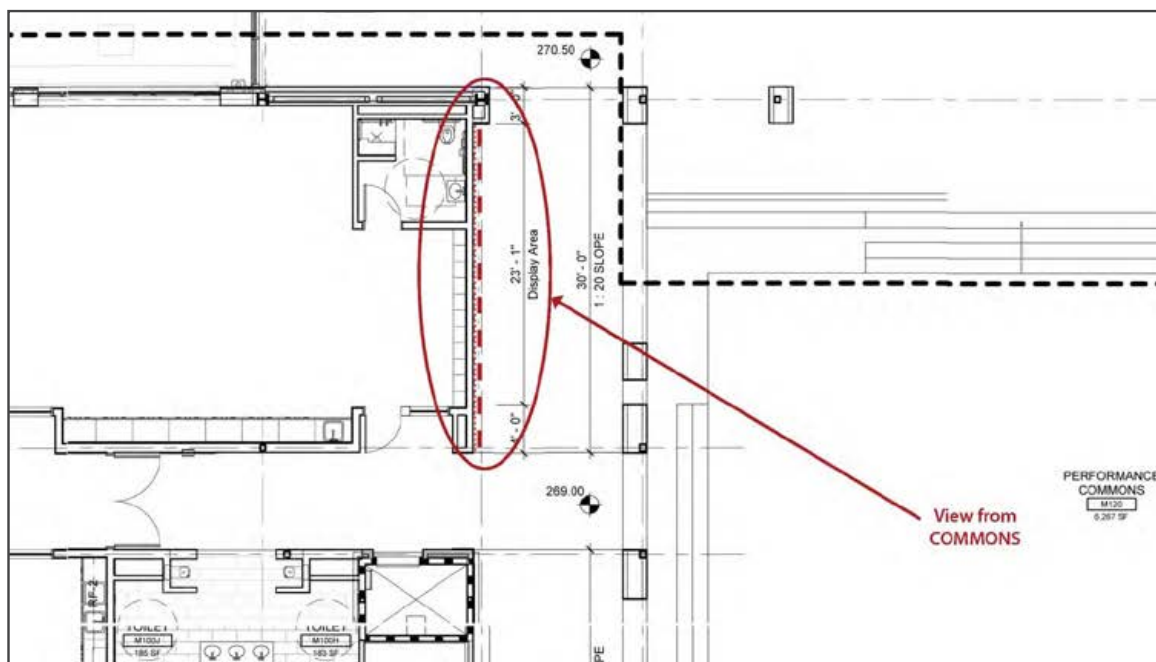
I am honored to also work with Pacific Studios, an expert firm doing high quality interpretive work here in Seattle. During the summer of 2015, I visited Pacific Studios and was given a thorough tour of their facility. Pacific has mapped out a detail-oriented schedule of their work on the Interpretive Panels, from their conception, to construction, and installation.

Interpretive Walls Key Design Considerations

- Walls should be highly visible and appealing
- Use Northwest Native colors: Red / White / Black
- Keep wall text simple and age appropriate
- Highlight key words in Lushootseed language
- Use photos of former I.H.S. students/teachers (from 1990's) on walls
- Integrate I.H.S. "Eagles" as identity (used extensively in sports)
- Incorporate LCD touch screen interactive panel to tell story of I.H.S. and Murals
- Include some 3D objects from I.H.S. and Andrew to help make story 'real'
- Include quotes from Andrew

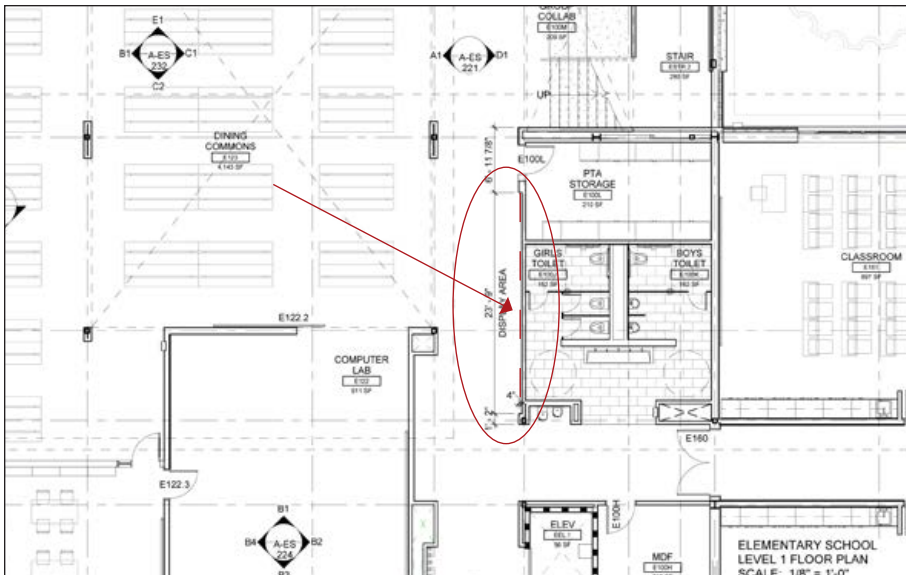
MIDDLE SCHOOL - Interpretive Wall - Concept





