

***Water of Life***

Yakima's Millennium Plaza

Inventory, Condition Report,  
Critical Review and Proposals for Restoration and Repair

July 1, 2022

Produced for the Millennium Foundation  
by Andrew Granitto

# **THIS STUDY**

## **Repair and Restoration of Yakima's Millennium Plaza**

### **Getting our Ducks In a Row**

This document is a condition report with repair/restoration assessments. It is also a documentation of Yakima's Millennium Plaza for future reference. All elements of the plaza are reviewed and assessed, with a special focus on the 36 niches of the Community Object Walls. An abbreviated Public Use Study looks at successes and failures and how people use the plaza, and its observations inform proposals for revisions and improvements.

In synopsis, this study finds that the plaza is a gathering place and landmark valued by the Yakima community. The plaza's greatest success is its variety of displays and artworks that intrigue and inform. Its greatest weakness is the design of the display windows in the Community Walls, which can be easily opened or broken into. This single flaw (repeated in 36 display niches) is the reason for most vandalism and theft, and the reason why the plaza has looked damaged and incomplete for many years and is an ongoing maintenance responsibility. Despite the fact that many of its displayed artifacts and artworks are gone and others are degraded from twenty years of Yakima sun, the plaza is in relatively good condition. There is a great need for repair of damaged objects and replacement of lost ones. With few exceptions, contributing artists have been located and will provide replacement works or assist in the creation of replicas. Many lost artifacts have been recovered and replaced, and others have been located and will soon be acquired. Our ducks are in a row, and we can move forward to complete the repair and restoration of the plaza and significantly increase security and reduce future maintenance needs.

At the time of writing this — July 1, 2022 — much infrastructure has been replaced and upgraded, and work has begun on security glass replacement. Community Wall niches should be secure and with new lighting before the end of the year (hopefully by mid Fall). Once the niches are ready, we can begin "re-populating them" with art and artifacts as they come available. One step after another...

#### *Speaking of steps...*

I had proposed that this restoration/repair project was a 4-phase project. As it turns out, much of the planning, pricing and fact-finding projected for Phase 3 was accomplished while working on Phase 2. We are somewhere between Phase 2 and Phase 3, and there will be only one additional "Phase" of work to complete the project. It is a 3-phase project after all.

A proposal and quote to the Millennium Foundation for the remainder of the project will follow this report.

–Andrew Granitto

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## **BACKGROUND: PLAZA GOALS AND MISSION**

Wen-ti Tsen's *Water of Life: Yakima Millennial Plaza* was produced through an NEA "Artists and Communities" initiative that paired selected artists with arts organizations across the country, in recognition of the millennium. A downtown plaza celebrating the Yakima community was envisioned by Elizabeth Herres Miller and Allied ArtsCenter, and artist Wen-ti Tsen was chosen to realize the vision. The artist spent many months in Yakima Valley (in 1999 and 2000), working with Elizabeth and reaching out into the community and gathering stories, history, and ideas for the plaza. The work was extensive and time-consuming, and Tsen completed his design for the plaza and remained in Yakima for much of its construction. But he returned to Boston before most installations and finishes were completed. The finished plaza wasn't dedicated until October 2003, and Tsen was not present for final installations or the dedication.

The plaza is a great success in that it has remained a center and starting point for community gatherings and events. It offers a sampling of Yakima's people and history — an introduction to our community, for visitors, and a celebration of who we are, for locals. It is also an insightful and educational "time capsule" of Yakima at the millennium, offering a summary of our diverse peoples and cultures, their histories and aspirations, and the general world view of the Yakima community in the year 2000. *Water of Life: Yakima Millennial Plaza* — "The Millennium Plaza" — is a unique part of our city and a historically significant example of public art.

Because of this, it is essential that the plaza is restored to its original 2003 condition and appearance, as accurately as possible. Its identity as an NEA millennium initiative, coupled with its interpretation and celebration of our community in that year, makes it imperative to retain its temporal authenticity and avoid any changes to its content or message that would damage its artistic integrity as a public artwork of the millennium — in other words, there should be no content "updates" or other anachronisms, although certain improvements may be considered for practical or communication/public engagement purposes.

