



# ANDREW MORRISON INDIAN HERITAGE MURALS

## Progress Report 2

January, 2015

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

“This We Know.  
The Murals Will Be Saved.

The Memorandum of Understanding  
with Seattle Public Schools is Complete.”

— Andrew Morrison, Apache/Haida



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at the former Wilson/Pacific school

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photo: © The Philomath Groove

It is heartwarming to know  
that the murals will continue to  
witness life and be an inspiration at the  
new Wilson Pacific Schools.

# WITNESSING

Update by Johnpaul Jones, FAIA

Many positive things have taken place since the publishing of the first progress report (October 2013) concerning the protection and relocation of the Andrew Morrison Indian Heritage Murals located at the old Wilson Pacific School site. The key result of working—in a positive way—with the Seattle Public Schools is that there is now a Memorandum of Understanding (M.O.U.) for the protection and relocation of the eight (8) murals.

All of the eight large Andrew Morrison murals will be relocated into the two new school designs (see the following new schools site and building plans for the locations). There will also be interpretive displays located in each new school.

Andrew and I thank the Seattle Public Schools Team, and the many other supporters (Native and Non-Native) for their wonderful support leading to this M.O.U.

This second progress report should provide a clear understanding of the current status of the project since the first report and the many details that are necessary in the protection and relocating of the eight murals.





“The first report’s impact  
in the community has been  
compelling beyond many  
people’s belief.”

— Andrew Morrison

# THE STORY CONTINUES

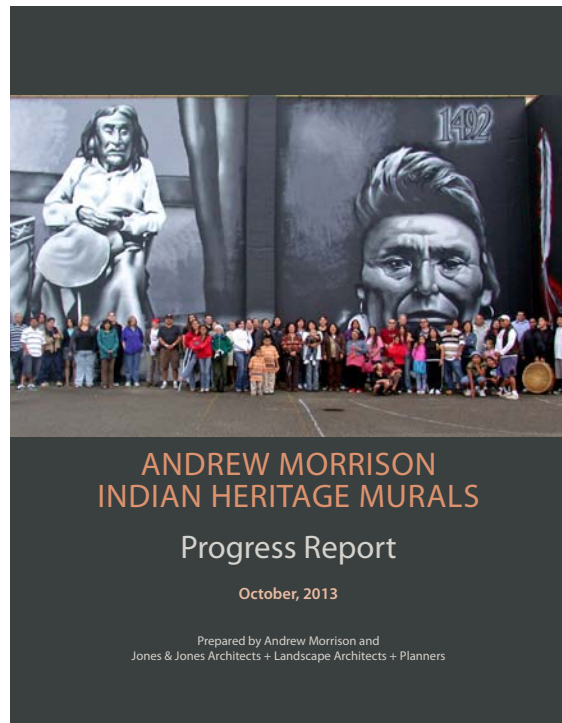
## Second Report Summary from Andrew Morrison

In October of 2013 the first mural progress report was published and its impact in the community has been compelling beyond many people's belief.

As a San Carlos Apache Tribal member, my traditional roots spawn from the Sonoran desert, the Gila River, the Salt River, and the Northern Sierra Madre mountains. I have a great tendency to feel at home wherever I go. This year was very tumultuous, and the dust was beginning to settle from the intense advocacy that I had to exert to get to this key point of the mural preservation.

I am extremely proud of the first progress report and Jones & Jones supplied me with many copies to distribute to the community. I hand delivered the first 10 copies to my closest friends and family. The recipients of the first publication of the progress report were all blown away by its accuracy, beauty, truth, facts, tribal representation, and story.

I immediately attached a PDF file of the progress report to my website and electronically sent it to all of my professional contacts. I then began working on securing the Memorandum of Understanding (M.O.U.) with Seattle Public Schools.



*Cover of the first report  
Available for download on my website:  
[andrewmorrison.org/news](http://andrewmorrison.org/news)*



I am constantly looking for Native American causes for celebrations. My brother and I visited Haskell Indian University in Lawrence, Kansas in which my brother was a student and also my father was alumni. I shared the mural progress report with the Dean of Haskell Indian University and commenced to paint a mural for the school that same day. Upon completion of the mural for

Haskell Indian University, I was asked to paint a mural for the Kansas City Indian Center in Kansas City, Missouri. I was honored by the request and immediately commenced to painting the mural the very next day. During the painting of the mural at the Kansas City Indian Center the entire staff was impressed by the speed in which I painted the mural. It was a good experience.



*Mural at Kansas City Indian Center in Kansas City, Missouri - painted in October, 2013*





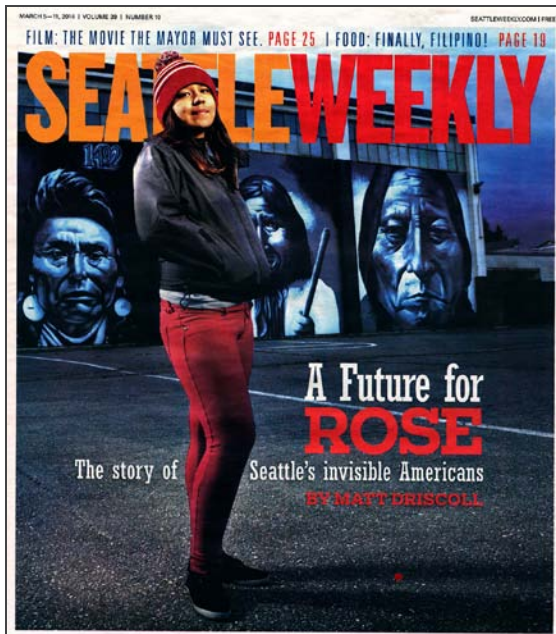
I also visited the San Carlos Apache Reservation and shared the mural report with them, pointing out the portraits I painted of Geronimo and the great Apache Crown Dancer. The San Carlos Apache Tribe was very supportive during the time of the advocacy of saving the murals. The tribe published a front page article featuring me on their famous Apache Moccasin news publication, and upon my arrival many knew of the murals and were well acquainted with the intricate details of what it took to get to this stage of the mural preservation.

The Seattle Seahawk Superbowl Championship victory parade took place on the coldest day of winter and I celebrated with my hometown. We danced in the streets and during the parade I came within a few feet of Russell Wilson. Russell looked in my direction with a smile of pure

jubilee and it's a moment I'll never forget. After the parade I proceeded to the Jones & Jones office for a meeting with Johnpaul Jones. We covered logistics concerning the mural placement, the M.O.U., and the timelines. I worked adamantly to finish the details of the M.O.U. (Memorandum of Understanding between myself and the Seattle Public Schools).



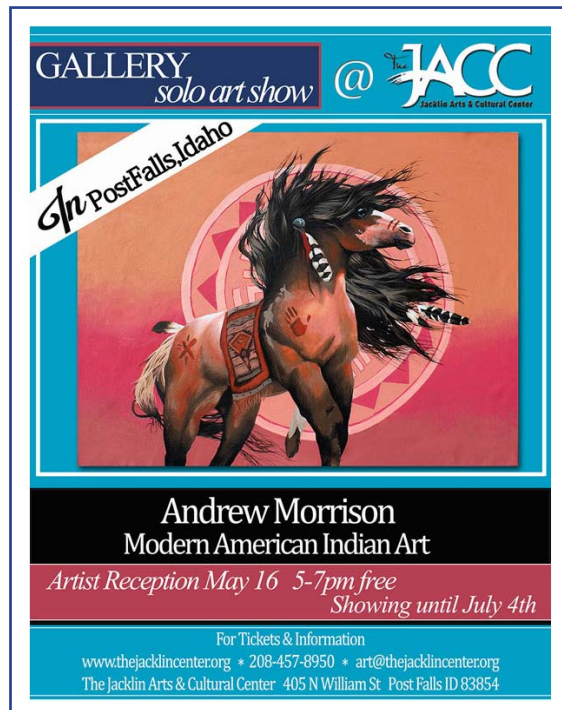
*Andrew with his nephews, Sage, Sequoya and Sinai at Seahawks Superbowl Championship Parade.*



Seattle Weekly Cover  
March 5-11, 2014 / Vol 39/ No. 10

On March 4, 2014 the *Seattle Weekly* published an article featuring the great murals of Indian Heritage and a story about a young woman named Rose. A wonderful photo of the great Murals of Indian Heritage was on the front page of the news publication along with Rose. I received a phone call from my great friend Ted Heekin telling me of the good news. Two days prior to the article hitting the front page of the *Seattle Weekly*, I dreamt of it. I was beginning to receive inquiring e-mails and phone calls from all over the country in regards to the mural

preservation. Callers had downloaded the progress report from my website and had strategic questions pertaining to everything from the architects involved to the genesis of the original murals back in 2001. Johnpaul and I worked adamantly back and forth to finalize the M.O.U. with the Seattle Public Schools in March of 2014. I was happy with the outcome and felt more confident than ever about the safety and the future of the murals.



Poster for Andrew's May-July, 2014 Art show  
at the Jacklin Arts Cultural Center in Post Falls, Idaho.

In mid-May of 2014, I loaded and jam-packed over 30 original pieces of artwork into my mid-size Toyota Camry for my journey to Post Falls, Idaho. Upon my arrival in Idaho, with the help of the entire staff of the Jacklin Arts and Cultural Center, I executed a successful exhibition of all the artwork that I had recently painted in Tempe, Arizona. At the opening of the exhibition, I religiously promoted the mural progress report and everyone in attendance was well acquainted with the details of the mural preservation. Everyone in attendance was eager to see how the intricate realities of the preservation were to unfold over the next year and asked that I keep everyone posted.

The first thing I did upon my return to Seattle was meet with Johnpaul and was debriefed with all the details of what was to take place over the summer. A site visit was organized for Johnpaul Jones, Meghan McCandless who is a Wall Painting Conservator, and myself at the Indian Heritage High School/ Wilson Pacific to discuss the particulars of that stage of the mural preservation. Meghan McCandless came highly recommended by Barbara Brotherton of the Seattle Art Museum. Ms. McCandless specializes in condition assessment and mural conservation. Over the next month and a half I worked closely with Ms. McCandless to divulge

intricate detailed information of the creation process for each of the 8 murals being preserved. I learned a lot from Ms. McCandless and during the summer of 2014, her condition assessment and conservation proposal was published and given to Johnpaul and me. Her condition assessment and conservation proposal goes into the extreme details of everything related to the murals from delamination, to titles of each mural, the year of each mural's completion, whether the wall in which the murals were painted on were primed or not, to micro-flaking, cracks within the existing paint, UV rays, maintenance, and risks. Ms. McCandless works nationally on some of the most prestigious murals and she said, "The murals at Indian Heritage are the best collection of murals by one artist on the



*Conditions /Risk Assessment & Conservation Proposal by Meghan McCandless, June 2014*



# Andrew Morrison

July 11, 8:30am - 10:00am PDT. EMP Museum.

Part of a series on [Heritage](#)

REGISTER

free tickets remaining  
Space is limited, but don't worry! There is a waitlist.

ABOUT THE SPEAKER



Mr. Morrison has been professionally trained at the Rhode Island School of Design and his course studies have included graphic design, two-dimensional design, three-dimensional design, art critique, color theory, conceptual development, classical European art, observational drawing, and he excelled tremendously in science fiction fantasy illustration. He also has obtained formal training at the School of Museum of Fine Art in which his course studies have included film, black and white 35 millimeter photography, digital photography, Pre-Columbian Mesoamerican art, figure painting, landscape painting, exhibition curating, modern abstract, and contemporary modern art.

entire west coast."

In July of 2014 I was asked to speak at the historic EMP (Experience Music Project) about my murals and their preservation. There was limited seating and all in attendance had to secure their seating online beforehand. I was asked to speak for 20-30 minutes to a group of working



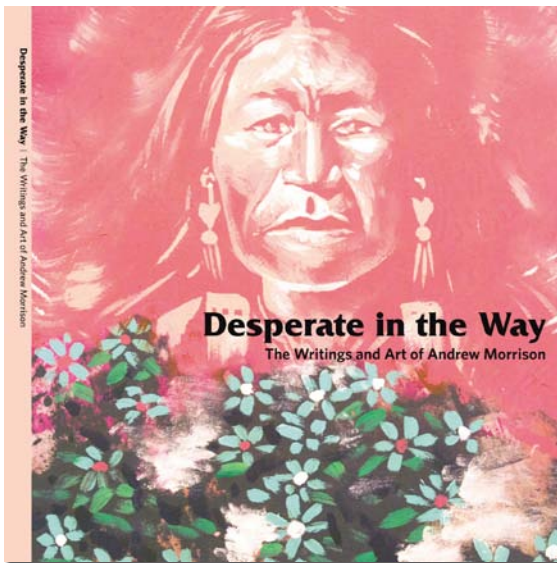
professionals that had careers in the arts. Photographers, graphic designers, film producers, internet gurus, and various other art world entrepreneurs were in attendance. I wrote out a brief script and rehearsed it until 1 in the morning. All of the 140 available seats were spoken for and on the day of the speaking engagement I was ready. I put together a slide show and did my best to convey the many messages that are concurrently taking place within the mural preservation, restoration, and celebration. Most of my family was in attendance and after the event we celebrated with lunch at Mama's Mexican Kitchen.