ELEMENTARY SCHOOL - Interpretive Wall - Concept



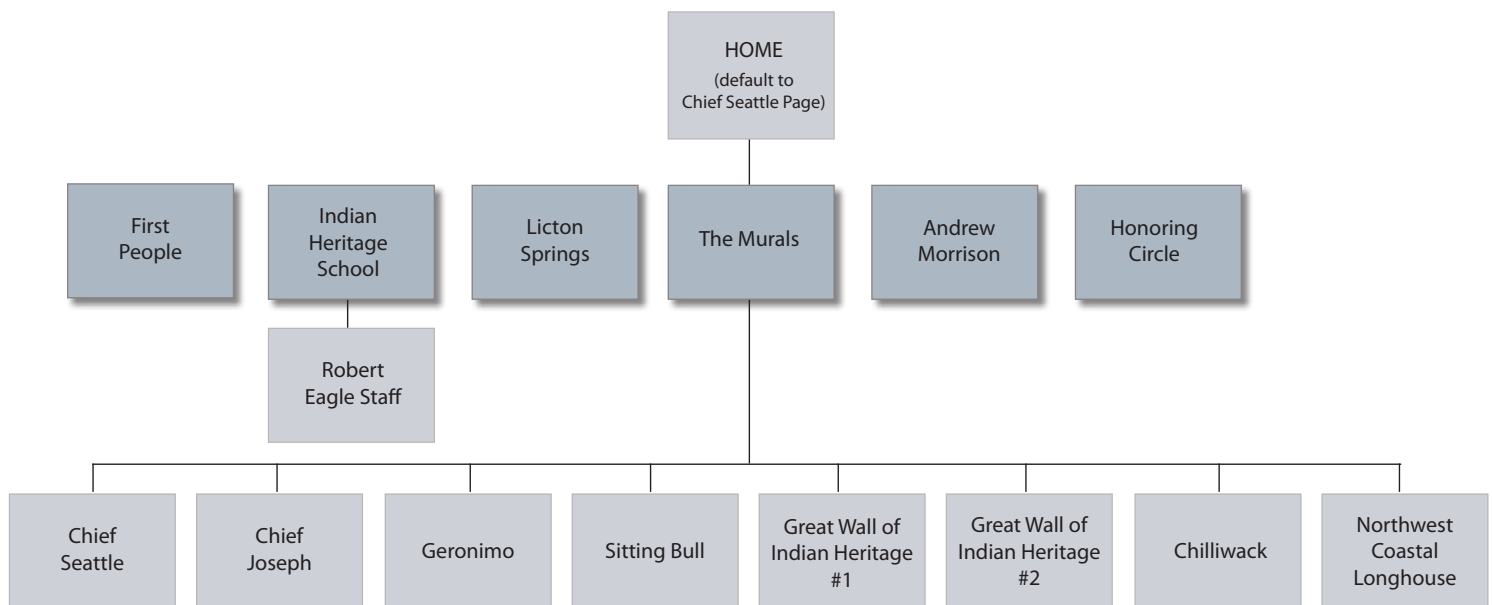


INTERPRETIVE WALLS

LCD INTERACTIVE TOUCH SCREEN CONCEPT



LCD Touch Screen
size : 24" x 36" (or larger)



Interactive LCD screen will be kept simple with six main buttons linking to information for:

- **First People** (1 page + possible sub pages for explaining cultural specifics)
- **Indian Heritage School** (1 page)
- **Robert Eagle Staff** (1 page)
- **Licton Springs** (1 page)
- **The Murals** (8 pages)
- **Andrew Morrison** (1 page)
- **Honoring Circle** (1 page)

The program will start with minimum base information (85 -100 words per screen), but has the potential to be added to down the road to include more pages and information. The Middle School version and Elementary School version can be identical with text adjustments for age appropriate language and emphasis on the murals which are located in each respective school.

