

Square: 1912



Photo property of the Museum of History and Industry

**MONTEREY HOTEL WINDOW ART
PROPOSAL**

PIONEER SQUARE PRESERVATION BOARD

MAY 2, 2022

Site: Today



JONES JONES
ARCHITECTS
LANDSCAPE ARCHITECTS
PLANNERS

INTRO | PROJECT SUMMARY

Fortson Square is beginning the process of reawakening, honoring Seattle’s indigenous history and reinvigorated future. As a key crossing point from Downtown into Pioneer Square, this site offers the opportunity to welcome and celebrate Salish peoples and cultures. Key to creating a culturally resonant sense of place will be the Window Art by Micah McCarty. The Window Art will reflect the roots and stories of the Coast Salish people while also bringing a new story from the face of the Chief Seattle Club Monterey Hotel.

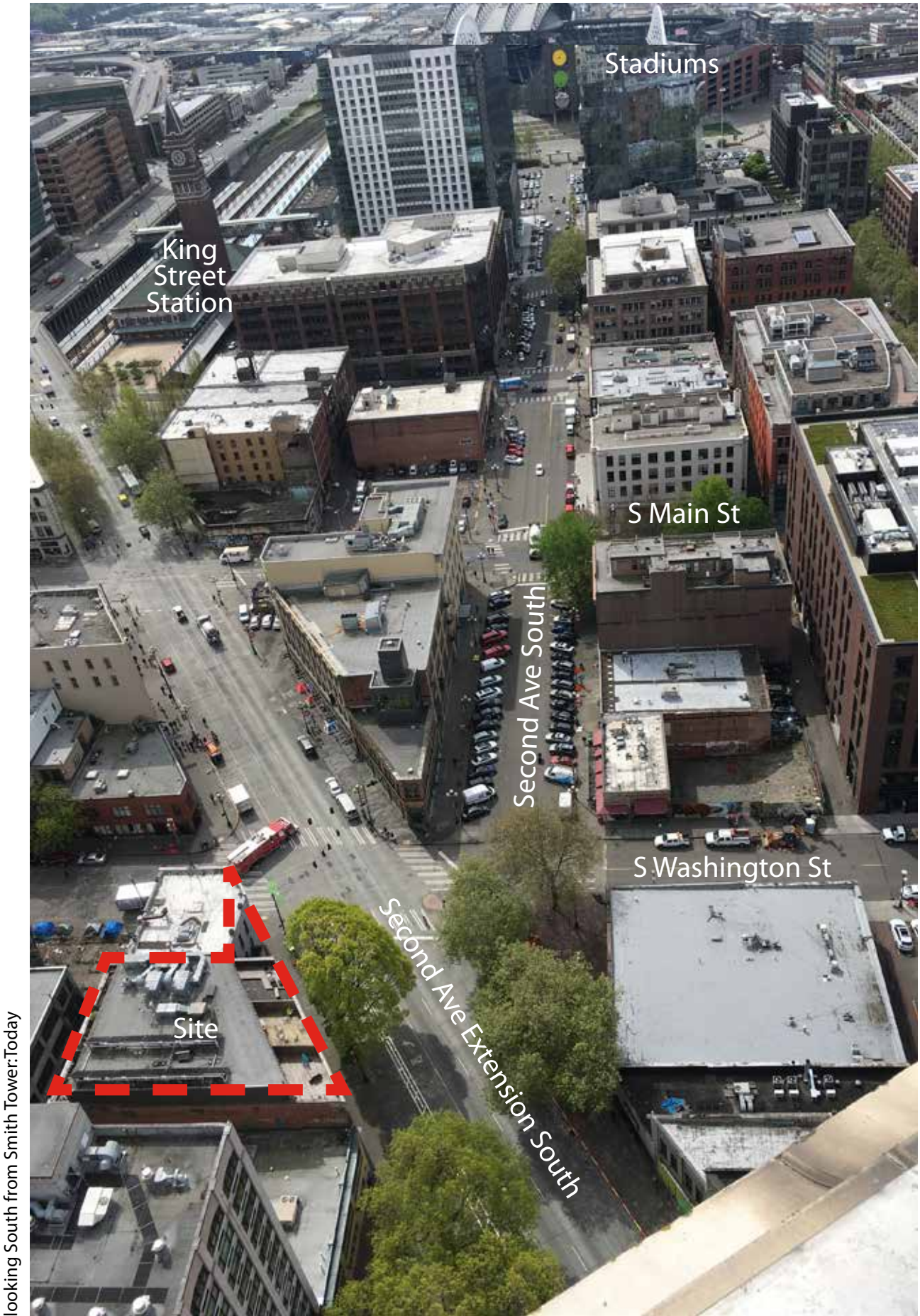
Representative of the traditions of local Coast Salish peoples, the Window Art can help educate people about the art that represents Seattle’s rich indigenous forms and stories. Micah McCarty, in collaboration with Kwaowishd Tyee, are telling the story of the perseverance of all six species of local salmon, swimming upstream to spawn, beautifully detailed male and female forms for each species, inspired by traditional carving shapes translated into translucent vinyl.