*Andrew speaking at the Experience Music Project in July 2014*



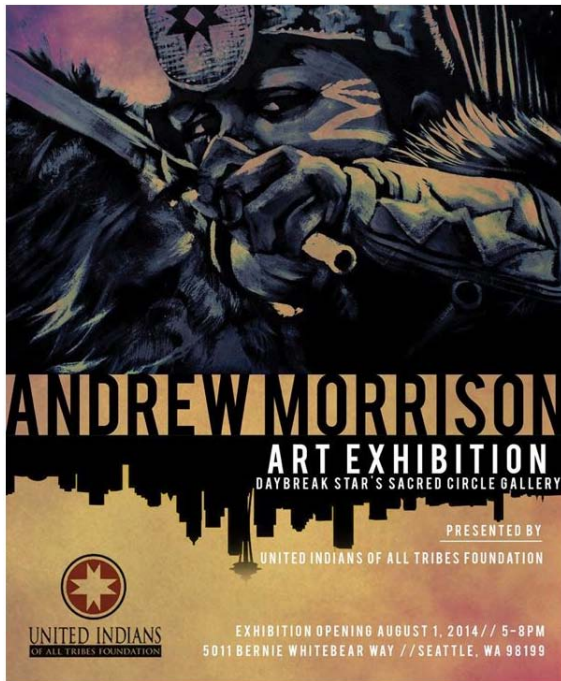
In June and July I was given more hard copies of the mural progress report and I commenced to distribute the report to Native American organizations throughout Seattle, including Seattle Indian Health Board, United Indians of All Tribes, Chief Seattle Club, and various other organizations that have an interest in the murals. On July 16, 2014, Johnpaul and I presented our mural preservation work to the Landmarks Preservation Board.



Book published by Design Element

In August of 2014, I was at the tail-end of finalizing my book that I had been working on for exactly one year. One year prior, I was approached by the publisher *Design Element* at an art gallery in downtown Edmonds and they had a particular interest in my manifesto that I

had written and uploaded to my website. Needless to say the publisher was a big supporter of my artwork but my written manifesto had sparked an intense interest that resonated with *Design Element's* resolve. We combined efforts to make this publishing a reality. I have never had a book published, so I worked adamantly to learn and contribute as a productive team member in any way I could. *Design Element* wanted to showcase the great Murals of Indian Heritage and explain their creation process. This section was successfully woven into the book, and fantastic quality, detailed photos of the murals were showcased accompanied by a written testament of my thought process during the creation of the murals. One year prior to the completion of the book, I supplied *Design Element* with a copy of the mural progress report, and many key points of interest within the new book had their genesis from the progress report. In September of 2014, my first book titled "Desperate in the Way" was published.



*Poster from August 2014 exhibit at Daybreak Star's Circle Gallery*

In October of 2014, I began a two month contract for the Muckleshoot Indian Tribe to paint murals covering their entire canoe storage facility and canoe family house. The Muckleshoot Indian Tribe Cultural Director, Will Bill Jr., had worked with me 10 years prior on the great Murals of Indian Heritage. At that time he was the Native American manager for Seattle Public Schools and got to see in person the murals as they were being created. The Muckleshoot Indian Tribe has been a great supporter of my artwork since 2001, and I appreciate them seeing the value in what I create. There is a direct correlation between the great murals of

Indian Heritage at Wilson Pacific and the vast number of murals I have painted on Native American Reservations throughout Washington State. All of the artwork at their various locations have many common threads that tie each other together by their spirituality, their creation process, their Native American heart, truth-telling-style, and their vitality that continues to withstand the test of time. I measure myself, my goals, and my artwork by a relentless extending commitment to excellence that I try not to deviate from. The smallest details that some cannot see or do not even care about, mean life and death to me.



*Mural on canoe shed for Muckleshoot Indian Tribe*



*Painting in the Muckleshoot Indian Tribe Canoe Family House*



*Paint materials on the go*

Now in December of 2014, with a team of many people working on the preservation, protection, and relocation of the Wilson Pacific School murals, I feel stronger than ever and am excited to continue to watch and learn from this excellent group of working professionals that are all extending their professional services in our direction to ensure that this project is a great success. I am in a very privileged position to work with the architects of Jones & Jones, the architects of Mahlum, the construction engineers from Lydig, the Capitol Project managers of Seattle Public Schools, Justine Kim, and literally the hundreds of creative minds that are all gearing their absolute best resources to hold our great Murals of Indian Heritage as a crown jewel. I am excited to see the detachment, removal, storage, protection, relocation, final positioning, and final securing of all 8 murals. Johnpaul Jones and I have met with the construction

engineers and have been made fully aware of the means and methods in which all 8 murals will have custom built support devices, possible vinyl foam packaging, reinforced backing, and lift points.

This paramount effort on everyone's behalf is the first of its kind, this paramount effort will continue to give a face to the legacy of Indian Heritage High School, this effort will continue to honor the life of Bob Eaglestaff, and this effort will continue to exude a respect for Native Americans that will permeate from the most senior high chief to the most innocent newly born infant. Thank you from the bottom of my heart and I give all the credit to God.







“The murals in the Native Heritage series by Andrew Morrison are unique in their origin, execution, artistic quality, cultural value and local and national significance.”

— Meghan McCandless



# MURAL ASSESSMENT & CONSERVATION REPORT

By Meghan McCandless, Wall Painting Conservator - June 2014

The conservation report is based on conservation principles of minimal intervention and retreatability. It is recommended that there be a pre-relocation treatment phase prior to any demolition to prepare the murals for transfer and application of facing layering protection system.

Following demolition and removal of roof, adjoining walls, pavement and flooring, the murals will need to be double crated prior to relocation. It is also suggested that a fiberglass wrap be considered for the back of the CMU support in addition to the other reinforcements.

Once the murals are positioned into their new locations, the crating will be removed and facing will be allowed to sublimate. Any damages incurred during the move will need to be addressed and stabilized during the post-relocation phase. The new location should be well lit and less accessible to deter future graffiti damage.

The last phase will be presentation and preventative conservation. Andrew Morrison can address areas requiring touch-ups or re-painting--and the final stage will be applying appropriate graffiti coating with UV protection.



Mural 1

Mural 2

Mural 3

Mural 4



Mural 5



Mural 6



Mural 7



Mural 8

The murals in the Native Heritage series by Andrew Morrison at the Wilson/Pacific School in North Seattle are unique in their origin, execution, artistic quality, cultural value and local and national significance. The series is, indeed, unrivaled in the western United States. Therefore, the efforts made and decision to save these highly significant works of art and social and cultural history should be commended.

As the relocation of these wall paintings is a complex and difficult task, a team effort is required with the input of many professionals. There are seven murals on eight walls comprised of two different types of concrete support. The relocation of a mural is a highly invasive intervention, though the supporting conservation strategy proposed is one based on the principles of minimal intervention and retreatability.

MURAL NO.*	TITLE	YEAR	SUPPORT	PRIMER	SPRAY PAINT	ACRYLIC LATEX	COATING
mural 1	Chief Seattle	2002	tilt-up	-	yes	yes	yes
mural 2	Chief Joseph	2007	tilt-up	-	yes	yes	-
mural 3	Geronimo	2013	tilt-up	yes	yes	yes	-
mural 4	Chief Sitting Bull	2013	tilt-up	yes	yes	yes	-
mural 5	Great Wall of Indian Heritage (1)	2001	CMU	yes	yes	yes	-
mural 6	Great Wall of Indian Heritage (2)	2001	CMU	yes	yes	yes	-
mural 7	Chiliwack	2001	CMU	yes	yes	yes	-
mural 8	NW Coastal Longhouse	2007	CMU	yes	yes	yes	-

\* these numbers are used throughout the report for reference

#### **ASSESSMENT TERMS:**

**DAMAGE** is used to refer to any loss in the paint layer that is likely to be a result of mechanical activity, distinct from deterioration. Though, deterioration often leads to damage.

**DELAMINATION** is only used in this report to refer to a void between the paint layer and support due to a failure of the interfacial bond between the two.

**POWDERING** refers to poorly bound or unbound pigment particles due to the deteriorating of the binder of a paint layer.

**MICRO-FLAKING** refers to small-scale loss of adhesion of a paint layer.

**GRID-PATTERN CRACKING** refers to a break in the paint layer following the mortar lines of the CMU support.



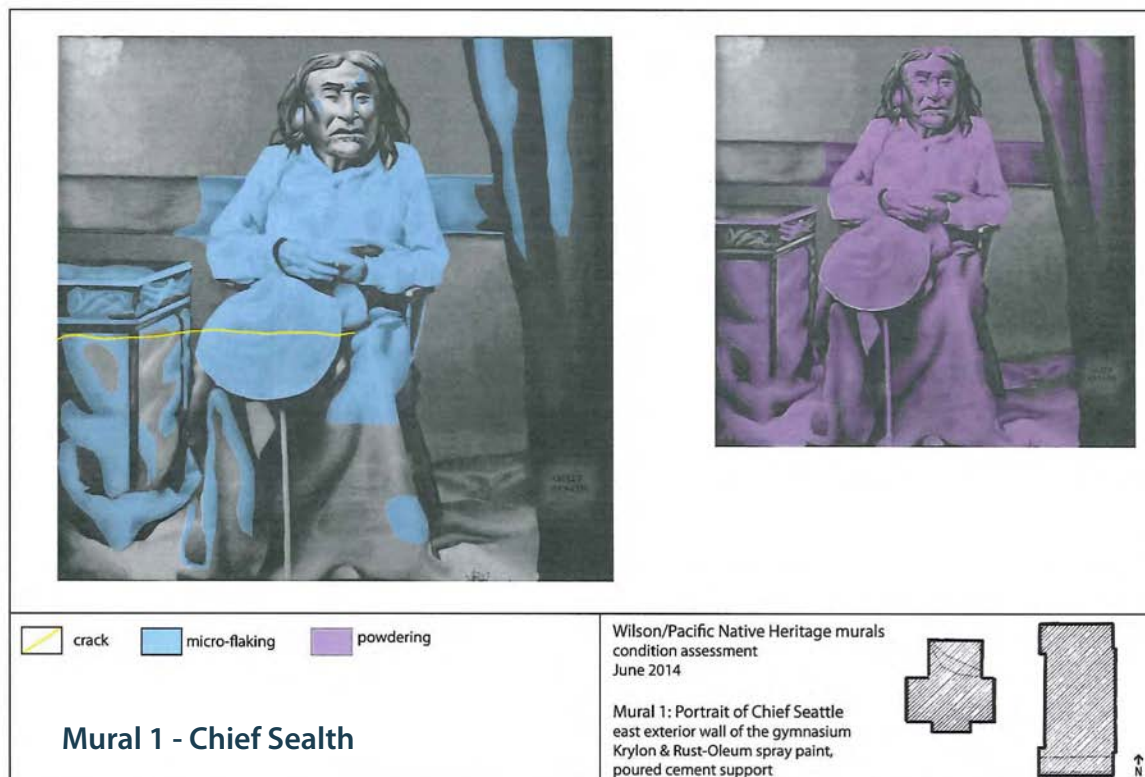
This condition assessment was carried out in June 2014 to investigate the stability of the paint layers for transfer. This report is reprinting a summary of the assessment. (Details can be accessed in the full assessment stand-alone report.)

paint layers of the building are mostly well-adhered to each other and to the support. There are, however, some critical deterioration phenomenon and damage that will need to be addressed prior to the start of any relocation work.

Overall, the murals, not including mural 1, seem to be in good, stable condition. The paint layers of the murals and pre-existing

Below is a table summarizing the conditions found in the murals that will need remedial intervention:

MURAL NO.*	TITLE	SUPPORT	DAMAGE	DELAMINATION	POWDERING	FLAKING
mural 1	Chief Seattle	tilt-up	slight	-	yes	yes
mural 2	Chief Joseph	tilt-up	slight	slight	-	-
mural 3	Geronimo	tilt-up	-	-	-	-
mural 4	Chief Sitting Bull	tilt-up	-	-	-	-
mural 5	Indian Heritage (1)	CMU	slight	yes	yes	-
mural 6	Indian Heritage (2)	CMU	yes	yes	yes	-
mural 7	Chiliwack	CMU	yes	yes	yes	-
mural 8	NW Longhouse	CMU	slight	slight	slight	-



### Summary of condition of murals on concrete tilt-up supports (murals 1-4)

**Mural 1** is exhibiting the most critical and active deterioration in the applied mural paint layers of all the murals. There is widespread, paint layer-specific micro-flaking and powdering of two white paint layers and deterioration of the coating.



Figure 1.5

Figure 1.5 shows micor-flaking that is occurring throughout the Chief Sealath mural. The micro-flaking is occurring in a muted-white color below a cold-white layer that is powdering. The deterioration appears to be active and is affecting much of the white paint layer in the robes, hands, face and background.

**Murals 2, 3, and 4** are in the best condition of all the murals. They are among the most recently painted. Of the four murals on tilt-up supports, murals 1 and 2 are the only ones with mechanical damage and evidence of use. There are some instances of damage and minor graffiti in the lower portions of the paintings.

Racquetball and basketball impressions and marks extensively dot mural 1 and to a lesser degree, mural 2. This is extremely problematic for mural 1 and the force has displaced poorly bound pigment particles.



Figure 2.4 shows damage to the concrete support resulting in loss and delamination of the paint layers. This will need to be stabilized prior to transfer.

Figure 2.5 shows delamination forming in the pre-existing paint layers. Edges of an area of historic paint loss that has been covered by the mural paint layer is pulling away from the wall.

Abrasion causing damage and delamination of the paint layers can be seen in figure 2.6. This demonstrates that ease of access can lead to damage and deterioration of the paint layer.