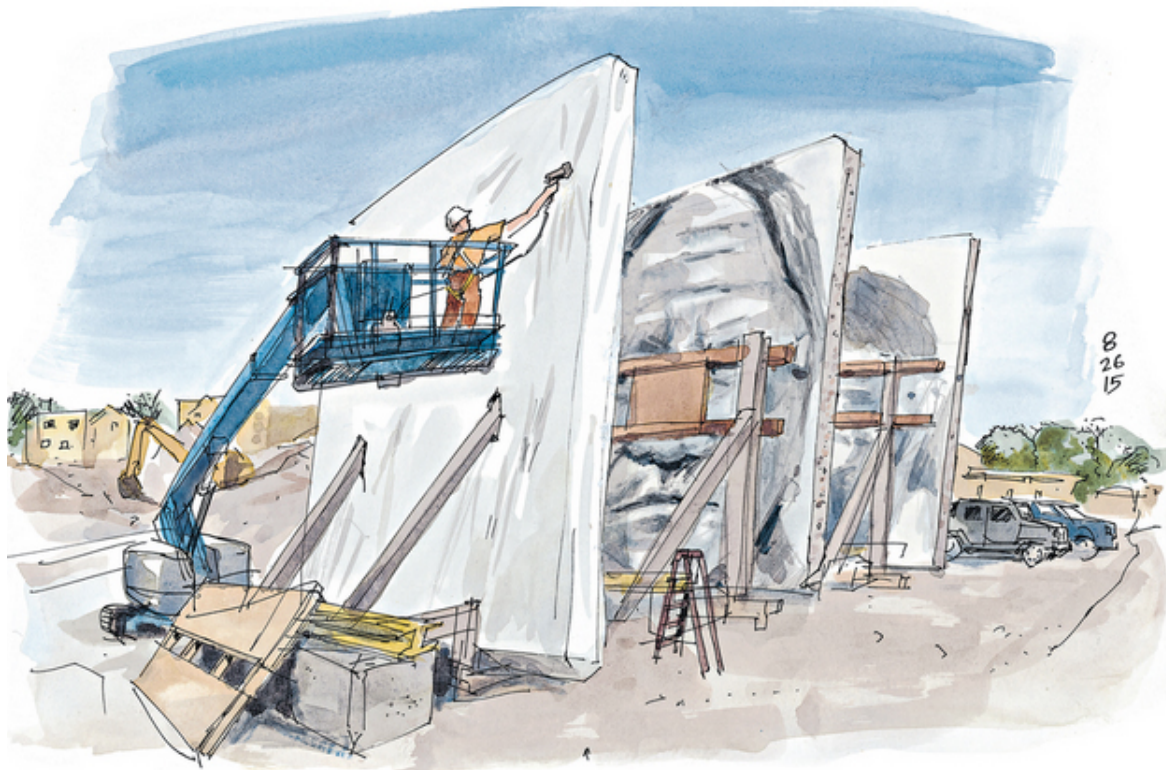
THE AWESOME ADVENTURE OF MOVING & STORING THE MURALS

In late June and early July of 2015, the dismantling and demolition of the Wilson Pacific School began and I was there to see it in all of its glory. I nearly spent the entire month of July and August on location taking hundreds of photos, filming hours of footage, speaking to Nickel Bros. workers, getting to know Lydig employees, and familiarizing myself with the entire construction process.

Nickel Bros. took great care and pride in the removal of all 8 murals and they worked endlessly in one of the hottest summers in Seattle's documented history. Everything, including the initial demolition, cutting of the concrete, delivery of A-frames, placement of dollies, removal of each mural to the storage area, protective plywood casing, and industrial shrink wrap of the murals, all



Nickel Bros. began the removal in July of 2015



Curt Cotton, of Eastside Mobilo Shrink Wrap, used a heat gun to tighten up the second coat of polyethylene film covering one of the murals at the former Wilson Pacific School. Sketch & caption by Gabriel Campanario originally published August 28, 2015 - Seattle Times