Etched mirror



Duwamish village, illustration by Steve Patricia



Looking South from Smith Tower: Today

Micah McCarty



Carved mask



Carved masks



Silver salmon



Interior design feature



Window art



MICAH MCCARTY

Micah McCarty lives in Neah Bay, Washington and is a member of the Makah Nation. Micah is an artist, drum maker, and carver. Micah was raised in a Makah speaking household, where he learned traditional songs and costume-making for performances. His artwork explores traditional tribal imagery as well as the imagery of his family. He has also been involved with reviving the ancient songs of the Makah people.

Micah has also taught traditional drum making and wood carving through apprenticeship grants, passing on techniques and knowledge to other artists.

In addition to his art, Micah is also active as an advocate for tribal rights across political boundaries. Micah has defended tribal interests through his leadership on environmental and natural resource protection, whaling rights advocacy, and government consultation. As Chairman of the Makah Tribal Council, Micah worked to foster relationships between indigenous communities and the broader political system. His work also led to the strengthening of responses to coastal oil spills and further collaborative efforts.

In addition to serving as the Chairman of the Makah Tribal Council, Micah has worked as an advisor to NOAA's Marine Fisheries Advisory Committee and Olympic Coast Intergovernmental Policy Council, Vice Chairman on the Governance Coordinating Committee for the National Ocean Council, co-founder of the Navy-Tribal Council, and a supporter of the Native American Lands Environmental Mitigation Program.

KWAOWISHD TYEE

My name is Kwaowishd Tyee is from the Wa'atch tribe direct descendant of Chief Hishka, who was a whaling Chief. I have had an experience that deeply changed my perspective on life. I was attending university and I decided to take a break from my studies to heal my mind, body and soul. My artwork is a reflection of that journey, I am very methodical about my process, and every detail has a purpose and a meaning to the design as a whole. Formline design itself is abstract, geometric, soft, and sharp. I 'build' my designs like a puzzle, starting with one shape or concept then I 'build' out from there.

Numbers are also important to me, in one way or another I will have a certain amount of something in my design work that has meaning. Or I will put a whole equation in my work sometimes. I excelled in the sciences in my schooling, so it is still a passion of mine that I transfer to my design work. I was studying Geography and cartography, I continue to pursue that passion of mine, I am inspired to add sustainable Architectural Design to my studies also. Cultural heritage is a crucial part of why I do what I do. I cannot educate or inspire people to care or learn about our existence and our experience as Indigenous Peoples, so the only other way I know how to communicate those experiences, thoughts, and concepts is by my artwork. People can see it for what it is, and have their own intimate private conversation in their mind about us.