## Mural 2 - Chief Joseph

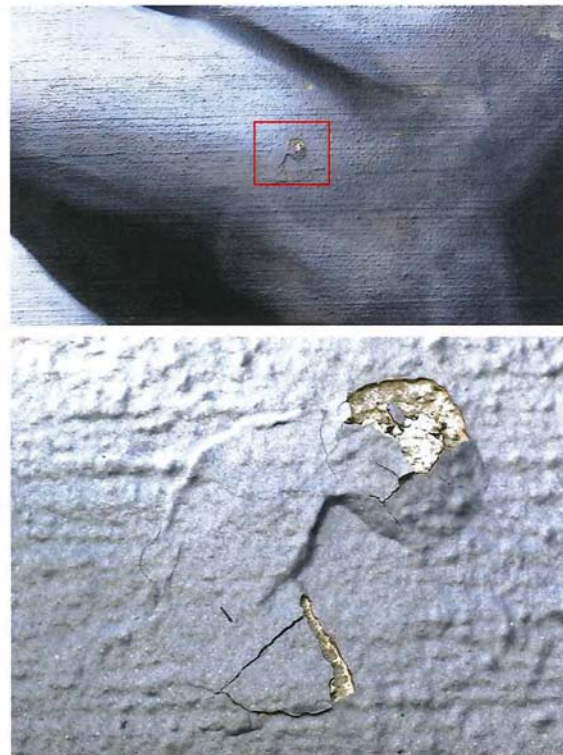
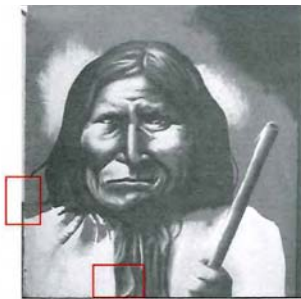


Figure 2.4





Location of figure 3.2 & 3.3



Figure 3.2

### Mural 3 - Geronimo

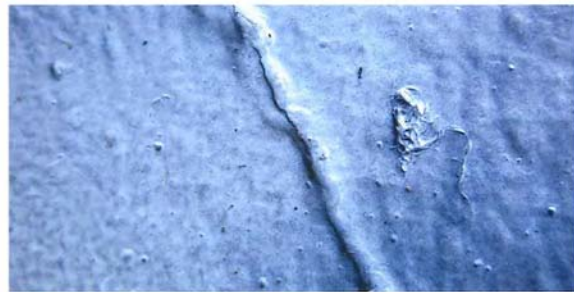


Figure 3.3

Figure 3.2 shows a horizontal cement seam about 10 ft up, which joins with a seam in the pillar.

A crack in the support is shown above in figure 3.3. The paint layer seems well adhered to the crack, suggesting the was like that when the mural was painted last year, though, cracking of the paint layer itself is beginning to show (see detail).



Location of figure 4.1 & 4.2

Figure 4.1 shows the upper right corner of the rectangular concrete seam in the center of the wall. A diagonal crack is splintering off from either corner.

Figure 4.2 shows cracks and chips forming along the horizontal seam. The mural was painted in 2013 and there are chipped areas void of paint suggesting that the seam is actively chipping.



Figure 4.1



Figure 4.2

### Mural 4 - Chief Sitting Bull



### Summary of condition of murals on CMU supports (murals 5-8)

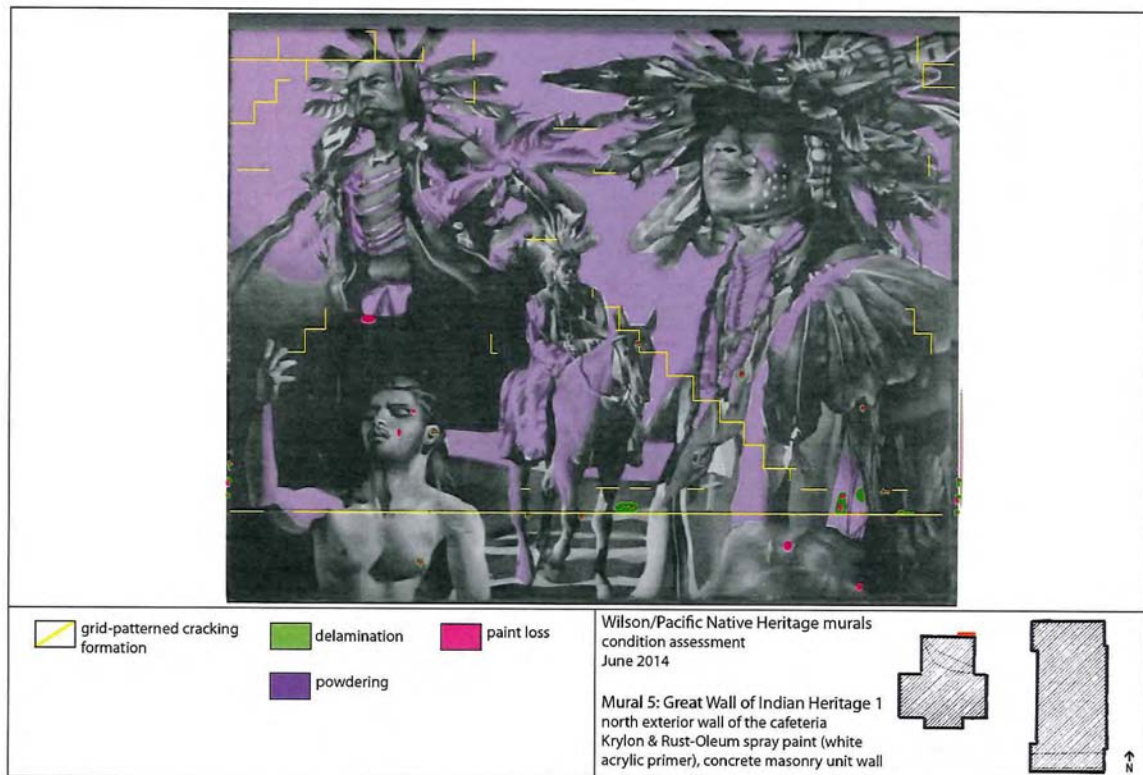
**Murals 5, 6, 7, and 8** are, at present, in relatively good condition, though all exhibit grid-pattern cracking or formation, delamination, damage and powdering to some extent which is likely to become more critical unless addressed relatively soon.

Grid-pattern cracking is most severe on mural 7 and least severe on the north facing walls (murals 5 and 6). There is critical delamination of the pre-existing paint layers that is developing around some of the grid-pattern cracking.

Delamination is leading to further lifting of the paint layer and peeling and is appearing more acutely on murals 5-7. It is imperative to address this deterioration in timely manner as delamination leads to further delamination.

Powdering is occurring on murals 5-7, which are the oldest from 2001. All of the paint layers of mural 7 appear to be powdering to some extent.

There is a viscous residue on mural 8 which is causing blistering and delamination of the paint layer.



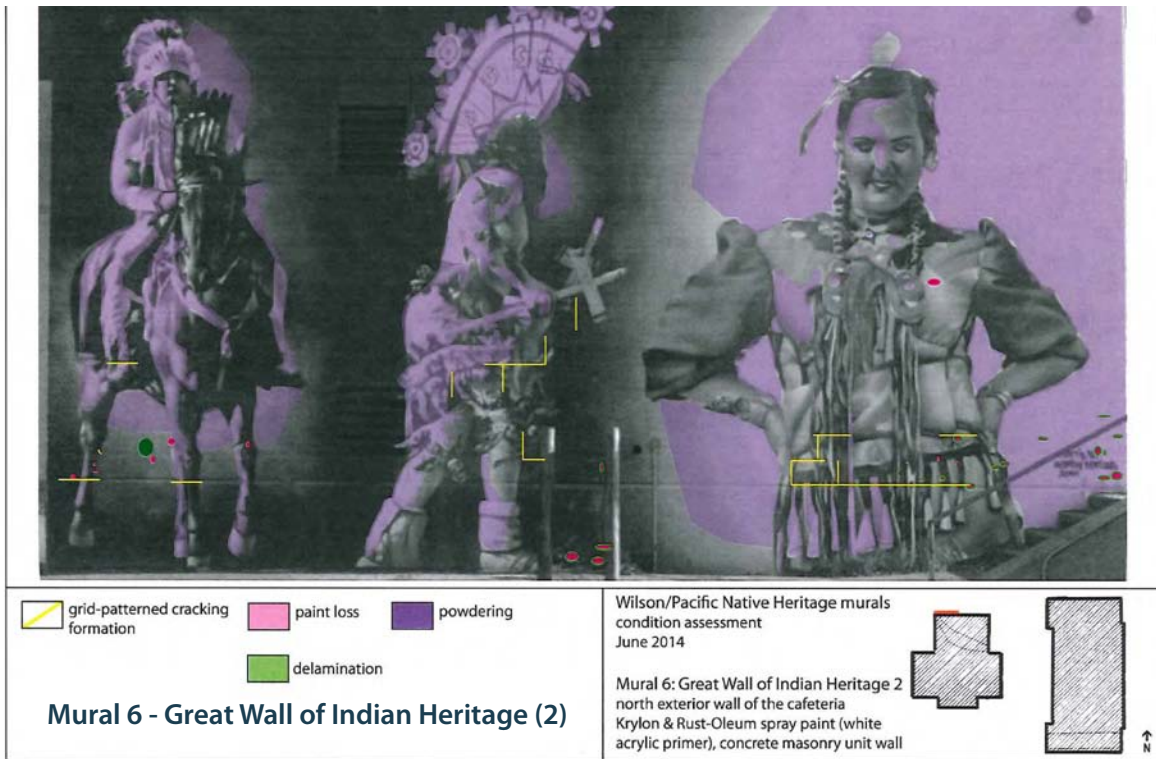


Figure 7.1. Image of mural 7 from just after completion in 2001 (image provided by Andrew Morrison)



Figure 7.2. Image of mural 7 from 2014.

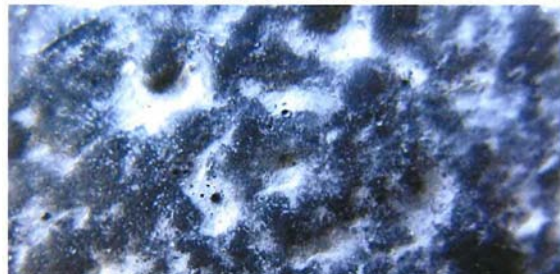
Extensive powdering has made the colors appear less intense, which can be seen in comparative images of the mural just after completion in 2001 and in June 2014, though the images were taken in different lighting with different cameras, dulling of the paint and contrasts is quite evident. Whole areas of the white have been washed away in some of the feathers (see figure 7.3).