## THE PLAZA

Yakima's Millennium Plaza: *Water of Life* by Wen-ti Tsen



*“The plaza covers an area about 80’ x 80’. It is in the historic center of the city, facing a recently restored landmark theater; territorially it is accessible to many. The axis of the plaza is set at 45° to the street, in alignment with the summer solstice sunset, and the winter solstice sunrise. The plaza design is based on a series of concentric circles that suggests coming together and continuity. It is circled by a path with benches and surrounded by grass and trees.”*

—Wen-ti Tsen, artist

**The Millennium Plaza**, situated between the S. 3rd Street sidewalk and an expansive public parking lot, is a grouping of concrete and basalt rock installations encircling a public space with a variety of displays, water features, and sculptural pieces. The plaza surface is patterned brick pavers and concrete flatwork, within a semi-rectangular area of grass and trees that provide a minimal buffer between the intimate plaza space and the entry/exits of the parking lot, which are often busy with vehicles entering and exiting the lot.

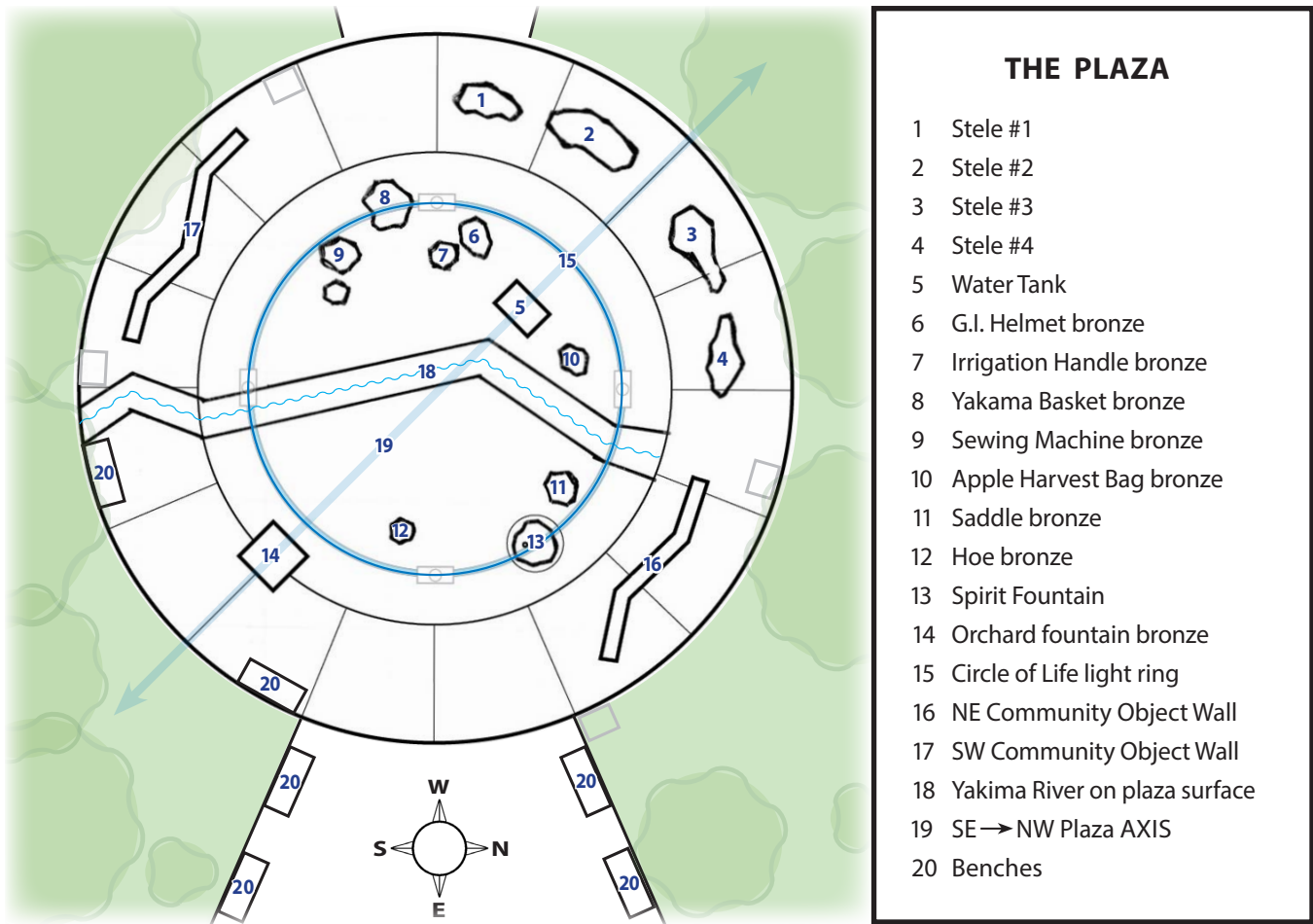
Above the plaza is a “Circle of Life” — bands of light fixtures mounted on a 30’ diameter metal ring supported by four metal posts, painted gray. At night, the illuminated ring is prominent and bold, drawing people to the plaza. During the day, the light ring is less noticeable.