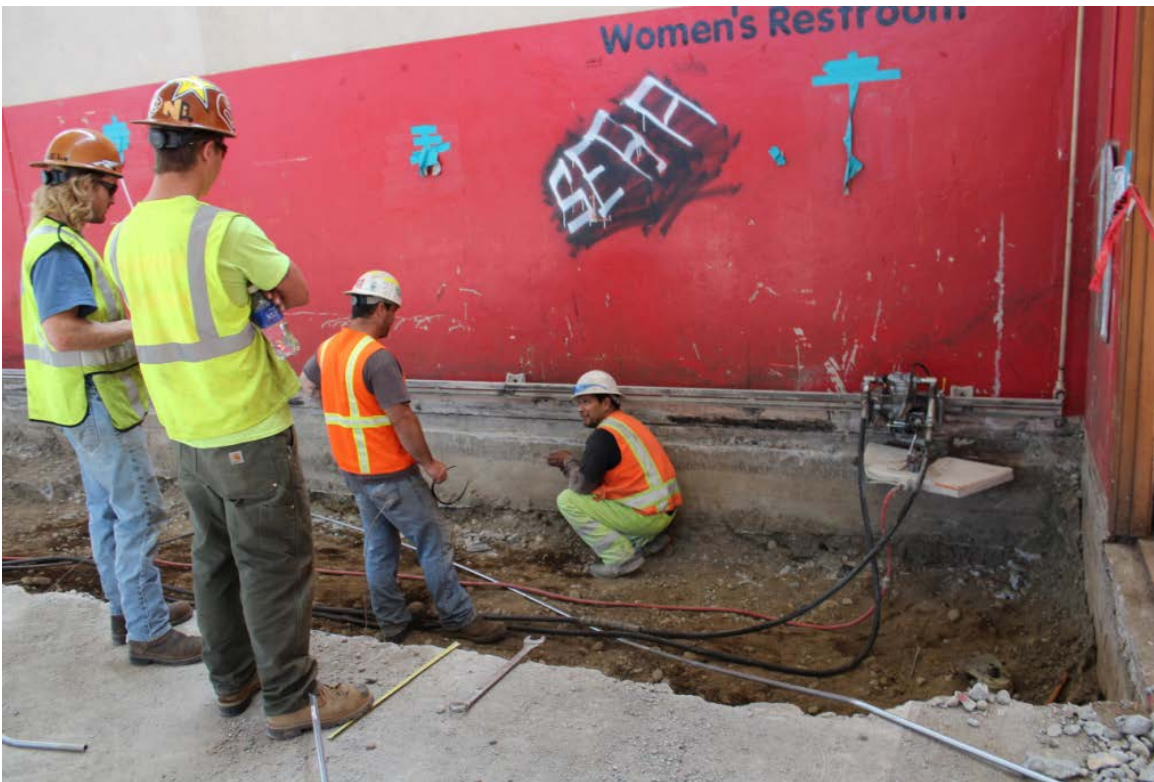
happened simultaneously. I was amazed and humbled to be a part of this great process. I learned a lot and am continuing to learn as the tremendous undertaking of our project is systematically developing hour by hour, day by day, and month by month.

By the beginning of September of 2015, all 8 murals were successfully removed and safely placed into their temporary storage location. Wooden crates were

built around the murals and they were all covered with industrial shrink wrap. I documented this process with photos and continued to appreciate the care being put into the well being of the murals. After the footings and concrete foundation were poured, 3 murals were placed into their new positions within Cascadia Elementary school, and I was privileged to see the steel framing being erected in November of 2015.



Evergreen Concrete Cutting, Inc. cutting through the wall



Evergreen Concrete Cutting Inc. working on a lower horizontal cut



Steel for the A-frames being delivered to the site



Assembly of the steel A-frames before they are put into place



The A-frame in place from the front of the mural



The A-frame in place from the backside of the mural



installation of the A-frames were lifted into place by a crane



A total of 17 A-frames were constructed to move all 8 murals



Hydraulic dollies ready to be attached to the A-frames for the removal of the murals



Chief Seattle and Chief Joseph were successfully removed first



Chief Seattle was the very first mural to be removed



The Chief Seattle and Chief Joseph murals in temporary storage location on-site



Hydraulic dollies ready to be attached to the A-frame for removal



Hydraulic dollies were attached to both sides of the A-frames for all removals



The hydraulic dollies were remote operated and controlled with a joystick



The Sitting Bull mural transported to temporary storage location on-site



The Sitting Bull and Chief Joseph murals in temporary storage location on-site



All four of the largest murals successfully removed and in temporary storage locations on-site