### Mural 7 - Chiliwack

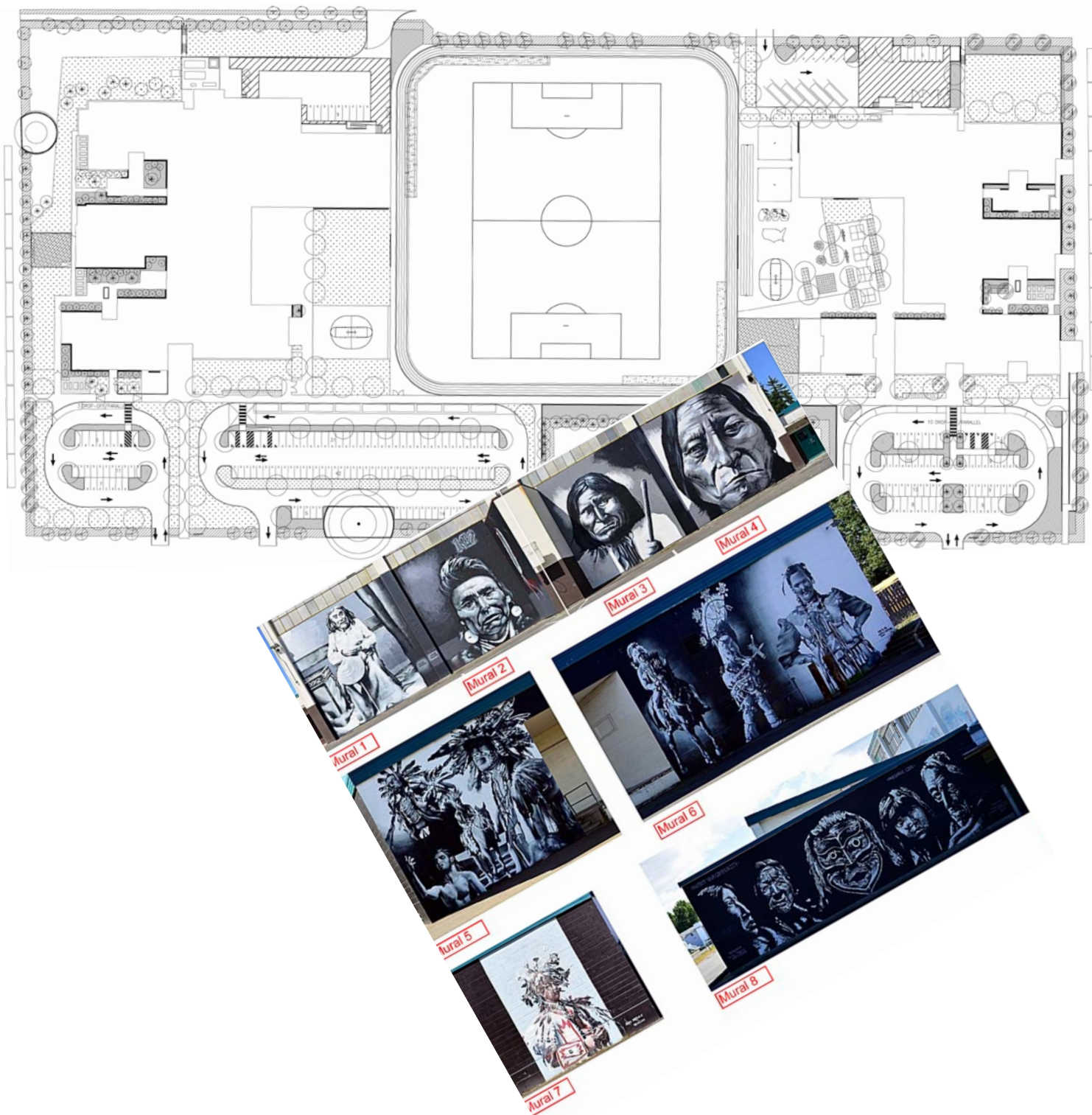




Location of figure 8.2 & 8.3



Mural 8 - Northwest Coastal Longhouse

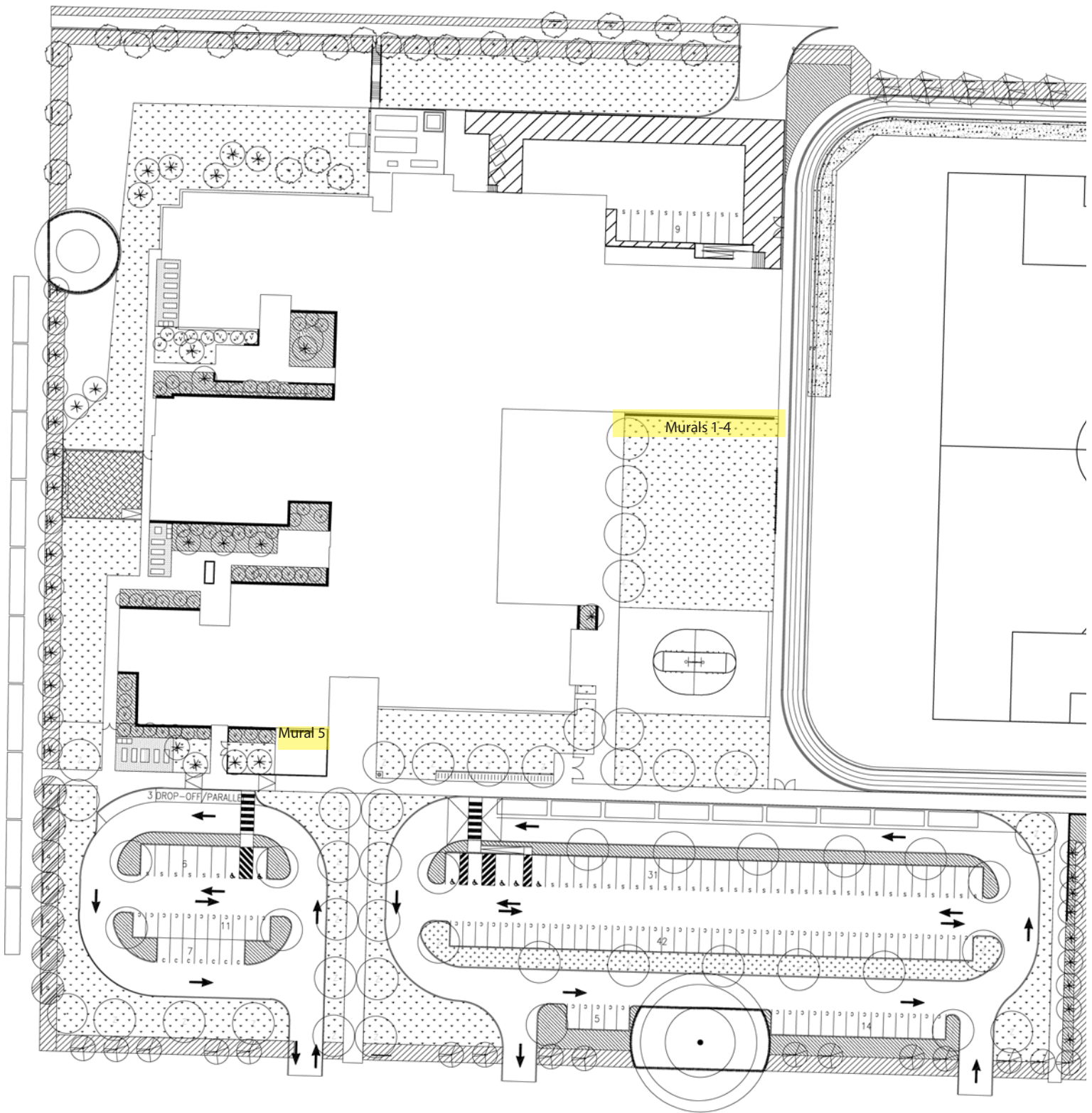




# MURALS RELOCATION PLAN NEW MIDDLE SCHOOL & NEW ELEMENTARY SCHOOL

The following new school site and building floor plans point out the agreed upon locations for the eight murals.

The key to selecting the locations was based on an agreed approach “to not marginalize” the murals, but to locate them in places (in each of two new school designs) where they would have impact and be helpful in telling relevant Indigenous stories.