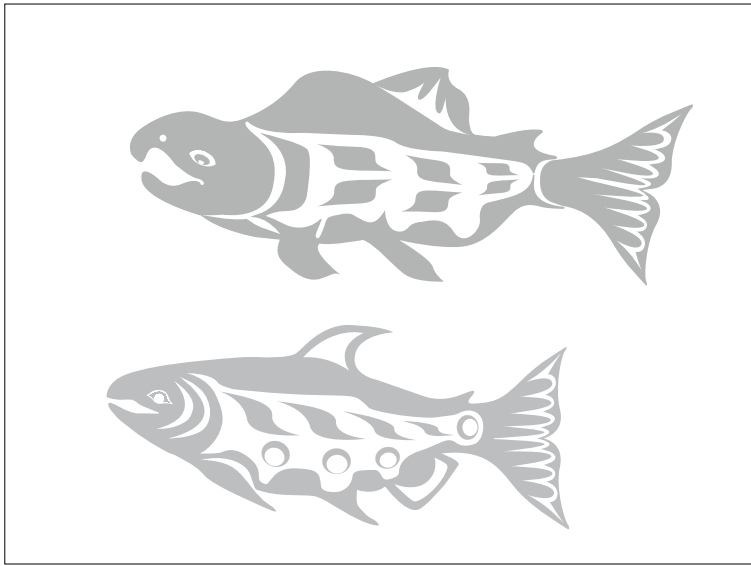
What we as indigenous peoples know for a fact in this life, in this world is that; human beings are stewards of the lands, we built a relationship with the land we inhabited. Growing up, salmon was an abundance that we had, and the fish were bigger. Over my short 23 years of life I have watched them grow smaller and smaller, fewer and fewer. That has an effect on the rest of the wildlife, the eagles out at Neah Bay are hunting seagulls now, there are more eagles than seagulls on the beach, and in the air. The coastline is eroding at a rate so drastic, the one road in and out of the reservation is going to be taken by the ocean. The model that is in place currently is non-sustainable, but if we are willing to hear one another, maybe with some trust and humility we could create a better world for the next generation to thrive in.



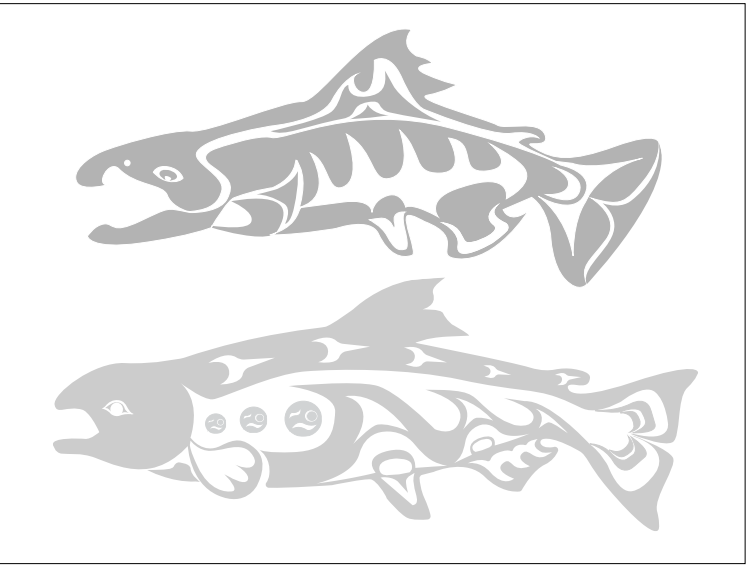
SALMON SPECIES IN STREAM

The window art is conceptually based on a salmon theme, and represents all species of salmon. The design pays tribute to Tyee Chinook, Chinook, Chum, Coho, Sokeye, Pink Salmon and Steel-head. The work shows the salmon carried in a stream depicted along the length of the ground floor. Through this movement, the piece honors all the species of salmon known to the ancestral watershed of Sealh.