As the trees around the plaza have grown, they have both provided a more shaded space (a good thing in this expanse of urban pavement) and dwarfed the plaza, which seems small below the tall trees, especially when they are in maximum foliage during summer.



The most prominent elements of the plaza are the two large Community Object Walls (board-formed concrete walls, sloping from about 8’ to 5’ and set with 36 lighted display windows) and four massive basalt stelae that ring the east and north sides of the central ring, and the large, internally lit water tank that stands 7’ tall inside the ring, in the arc formed by the four stelae.

Also inside the ring are seven bronze castings mounted on large basalt column/boulders (a sewing machine, Yakama berry basket, G.I. helmet, irrigation crank, apple picker’s bag, saddle, and hoe), a “spirit fountain”



springing from a basalt rock, and a bronze miniature orchard mounted on a concrete plinth with four fountains springing from its outer side. The plaza surface on the outer ring is light concrete, encircling the multi-shade brick pavers of the inner plaza. A “river” of polished concrete meanders through the plaza from north to south.

Plaza elements are arranged and aligned on a diagonal axis, from southeast to northwest. The ring opens to the southeast (no walls or stelae). The two Community Object Walls are opposite each other on the southwest and northeast sides of the central ring, and the four basalt stelae form an arc at the northwest end, behind the monolithic water tank. This alignment is oriented to the sun and seasons, as described by Wen-ti Tsen:

*The axis of the plaza is set at 45° to the street, in alignment with the summer solstice sunset, and the winter solstice sunrise. The plaza design is based on a series of concentric circles that suggests coming together and continuity.*

When looking into the plaza from the southeast, we see the miniature bronze orchard below us with water springing forth from between the tree rows. Behind the orchard, across the river inscribed in the plaza floor, towers the water tank, with water bubbling up in an illuminated liquid window. Above the water tank is a bronze cast of the Nelson Ridge of the Cascade watershed. The four massive basalt stelae create a backdrop behind this journey of water from mountain glaciers to valley gardens. To either side of this diagonal axis are the two Community Object Walls, which meander in a gentle random zig-zag, containing the central plaza ring with its historic bronze castings and water features. The Community Object Walls are fenestrated with 36 small window niches cut through the 12” thick wall; each window displays an artwork, artifact, or other object of significance to the Yakima Valley and its people.



# Public Use Analysis / Visitor Study Evaluation

Compiled Fall-Winter 2021 — written February-March, 2022

**To assess the effectiveness and success of Yakima’s Millennium Plaza, one must first define its various goals and functions.**

**First, as a product of NEA’s “Artists and Communities” initiative for the year 2000**, this work of public art was intended to bring the community together, in its creation and production, and form bonds of understanding and respect among the many demographic factions within the diverse Yakima Valley community. In popular terminology, it was intended to be inclusive and empowering, especially for more marginalized peoples in our community. The overarching theme that unites all parts of the plaza is *Who are we?* and *What is this place we call home?* and all voices speak to this question of identity as we enter a new millennium. How well does the plaza achieve this goal of being an inclusive exploration of Yakima’s identity in the year 2000?

**As a downtown space imagined by Elizabeth Herres Miller and created by artist Wen-ti Tsen**, the Millennium Plaza is intended to celebrate our Valley’s diverse community by allowing representative voices to be heard and respected. It is also a space that showcases the work of local artists, whose small pieces expressing themes of community, humanity, and Yakima identity are displayed throughout the plaza.

**As a public resource**, the Millennium Plaza should be a place to learn of Yakima’s history and people — a place to gain pride, if you live here, or an introduction to our community, if you are visiting. It should be a community gathering place that is identified with unity, understanding, and free expression. It should be a Yakima landmark.

**This brief study and analysis will look at public use of the Millennium Plaza — how passers-by are attracted and drawn to the plaza, how they enter and engage with the space, and how the plaza’s goals and functions are achieved ...or not.**

Observations and conclusions are based on random visitor behavior and interactions observed and documented on several occasions between October 2021 and January 2022, and on personal experience living in Yakima while the plaza was constructed and installed, and critically observing public use since then. (There were no evaluation surveys of large sample groups representing the full range of the Yakima community and plaza visitors. Such a study was determined beyond the time and budget constraints of this project.)