## NEW MIDDLE SCHOOL SITE PLAN



Mural 5



Mural 1



Mural 2

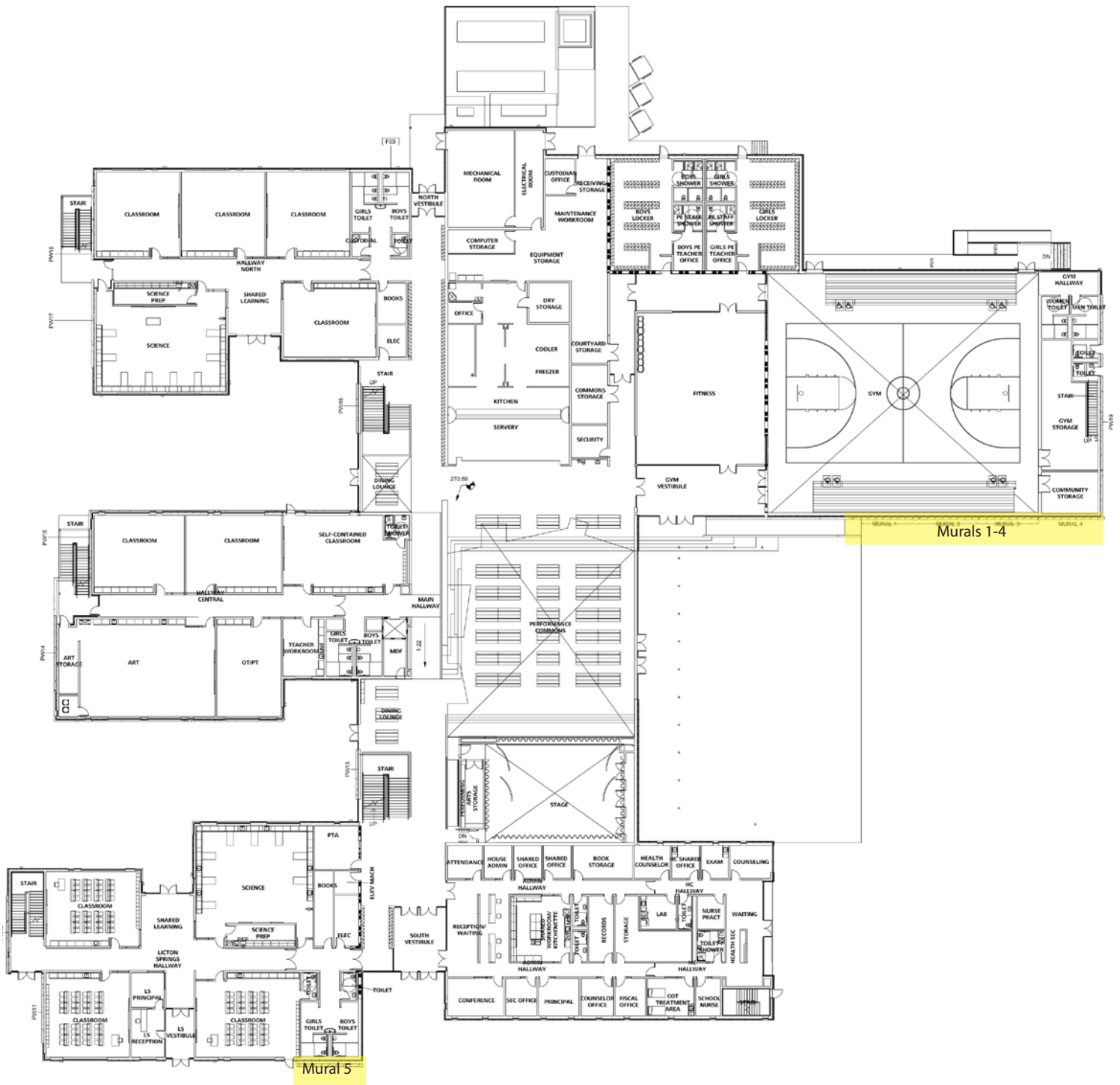


Mural 3



Mural 4





## NEW MIDDLE SCHOOL FLOOR PLAN



Mural 5



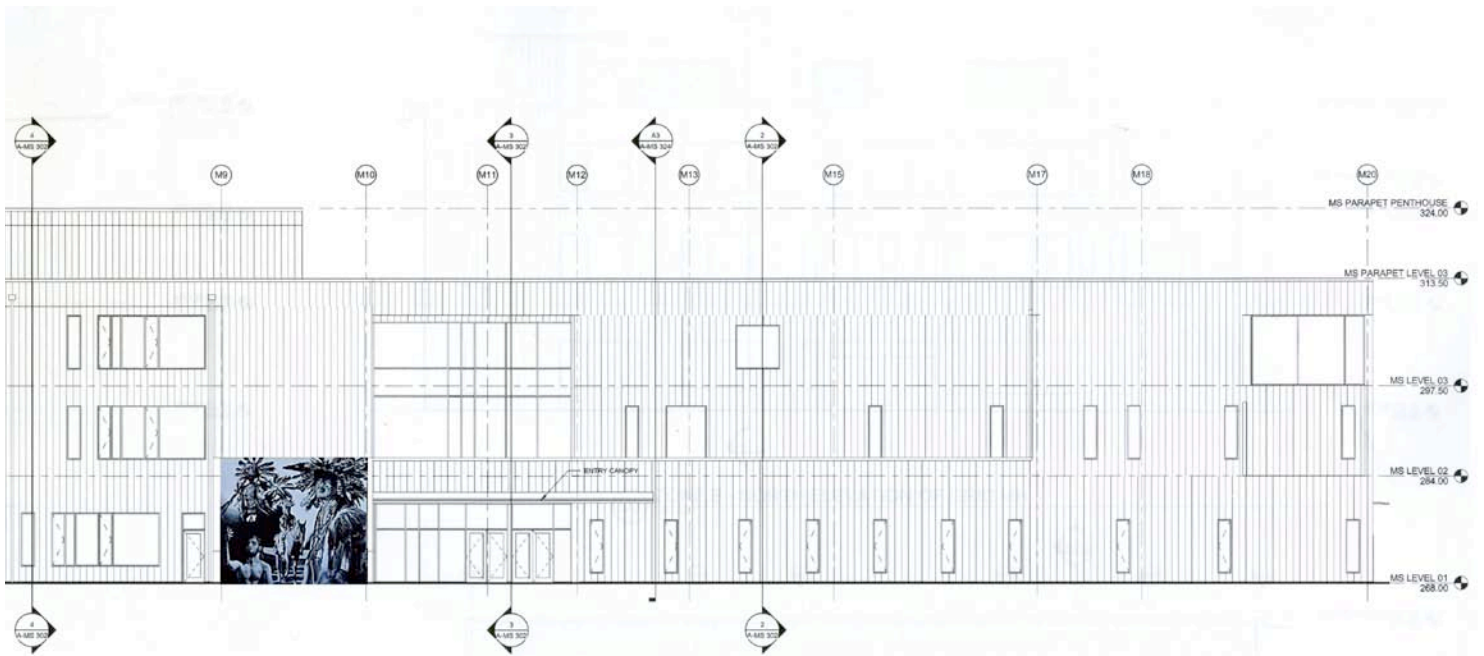
Mural 1

Mural 2

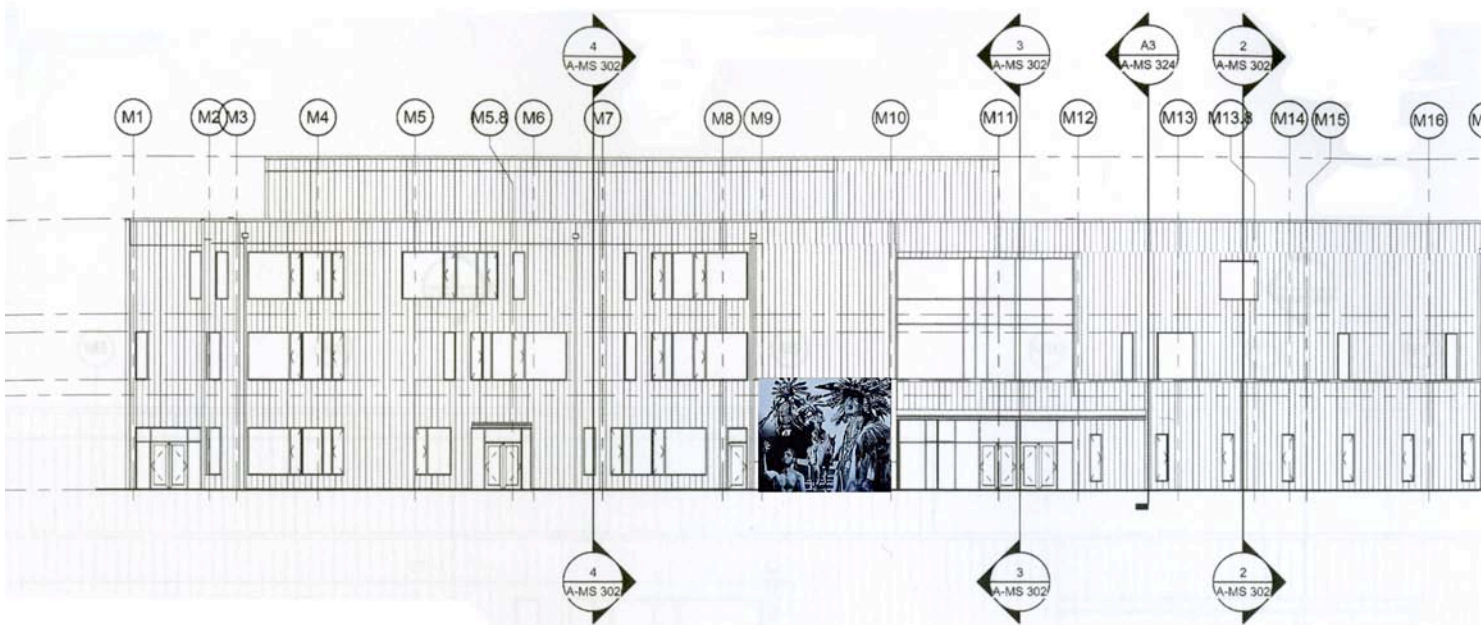
Mural 3

Mural 4



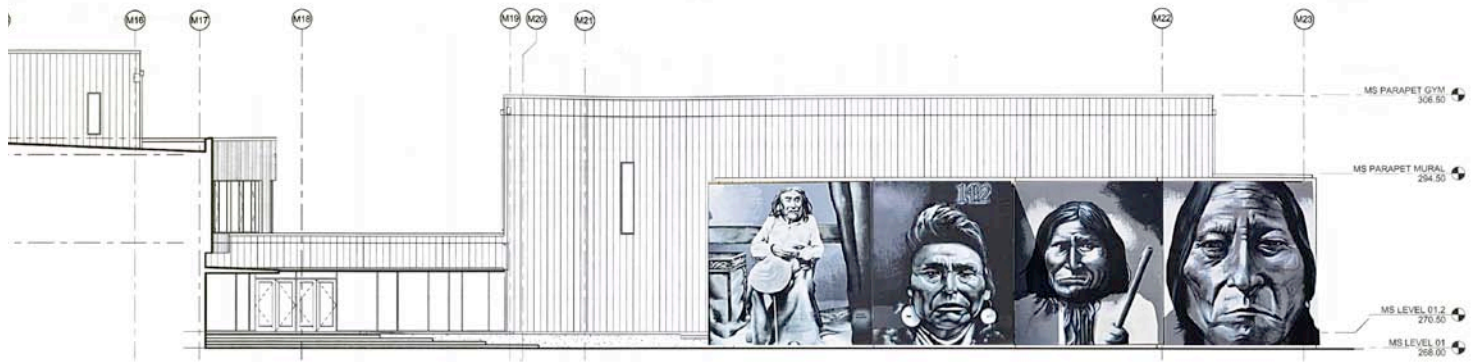


ZONE E - SOUTH ELEVATION OF GRID MA

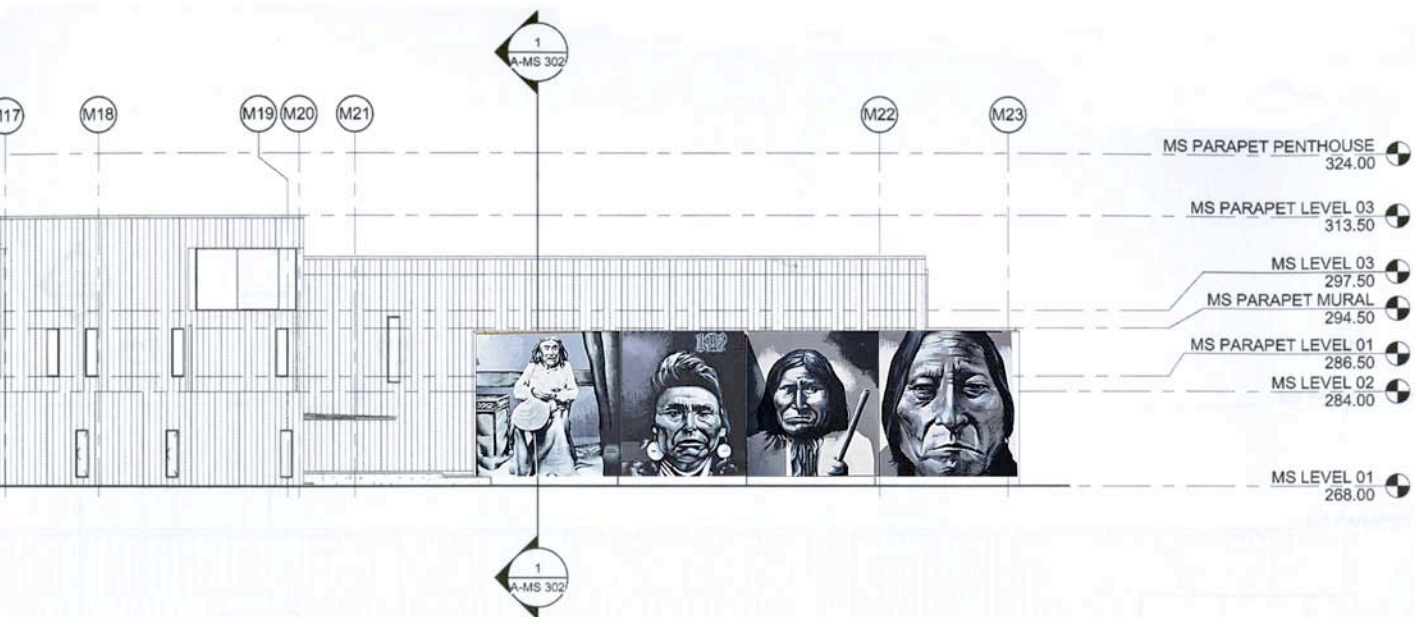


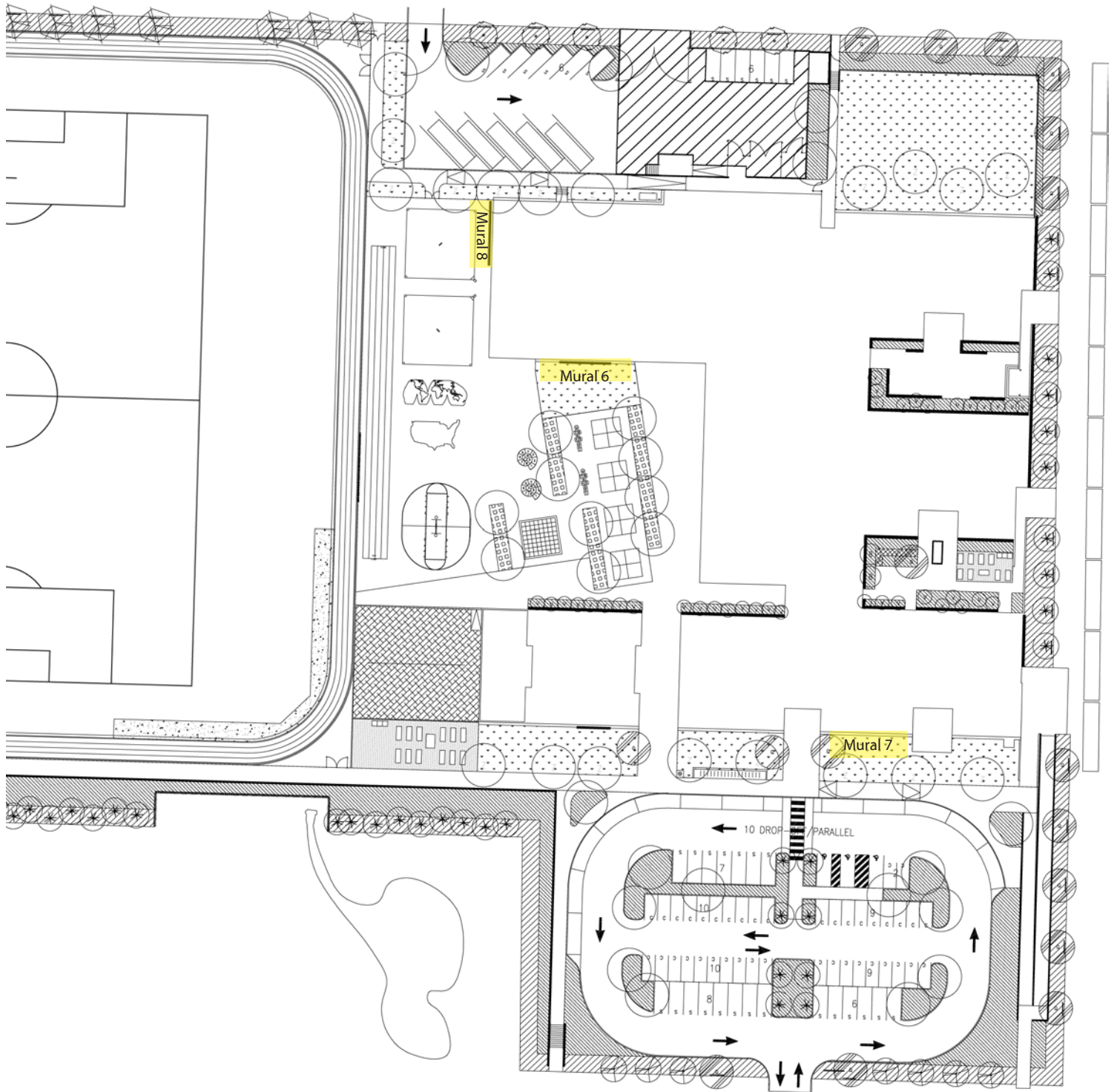
MIDDLE SCHOOL - SOUTH ELEVATION





ZONE H - SOUTH ELEVATION OF GRID MP





## NEW ELEMENTARY SCHOOL SITE PLAN



Mural 7

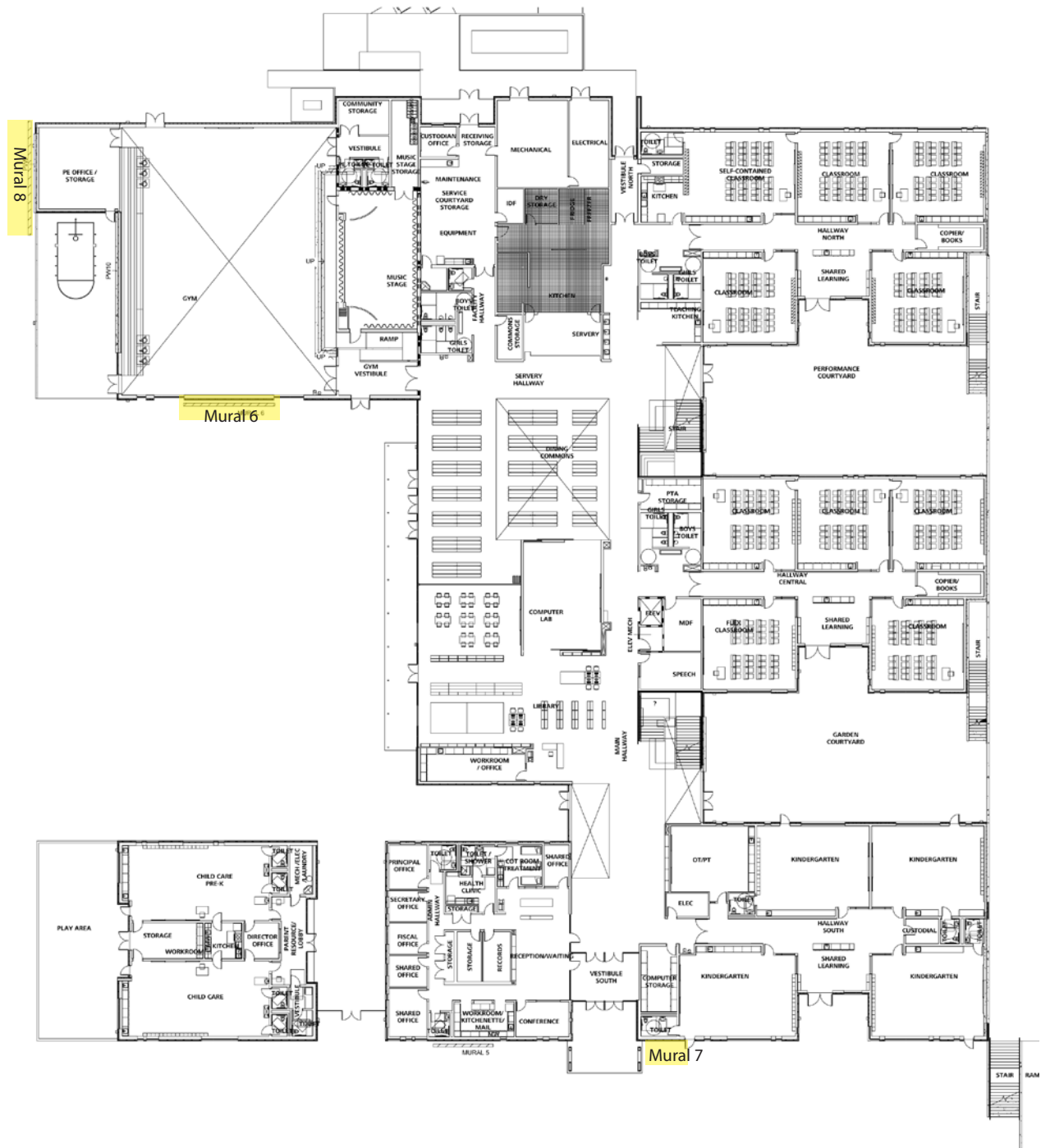


Mural 6



Mural 8





# NEW ELEMENTARY SCHOOL FLOOR PLAN



Mural 7