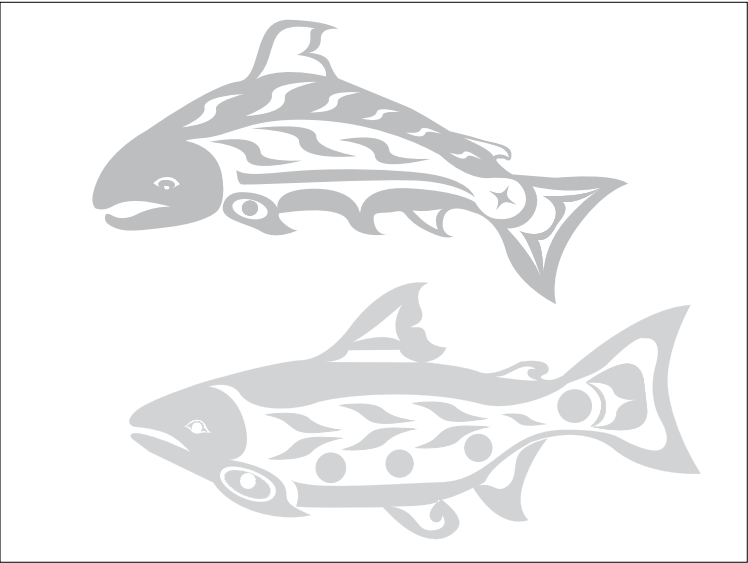
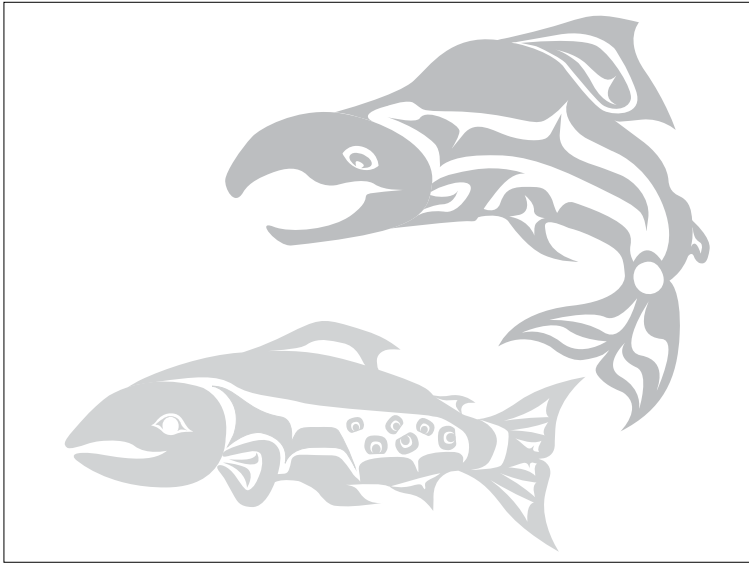
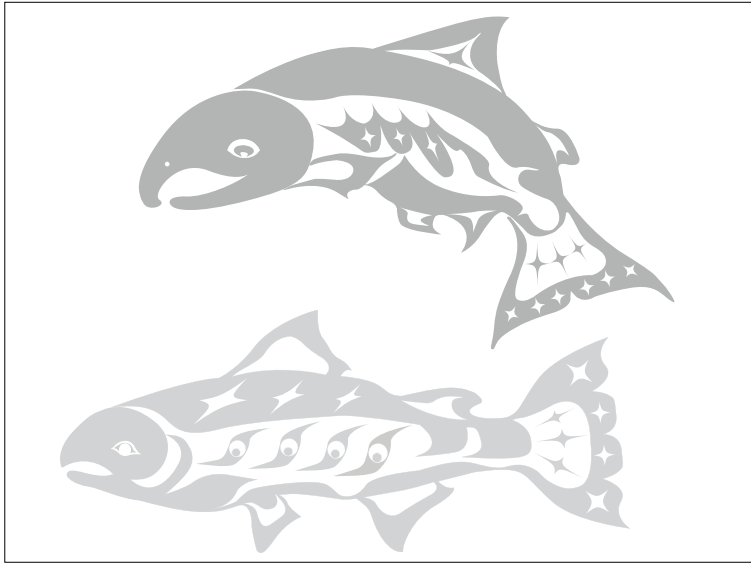
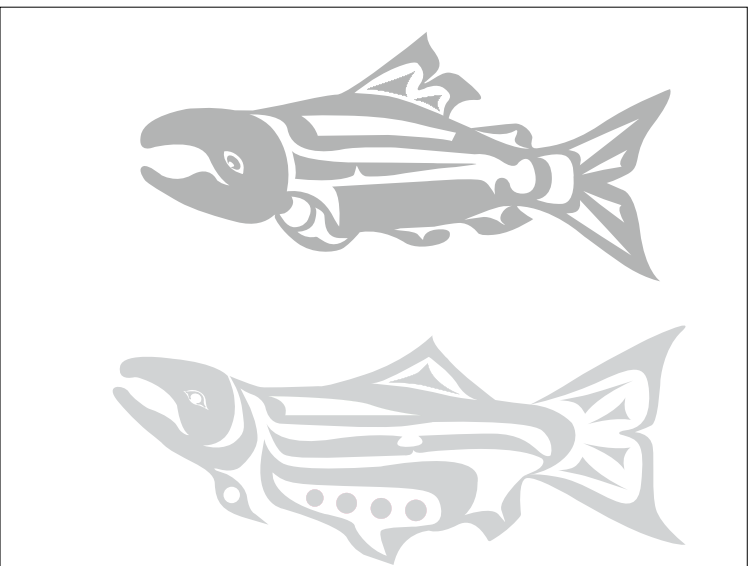
Pink salmon



King Salmon



Chum Salmon



Silver Salmon

Sockeye Salmon

Stealhead Salmon

2ND AVENUE SOUTH/2ND AVE EXT SOUTH LOOKING EAST





Temporary service window during construction after vandals broke existing window. To be replaced with glass to match existing plus new window art.