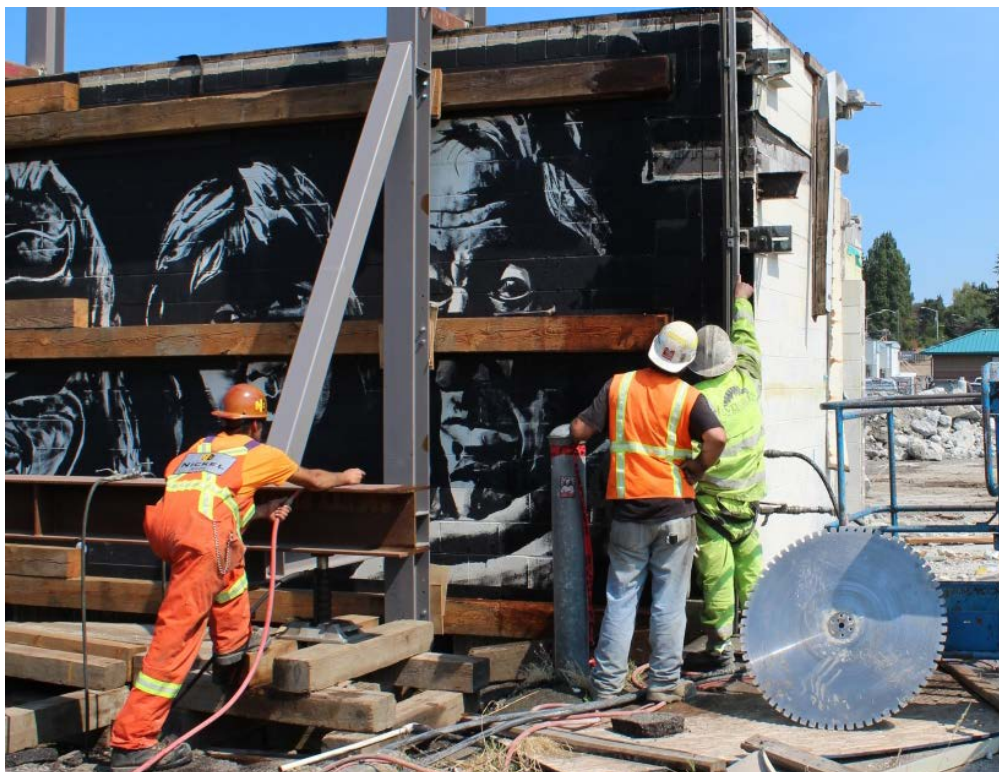
Longhouse mural supported by A-frames and ready for hydraulic dollies



Chilliwack mural supported by A-frames



A-frames attached to murals from old cafeteria



A diamond bladed saw was used to cut through the concrete walls



Industrial shrink wrap was applied to protect all murals after their removal



View of the A-frame from both sides after the removal



After the shrink wrapping, a plywood wall was then built on the face of the murals for added protection



Steel reinforced backing was built into the CMU walls for added support



Plywood wall beign constructed on the face of the mural for added protection



Walls being shrink wrapped for added protection



Four smaller murals in temporary storage location on-site



Ventilation and viewing windows were constructed into the plywood and industrial shrink wrap



Cascadia Elementary School Construction - Jan, 2016



Robert Eagle Staff Middle School Construction - Jan, 2016

WHAT'S NEXT

I see this next year flying by as deadlines and schedules for the completion of both elementary and middle schools are seized. It seems that all the great efforts put forth by all the parties involved are working towards the common goal of enriching our community and brightening the lives of the students. The completion of both schools looks to be completed in the spring of 2017, and at that time, I will touch-up any blemishes

and rework any areas of the murals that need maintenance. I have always encouraged everyone to get involved and I will continue to encourage our entire community to take a part in this monumental achievement that is being built before our very eyes. I am in debt to all those who are contributing to this project and thank you from the bottom of my heart. I give all the credit to God.

—A.M.



The four large murals (Chief Seattle, Chief Joseph, Sitting Bull and Geronimo) installed in their new location overlooking the courtyard at Robert Eagle Staff Middle School - February 2016

CONSTRUCTION UPDATES, Visit:

<http://bex.seattleschools.org/bex-iv/cascadia-es-and-robert-eagle-staff-ms/>



JONES  JONES

ARCHITECTS
LANDSCAPE ARCHITECTS
PLANNERS

Prepared by Andrew Morrison and
Jones & Jones Architects + Landscape Architects + Planners