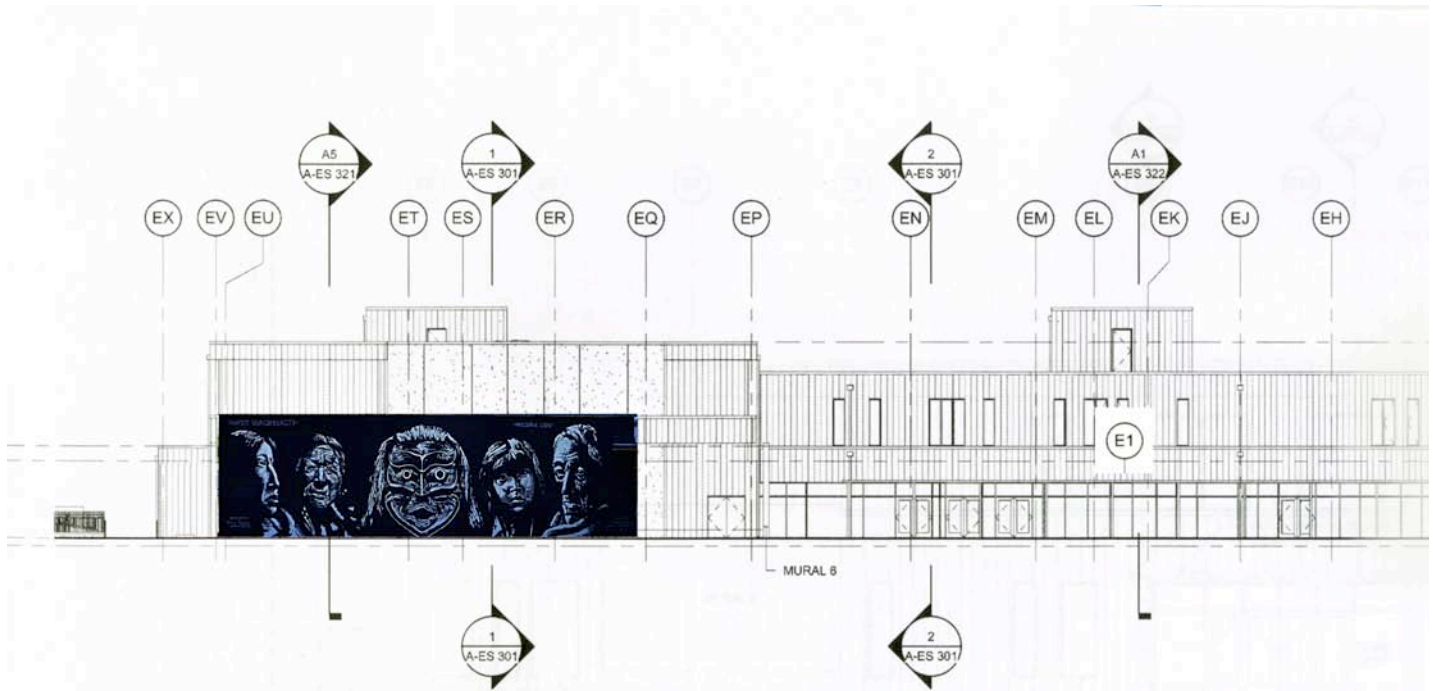


Mural 6

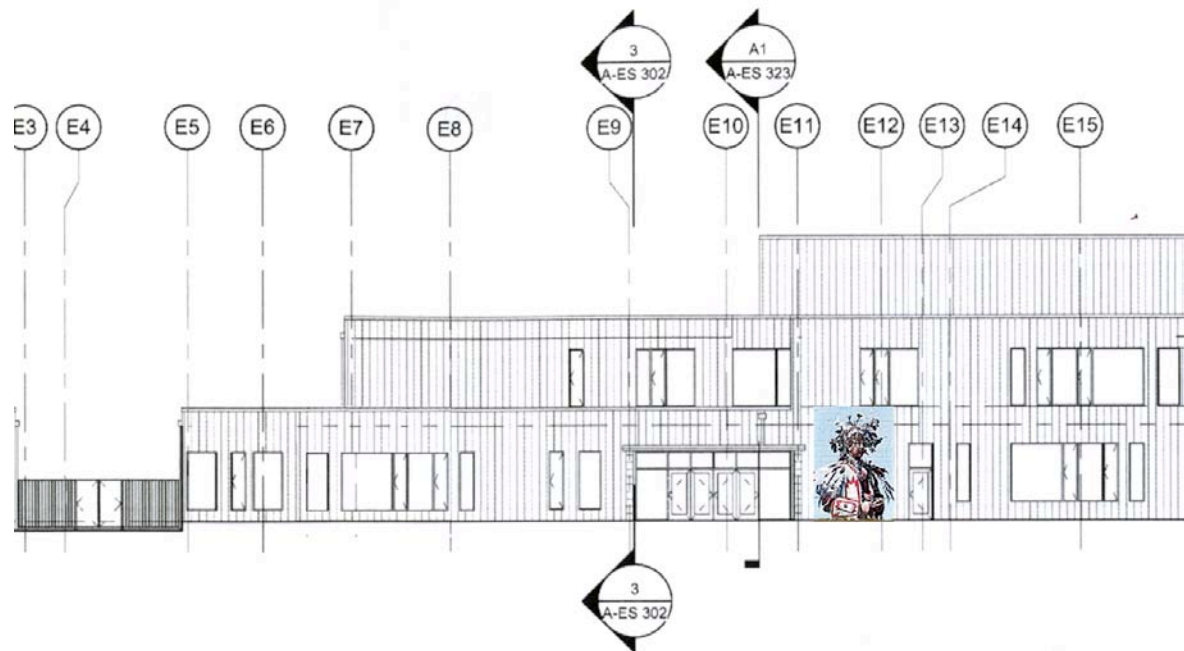


Mural 8



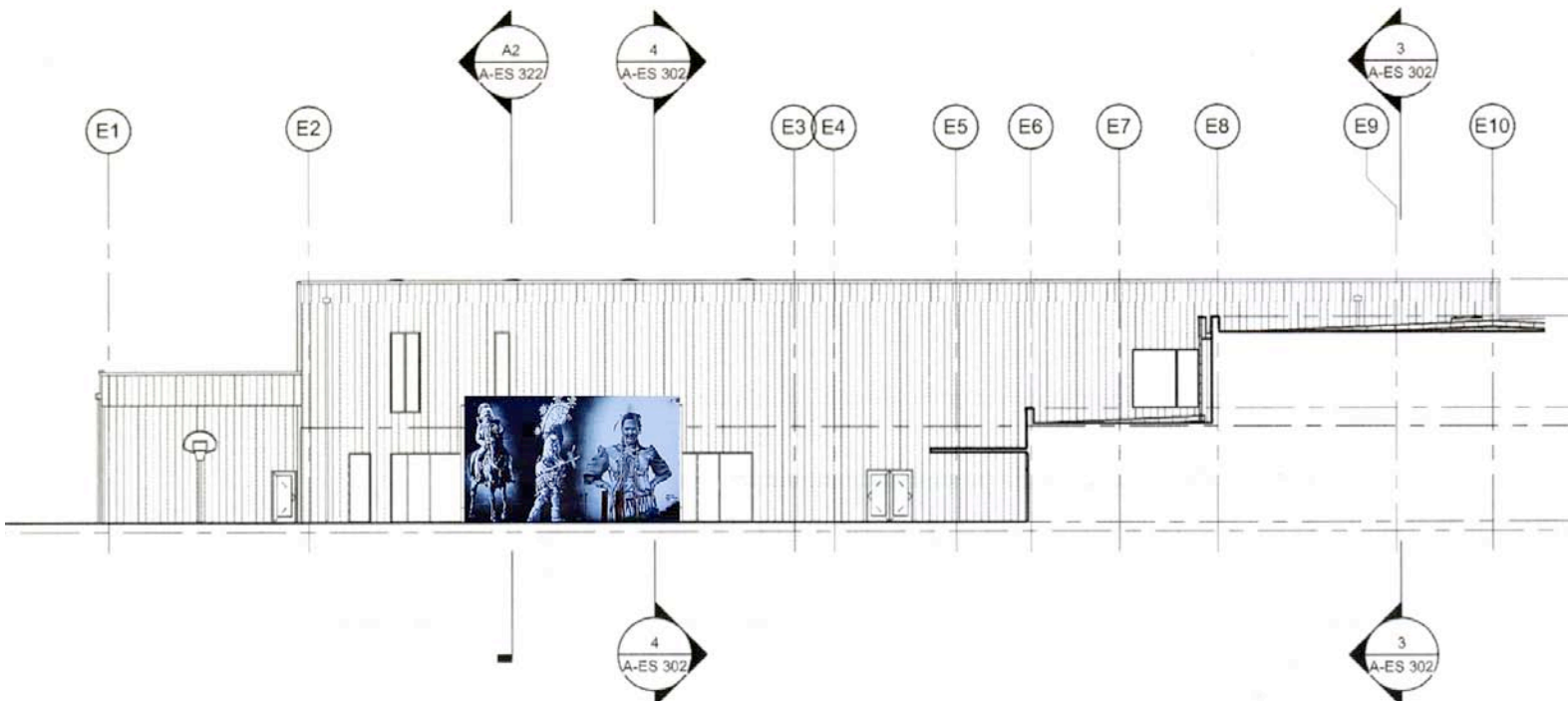


ELEMENTARY SCHOOL OVERALL WEST ELEVATION - ZONE C

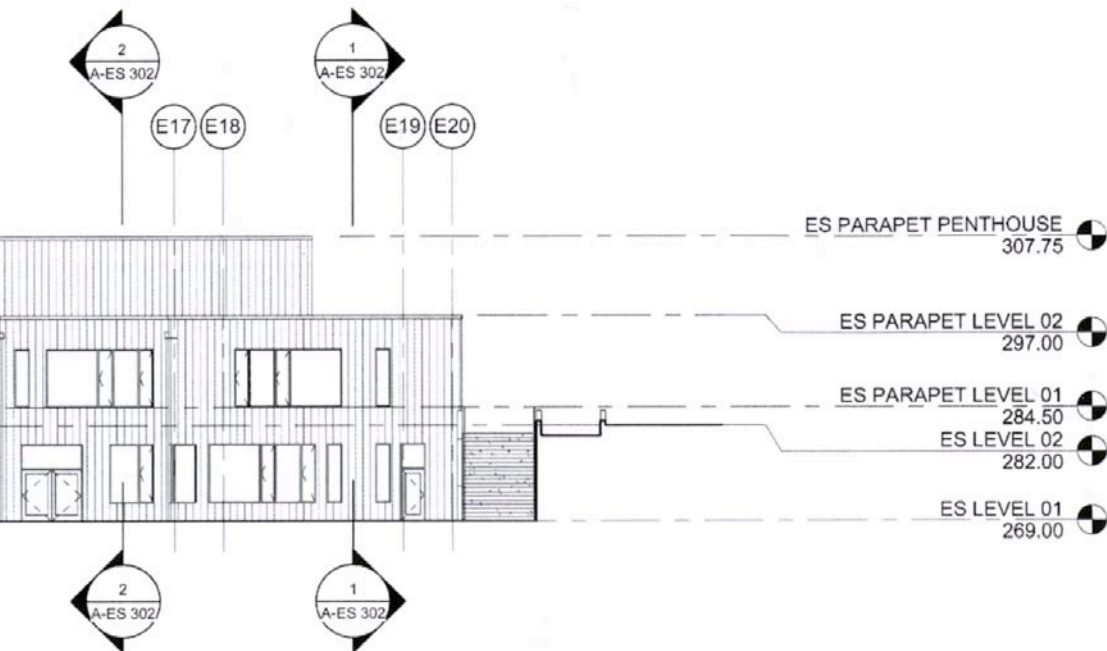


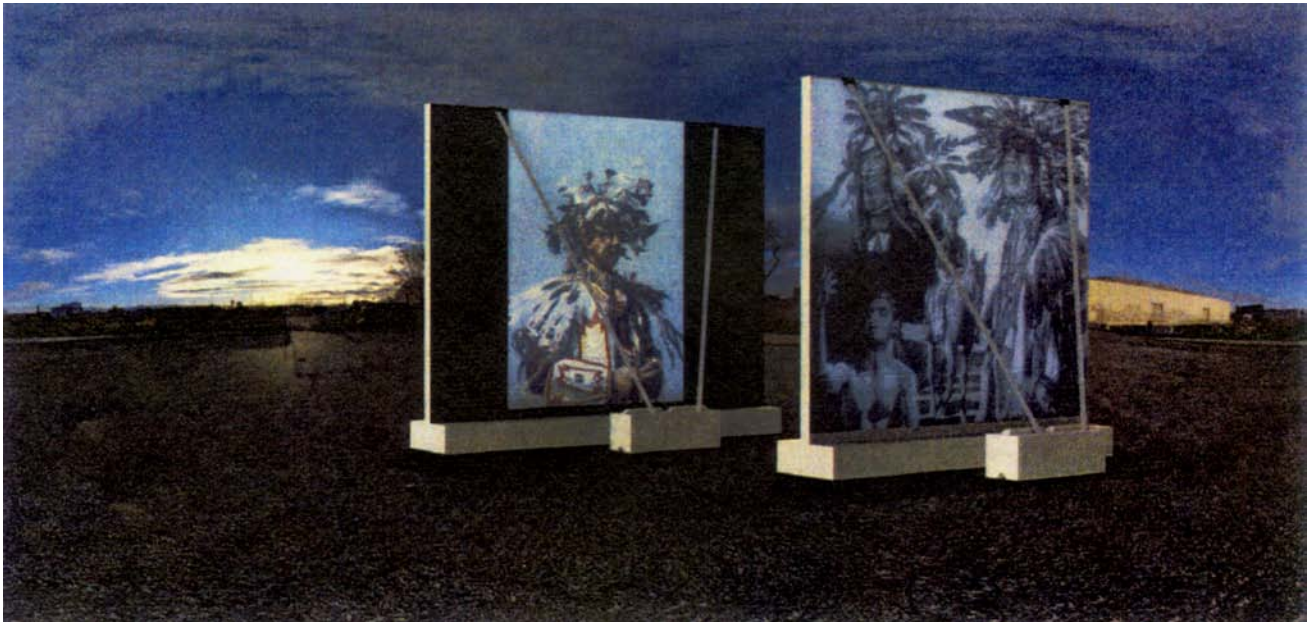
ELEMENTARY SCHOOL OVERALL SOUTH ELEVATION (N 90TH STREET)





ELEMENTARY SCHOOL OVERALL NORTH ELEVATION - ZONE C





# MURALS RELOCATION & STORAGE

The following information illustrates the strategy for protection and relocation of the eight murals. They are located on existing concrete block walls that necessitate relocation (heavy lifting) and protection solutions. This section conveys the suggested approach and methods to that end.