MONTEREY HOTEL | ELEVATION



DESIGN PHASE CONCEPT



MONTEREY HOTEL | PARTIAL ELEVATION



NEW TRANSLUCENT GRAPHICS, ARTWORK
TBD - POTENTIALLY COORDINATED WITH
?AL?AL WINDOWS

QUOTES ALONG FACE OF CANOPY,
QUOTES/LANGUAGE TBD

"WELCOME" IN LUTSHOOTSEED,
QUOTES OR TITLE S/LANGUAGE TBD

DESIGN PHASE CONCEPT



See also ?ál?al Window Art Package

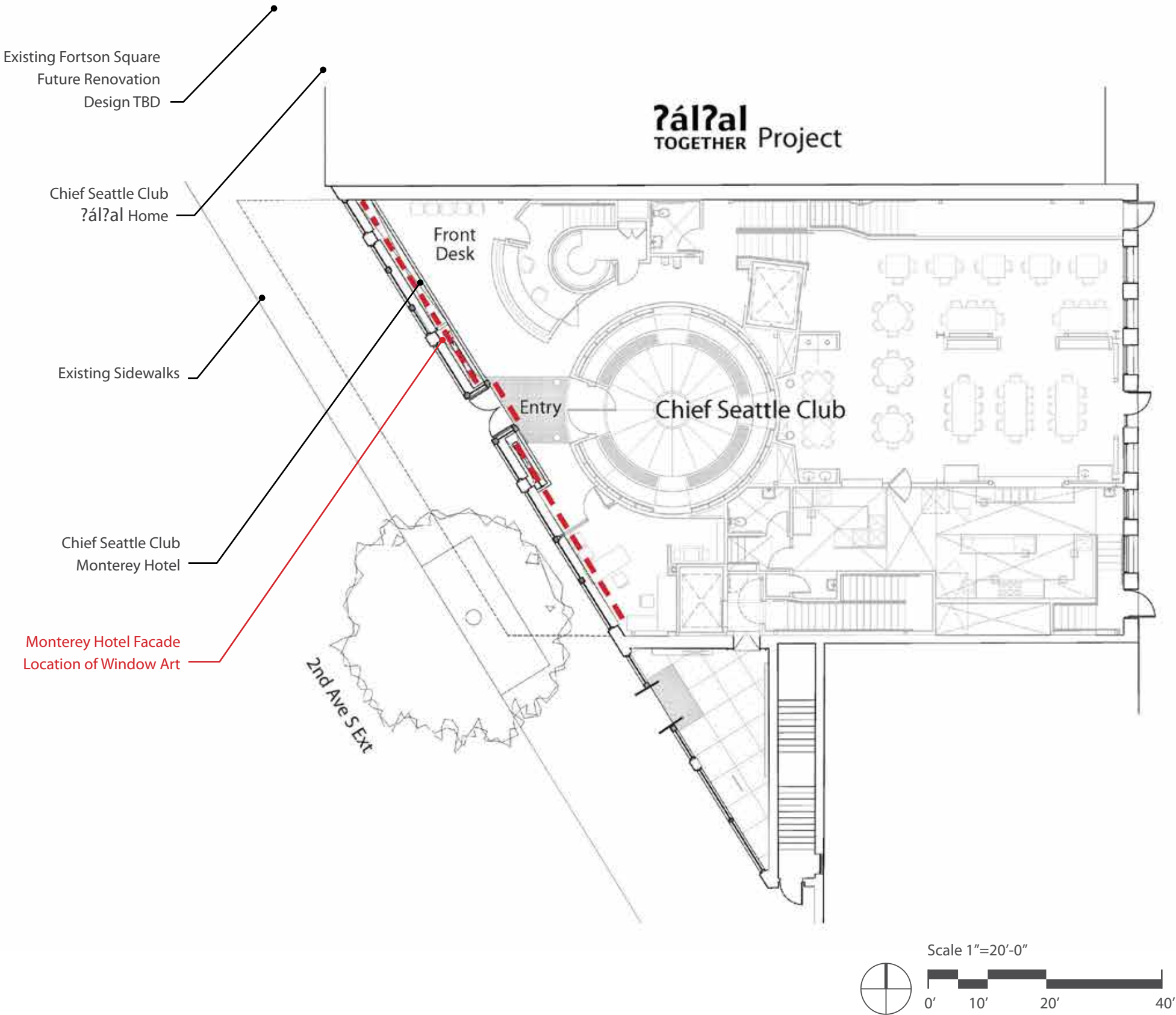
Monterey Hotel Window Art



ARTWORK | WINDOW ART LOCATION

APPROXIMATE LOCATION CONSIDERATIONS

- Visible from Fortson Square
- Able to be viewed from interior and exterior of Chief Seattle Club Monterey Hotel





See also ?ál?al Window Art Package

Monterey Hotel Window Art



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WINDOW ART

PROPOSED MATERIALS

- 3M Envision Print Film 48C at opaque walls
- 3M Changeable Window Graphic Film IJ61

PROPOSED MAINTENANCE

- 5 year expected performance life for Envision Print Film 48C, removable with heat
- 1 year expected performance life for Changeable Window Graphic Film IJ61, removable without heat
- Recommended graphic protection for Envision Print Film 48C: 8048G, 8050M, 3645, 8509
- Recommended graphic protection for Changeable Window Graphic Film IJ61: 8508, 8518



Glass film

3M ENVISION PRINT FILM 48C

OVERVIEW

- Versatile “go-to” film
- Replaces multiple film rolls with just one workhorse film
- Non-PVC gloss and matte overlaminates available. Overlaminates are also GREENGUARD Gold certified
- Applicable to windows and glass
- Up to a 5 year expected performance life

SPECIFICATIONS

- Adhesive Controltac and Comply
- Application: Buildings & Walls, Displays, Floors & Sidewalks, Opaque Signs, Vehicles & Transportation, Windows & Glass
- Application Surface: Flat, simple curves
- Color: White
- Core Size: 3”
- Imaging Method: Digital Print
- Line: Screenprinting Films and Inks
- Max. Durability: 5 years