These observations and conclusions will be considered when making repairs and revisions to the plaza, especially graphics and text that engage visitors directly. It is intended that text content will not be altered, and no existing text or labels will be removed, but revisions to the presentation of the text and labels to better engage and communicate may be proposed.

## **Meeting the Plaza / First Impressions.**

To passers-by or people seeking the Millennium Plaza, the plaza site reveals itself as a small “park” within the otherwise paved area of 3rd Street, a large adjacent parking lot, and the sidewalk in between. People are more drawn to the plaza at night, when the lighted ring above the plaza serves as a beacon announcing the plaza’s presence and attracting people to it. During daylight hours the plaza is less visually prominent. Despite its size and height, the plaza structure is dwarfed and hidden by surrounding trees, street lights, tall buildings, and the general hustle-and-bustle of the busy parking lot that engulfs the plaza.

The most prominent feature that catches the eye is the light ring, particularly at night when it is illuminated, and more so in its original dynamic and multicolored form (the light ring is presently a single and unchanging blue). The next most prominent features are the two large concrete Community Object Walls (also more dominant at night with their 36 lighted display windows), followed by the “monoliths,” four of basalt and one of concrete. The large concrete water tank is the most prominent of these, especially at night with its bright bubbling water feature.

## **Moving Through the Space**

Most visitors enter the plaza from the 3rd Street sidewalk (the east side), although many enter through the wide western arc that opens into the parking lot. They typically wander into the plaza, looking around at the variety of forms and structures. Once within the plaza, visitors are drawn to any of the variety of objects and displays throughout the organically random space — large bronze castings, bubbling fountains, and the 36 display windows in the Community Walls. Visitors to the plaza seem to enter where they will, and they either look at the nearest display windows or enter “into the ring” to look at the large bronze castings and then into the display windows from the inside of the ringed space.

Visitors familiar with the plaza (Yakima locals, primarily) either pass by without regard or enter the plaza intentionally and with a sense of discovery. These visitors often bring others and show them their favorite parts of the plaza, but most often these “repeat visitors” are adults with children or young people who apparently visit the plaza often to just hang out on the benches and occasionally look at the window displays, discussing the contents.

Out-of-towners are more likely to step into the plaza space, glance around, and look at the big bubbler and bronze castings and then inspect the display windows. They occasionally look for information on what this thing is, but they rarely find and read the plaques that introduce and explain the work, placed on the “outside” of the basalt stelae on the west and north sides of the ring.

Many visitors, especially small groups of family or friends, seem to visit the plaza intentionally, as a place to stop while on a walk — a destination. On an evening when an event is happening at the Capitol Theatre across the street, there is a noticeable crowd of people checking out the plaza (a “crowd” being more than a dozen people in the intimate plaza space).

People move from display to display with no sense of sequence or intention, except to investigate an interesting bit of eye candy in an unoccupied part of the plaza. Strangers rarely interact with each other, but when they do it is usually to comment on the plaza objects and content. It is primarily an intimate space for private introspection and conversation.

The exception to this intimate atmosphere is when large groups gather at the Millennium Plaza for community activism and other social causes. The plaza, in the center of downtown Yakima, has become the location for political and public rallies and is a natural starting point for marches and demonstrations, a Speakers’ Corner of sorts.



## Effective Engagement

Few people read the two plaques mounted on basalt stelae that explain the plaza and offer an artist's statement describing "*Water of Life*;" they engage with the space not knowing its name or overarching theme. This may make little difference to the visitor who is content investigating the plaza in a random manner, but it may affect the plaza's effectiveness and success at communicating its intended message(s).

Most people engage with the plaza without a clear understanding of its symbolism and meaning. The orientation of its parts — alignment with the solstice sunrise and sunset, water features "flowing" from the Cascade water shed across the plaza surface and through our orchards, etc. — is not apparent and not discussed in prominent signage or labeling; and while water is visible throughout the plaza, the concept of "water" as the central and unifying theme is not effectively communicated. There are many factors that contribute to the failure to communicate "water" as the plaza's overarching theme.