## Work Scope presented by LYDIG Engineered Construction Solutions:

The scope includes moving 5 walls 1,000 feet away, and 6 months to 1 year later to return and move the 5 walls to a new location on site.

The jacking/transport system is based on use of standard equipment in the Heavy Lift Transport tool box, consisting of pipe, Williams rod, rod lifters, hydraulic driven and steered dollies, and power packs. Some of the heavy lift beams will need to be modified to fit the Wilson Pacific Schools application.

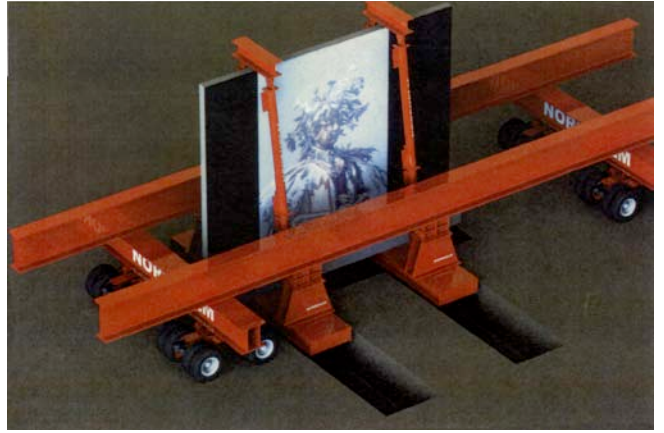
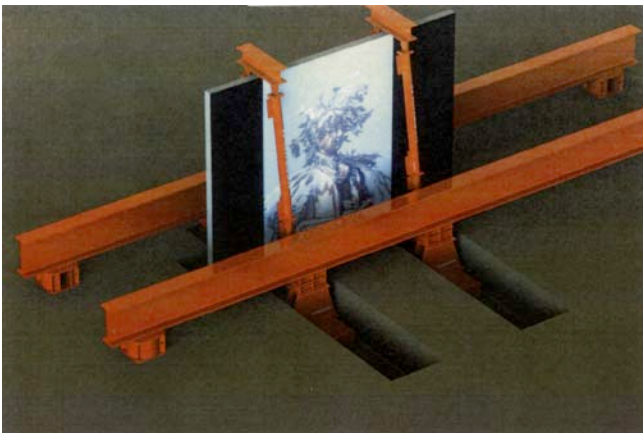
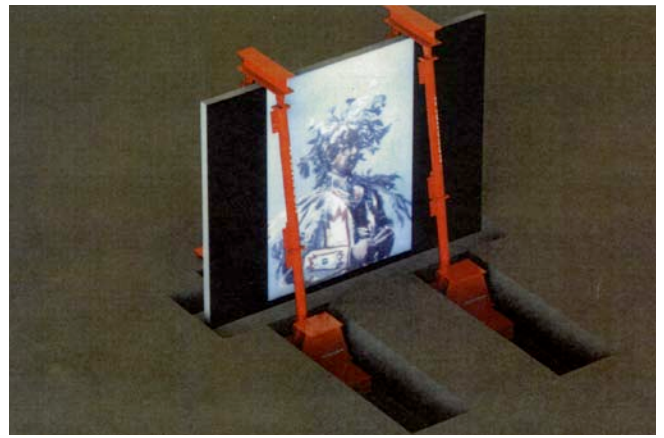
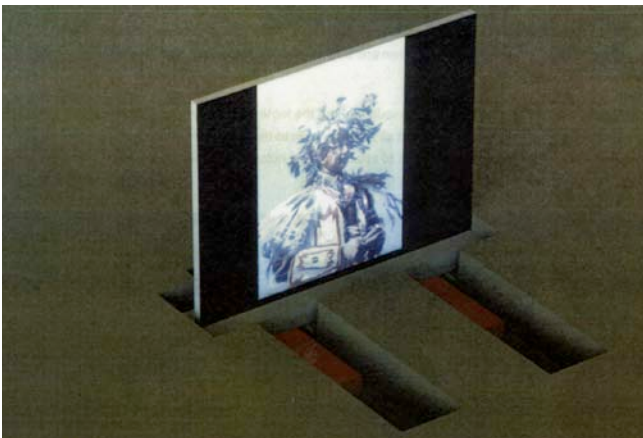
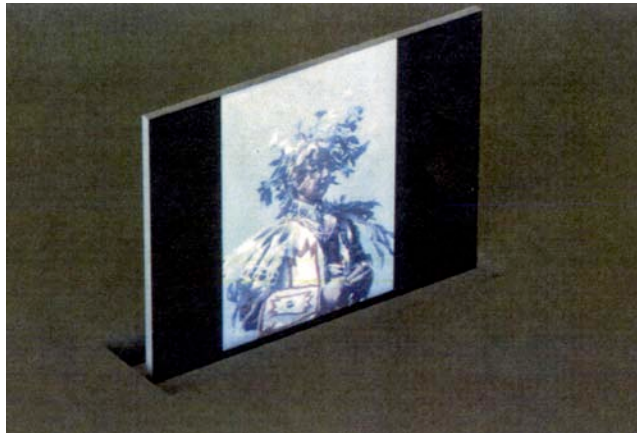
The concept for this project is to have the lift system sit on foundation securely attached to the tops of the sill beams. The lift system will have a column at each corner, and headers around the top of the frame with trusses established that are the full depth of the towers for strength and ease of assembly.

Lift collars that slide up and down the corner columns and are securely attached to the legs above the highest splice line on the legs will be lifted using the 150 ton rod lifters. The rod lifters are a simple, mechanical system that utilize Williams rod in a redundant arrangement, such that any two of the 4 rods actively used for lifting at a corner can safely support the entire corner load. Lifting is controlled and actuated at a single location, using a power pack that puts out constant volume and variable pressure hydraulic fluid to each corner. The lift units will be arranged in a 3 point system to ensure that the wall is never two pointed during the lift. One hundred fifty hydraulic jacks can be substituted for the 150 ton rod lifters and will be determined during the design phase.



Work Scope Details include:

- All ground (civil) work to undermine the wall footing will have to be done
- "Steel band" strap the CMU walls to provide stability within the wall, the tilt-up walls may need strong backs added also
- The RoRo-support frames are placed in the undermined areas beneath the excavated footer
- The Wall Support Frame is erected over the top of the wall and connected to the RoRo-support frame
- The forward and aft Jacking Beams and jacks are installed
- The Wall is secured to the Wall Support Frame and the Wall is jacked up out of the excavated pits. The Transport Dollies are rolled in and connect to the jacking frames
- The Transport Dollies are spun 90 degrees forward and the Mural Wall is driven to the Storage yard and storm secured



### Mural 1 and 2:

Estimated Weight: 91,000 pounds (each)

Construction: 10" Concrete Tilt-up



Estimated saw-cut line  
locations to be confirmed  
with contractor and  
architect

Project: Wilson Pacific Middle School: Mural Support

Project No: Client:  
413 PINE STREET · SUITE 300 · SEATTLE, WA 98101 · P: 206/343-0460 · F: 206/343-5691

Designed By: MKS/CGH Date: 11-21-2014

Checked By: Sheet: [www.cplinc.com](http://www.cplinc.com)

### Mural 3 and 4:

Estimated Weight: 91,000 pounds (each)

Construction: 10" Concrete Tilt-up



Estimated saw-cut line  
locations to be confirmed  
with contractor and  
architect

Project: Wilson Pacific Middle School: Mural Support

Project No: Client:  
413 PINE STREET · SUITE 300 · SEATTLE, WA 98101 · P: 206/343-0460 · F: 206/343-5691

Designed By: MKS/CGH Date: 11-21-2014

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**Mural 5:**

Estimated Weight: ~25,000 pound

Construction: 8" CMU Partially Grouted  
on top of Concrete Curb

Estimated saw-cut line  
locations to be confirmed  
with contractor and  
architect

Project: Wilson Pacific Middle School: Mural Support

Project No: Client:  
413 PINE STREET - SUITE 300 - SEATTLE, WA 98101 - P: 206/343-0460 - F: 206/343-5691

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### Mural 6:

Estimated Weight: ~60,000 pounds total

Construction: 8" CMU Partially Grouted  
on top of Concrete Curb

Estimated saw-cut line  
locations to be confirmed  
with contractor and  
architect

Project: Wilson Pacific Middle School: Mural Support

Project No: Client:  
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### Mural 7:

Estimated Weight: 20,000 pounds

Construction: 8" CMU Partially Grouted  
on top of Concrete Curb

Estimated saw-cut line  
locations to be confirmed  
with contractor and  
architect

Project: Wilson Pacific Middle School: Mural Support

Project No: Client:  
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Designed By: MKS/CGH Date: 11-21-2014

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### Mural 8:

Estimated Weight: 30,000 pounds each

Construction: 8" CMU Partially Grouted

Estimated saw-cut line  
locations to be confirmed  
with contractor and  
architect



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Project: Wilson Pacific Middle School: Mural Support

Designed By: MKS/CGH Date: 11-21-2014

Project No:

Client:

Checked By:

Sheet:

801 SECOND AVENUE, SUITE 900 SEATTLE, WA 98104 / P 206.343.0460 / cplinc.com





We are excited to share  
the story of the murals  
with future generations  
of the Wilson Pacific Schools.

# HONORING THE MURALS

Without avenues to share the murals' (and school's) history and meaning, saving them would not be worth the effort. Therefore, considerable time and thought has already gone into how to

do this. We plan to develop the best possible interpretive plan. Our first step in this direction involved identifying the key concepts which the murals embody. This evolved into six main themes:

## THEMES

- A Place of Good Spirit, Feeling and Safety
- I.H.S. - A Healing Place: Bob Easglestaff and Faculty
- A Place of Remembrance, deep sense of all Tribes
- "Great Walls of Heritage": The Mural's History
- Creating the Murals: Process and Materials
- Honoring the Murals



# A Place of good spirit, feeling & safety

Andrew's story:

"I was a long-haired teen."


Comic Books, Skateboarding

Graffiti - beginning of painting

Acceptance

Belonging





# I.H.S. A Healing Place

Why & how I.H.S. was created

Old Photos

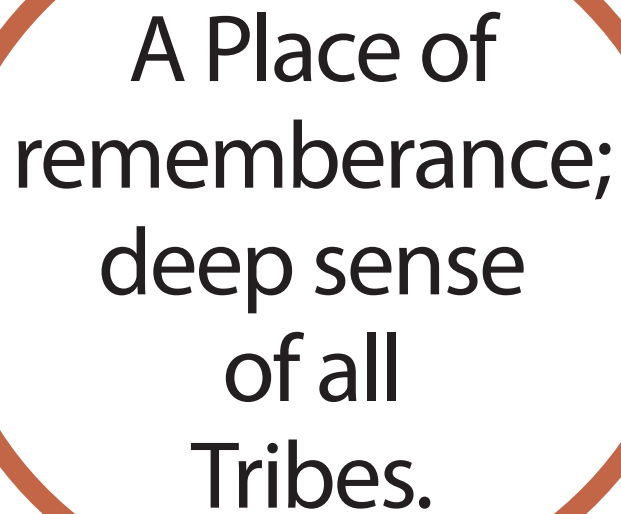
I.H.S. Staff

Former students

Staff Photos / Yearbooks

Get togethers

Licton Springs - red mud



A Place of  
remembrance;  
deep sense  
of all  
Tribes.

Inclusiveness

Medicine Wheel

Sacred hoop

Circle

different meanings to different Tribes



# Mural History “Great Walls of Heritage”

Story of evolution of murals

Timeline

Mural notoriety

News / Publications

Community Impact





# The Process of Creating the Murals

Vision/Intention  
Selection of subjects  
Drawings  
Materials  
Scaffolding  
How long it took, etc.