- Opacity: Opaque
- Overall Lengths Available: 100 yd, 5 yd, 50 yd
- Overall Widths Available: 53.94”, 54”
- Performance Level: Intermediate
- Print Compatibility: Eco-Solvent, Latex, Screenprint solvent, Screenprint UV
- Usage: Exterior & Interior
- Removable with heat
- Service Temperature: -50C to +90 C
- Substrate Type: Aluminium, PMMA
- Surface Finish: Matte

DETAILS

- Recommended Graphic Protection: 8048G, 8050M, 3645, 8509
- Removable intermediate non PVC film with 3M Controltac Technology for advanced repositionability and 3M Comply Adhesive for easier, bubble free application
- Available in matte finish
- Use where good, versatile, sustainable film is needed for general signage, POP, walls, windows, trucks, partial vehicle graphics, indoor floor graphics

3M CHANGEABLE WINDOW GRAPHIC FILM IJ61

OVERVIEW

- Film for window graphics and glass designs with wet or dry installation
- Apply to first or second surface windows and glass with proper installation tools
- Clear film, screen and solvent, UV and latex inkjet compatible
- 1 year expected performance life

SPECIFICATIONS

- Adhesive Color: Clear
- Application: Buildings & Walls, Displays, Opaque Signs, Windows & Glass
- Application Surface: Flat, simple curves
- Color: Clear
- Core Size: 3”
- Film Type: Calendered
- Imaging Method: Digital Print
- Line: Digital Printing Films, Overlaminates and Inks
- Opacity: Opaque
- Overall Lengths Available: 5 yd, 50 yd
- Overall Widths Available: 54”
- Performance Level: Intermediate
- Print Compatibility: Eco-Solvent, Latex, Solvent, UV
- Usage: Exterior & Interior
- Removable without heat
- Service Temperature: -25C to +65 C
- Substrate Type: Acrylic
- Surface Finish: Gloss

DETAILS

- Recommended Graphic Protection: 8508, 8518
- Intermediate clear vinyl film with a low tack, changeable adhesive, designed for use on windows and glass