*“The goal of my painting is to better myself, my family  
and the community.”*

—Andrew Morrison



# Honoring the Murals

Positive affirmations of the  
resilience & strength of Native People

Honoring the past in a contemporary way

Inspirational - Community impact

News articles

# Rough Concept for Interepretive Panels around Themes

## A PLACE OF GOOD SPIRIT, FEELING & SAFETY



The Indian Heritage School opened in 1989



L.S.H. photo



L.S.H. photo



Detail from mural Andrew painted on his father's house in high school.



Andrew Morrison in 1993

"It was 1993. I was a teen with long hair, and a desire to find out who I was and my own place in the world. The Indian Heritage School became not only my school, but my home. I was accepted there. I was wanted there. I belonged there. It gave me the foundation to become who I am.

I began creating art as a graffiti artist...by studying comic books. With the support of this school, I was able to grow as both a person and an artist. I left I.H.S. in 1999 and studied at the Rhode Island School of Design. I came back and went straight back to I.H.S. and began volunteer work in the art department."

—Andrew Morrison

*"I felt the need to pay this kindness forward."*

## GREAT WALLS OF HERITAGE

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2001



Left: Coeur D'Alene Tribe, Horse Parade rider



Middle: San Carlos Apache Tribe, Apache Mountain Spirit Dance, Choir



Right: Heathen Lanes, Warm Springs Tribe, Jingle Dress Dancer

2002



Upper Left: Louis McDonald, Yakima Traditional Dancer



Lower Left: Korynn White, Coast Salish



Middle: Coeur D'Alene, Horse Parade Rider



Right: Chilliwack, Blackfeet, Traditional Dancer


Blackfeet, Traditional Dancer

CHIEF SEALTH  
Duwamish and Suquamish  
Tribal Chief

## A PLACE OF REMEMBRANCE: All Tribes



Caption



Caption

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

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Caption



Caption




Caption

*"I believe much trouble would be saved if we opened our hearts more."*


—Chief Joseph, Nez Perce

## CREATING THE MURALS

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Caption



Caption

*"A very great vision is needed as the eagle seeks the deepes*

## A HEALING PLACE: Bob Eaglestaff & faculty



Bob Eaglestaff  
High School Basketball  
Champion



L.H.S. Basketball Photo

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Caption



Caption



Caption



Caption

*"This we know.  
All Things Are Connected."*

—Chief Sealthe, Duwamish

*"The goal of my painting is to better myself,  
my family and my community."*

2011-2012: Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugait nulla facilisi.

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2014: Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugait nulla facilisi. Aliquam erat volutpat.

2007



Left to right: Coast Salish Woman - Haida Woman - Haida, Gogol' Wildman, Saseqatch Spirit - Nanaio Girl, Apache Man



CHIEF JOSEPH  
Nez Percé Tribal Chief



GERONIMO  
Apache War Hero



SITTING BULL  
Lakota Holy Man & Tribal Leader

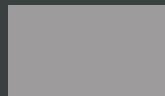
## HONORING THE MURALS

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Caption

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Caption



Caption



Caption



Caption

*"Take nothing but  
memories, leave nothing  
but footprints"*

—Chief Sealthe, Duwamish

*and the man who has it must follow it  
t blue of the sky."* —Crazy Horse, Lakota



# Rough Concept for Interpretive Wall



The intention is to simplify all text for appropriate ways of telling the story to the age groups of each school

3D "memorabilia" object in plexiglass box

Honoring of Bob Eaglestaff: his story and significance

Extended back in time

Timeline of events



Story of the  
Licton Springs  
and red mud  
to be included

Interactive LCD  
with photos and  
info on the  
history of the  
school, the chiefs  
and other mural  
subjects, etc.

Extended  
forward  
in time

3D "memorabilia" object  
in plexiglass box

Possible objects include:

- Andrew's skateboard
- Basketball from  
Bob Eaglestaff era
- I.H.S. Jacket
- Mural painting  
& drawing materials
- Yearbooks/Old photos

Explain the  
significance of the  
honoring circle



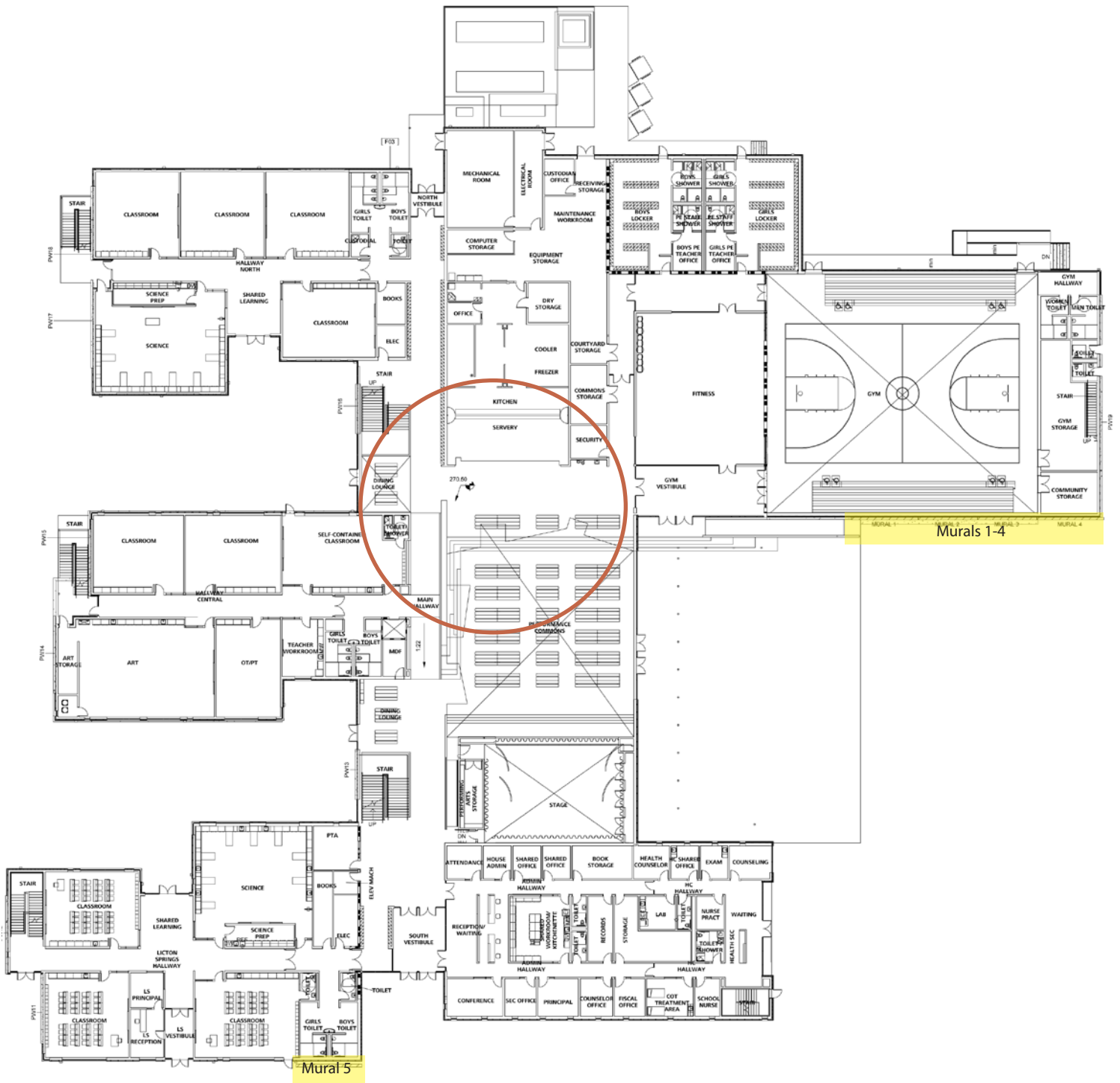
Rough Concept for Interpretive Wall: Middle School





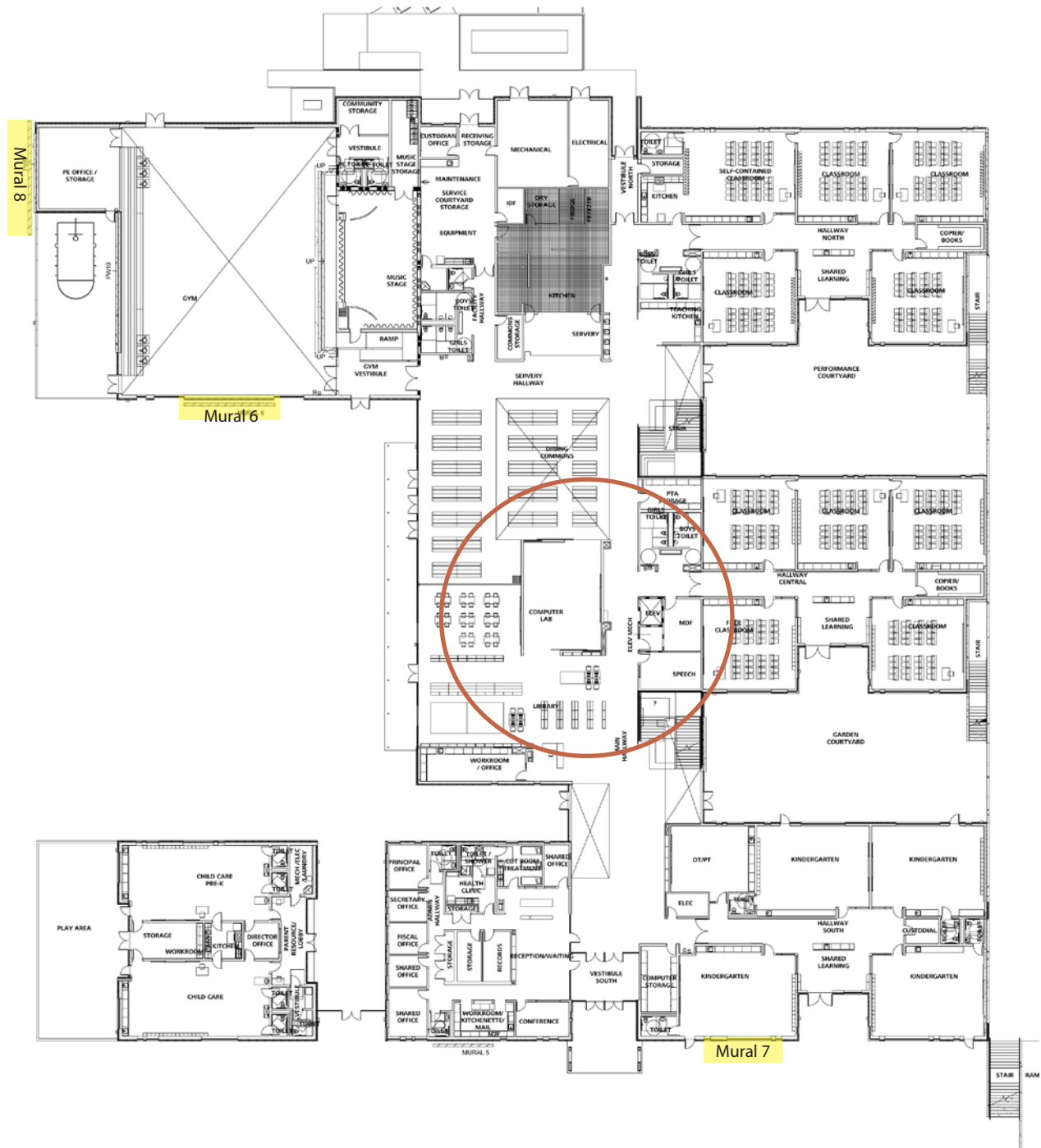
Rough Concept for Interpretive Wall: Elementary School





AREA FOR WALL INTERPRETIVE PANEL  
IN NEW MIDDLE SCHOOL





AREA FOR WALL INTERPRETIVE PANEL  
IN NEW ELEMENTARY SCHOOL



# LANDMARK BOARD REQUEST

As with any school project that replaces a series of old buildings, the Seattle Public Schools asks the Seattle Landmark Board to review their proposal.

The Landmark Board has reviewed this project and asked the Seattle Public Schools to honor the original Native Heritage School and staff in some way in the new school design.

Andrew Morrison and Johnpaul Jones (Jones & Jones Architects) have been given the task to “outreach” to the Seattle Urban Native American Community concerning how to do the honoring and then to produce a design that incorporates the community’s suggestions.

To meet the Landmark Board’s request there will be two public outreach sessions: one on January 14, 2015 and the second on February 18, 2015







**FIRST OUTREACH:**  
January 14, 2015 - 7 - 9 pm

**SECOND OUTREACH:**  
February 18, 2015 - 7 - 9 pm

**Chief Seattle Club**  
410 2nd Avenue Extension South  
Seattle, WA 98104

## **Wilson Pacific School**

- Seattle Public School update on existing and future school use
- Mural protection & relocation update
- Mural Interpretive update
- Native Heritage School Honoring: honoring circle + interpretive

Hosted by Seattle Public Schools,  
Andrew Morrison, and Jones & Jones Architects





## NEXT STEPS

1. Buildings demolition and murals removal to storage / weather protection
2. Final design of mural interpretive panels honoring the murals
3. Conduct second Native American community outreach session
4. Incorporate outreach suggestions into the interpretive story in both schools to honor I.H.S.
5. Develop concepts for proposed I.H.S. "Honoring Circle" to be located @ the new Middle School
6. Construction phase of both Middle & Elementary Schools / Murals relocation

JONES  JONES

ARCHITECTS  
LANDSCAPE ARCHITECTS  
PLANNERS

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