One factor is that the huge basalt stelae are dry. In their original form, "*a sheet of water trickles on the face of each. This represents the elements in their natural state, the water coming from the mountains.*" (–Wen-ti Tsen). With no water feature on these rocks, they recall our high desert environment. This is not necessarily a bad thing, but these prominent basalt stelae communicate "dry" when not juxtaposed against a sheet of trickling water.

Another factor is that the map of the Yakima River that covers the plaza surface is rarely noticed by visitors. This map orients the plaza features to their geographic alignment and, more importantly, celebrates the river that brings life to the valley. In many ways it functions as a symbolic foundation for the plaza's overarching theme. If this river that runs through the plaza were more prominent and striking, the water theme would be more effectively communicated to visitors.

A third factor is that the Community Object Walls are massive barriers of dry concrete that bracket the plaza and dominate the initial visual impact on the visitor. While these walls were designed to recall our valley's network of irrigation ditches that bring water to people and crops, they simply do not achieve this. More recognized as common poured concrete surfaces as seen throughout any urban setting, these bare concrete walls, like the dry basalt stelae, project a message of "dry" rather than "conduits for the water of life."

Each of these factors is not significant on its own, but all combine to make the concept of Water a hard sell in this dry paved section of our high desert environment, despite the fountains below and bubbling water tank that presides over the space.

But perhaps none of this is not of great significance, because the public **does** engage with the work in a positive and constructive manner. Like much artwork that engages the viewer to stimulate imagination and thought, the details that reinforce a "deeper meaning" and reveal the artist's inspiration are hidden and realized only upon greater study or inquiry. The Millennium Plaza successfully attracts and engages the public and fosters inspection and inquiry. Failure to immediately recognize "water" as the central and overarching theme does not diminish the plaza's ability to attract, intrigue, and encourage the public to investigate and experience the plaza.

What is clear to all visitors is that the plaza is a sampling of Yakima — art, ecology, history, stories of our people, and water. And this may be enough. The Millennium Plaza is not an interpretive exhibit or visitor center, and an overarching theme or unifying storyline is not needed for an enjoyable and meaningful visitor experience. But some visitors do wonder, "What is this, and why is it here?"

## Communication Successes and Failures

By its nature and design, the Millennium Plaza is intended to speak — to tell stories, impart knowledge, and engage visitors in dialogue. How well does the plaza achieve this?

Several works of art displayed in the plaza are symbolic and/or abstract. Little descriptive interpretation is offered — often just the name of the artist and title of the work — and these pieces are mute to many visitors who question what the artwork represents and how it fits into the rest of the plaza. While this may be fine in a gallery setting, where viewers are encouraged to decipher artworks in a neutral space with no interpretation, it is less effective in this public space. Some artworks will benefit from some degree of interpretation, description, or other means of offering the viewer “a helping hand.”

Artifacts and historical vignettes, in contrast, offer extensive text and interpretation in the form of stories, quotations, documents, and other information. This text is small, around 14 pt. in size. Small text that requires up-close reading is usually a bad thing in exhibits and displays, but it is fine here. The objects and vignettes in the small display windows require close inspection, and they get it. Small text is not only okay here, but it is good that the text doesn’t dominate the window or upstage the object on display. When a visitor is drawn to a window to investigate its contents, the information is there for them; there is no reason for the text to be legible from a greater distance. (I should note, though, that anyone with challenged vision will likely find all text in the plaza too small to read, and in its present degraded condition most text is illegible to all.)

Some text, though, *is* hard to read, but not because of its size. The problem is lack of contrast with its background — in some cases small white text on glass, in front of a busy photo. This is often further obscured by sunlight and glare, making text particularly difficult to decipher. This sunlight problem varies from window to window and at different times of the day and year. Overall, the size of the text is not a problem, but its context and location often is.

It is important to note that, after twenty years, most text silkscreened on the glass surface is damaged or gone; pigments are faded; text was surely easier to read in its original pristine condition. Many visitors can be observed attempting to read obscured or damaged text and, after little effort, they give up and move on to the next window. When creating new text panels and transparencies, we should strive for high contrast and maximum legibility, but text size need not be increased (with few exceptions). And something more resilient and practical than text silkscreened on the glass windows will reduce future maintenance issues.

## HOW PEOPLE USE THE MILLENNIUM PLAZA

### The Space. Communication. Public Art.

#### *What Works?*

**A tiny public park where a park is badly needed.** People appreciate being able to sit or pause with friends at the Millennium Plaza — an oasis amid the traffic and pavement — especially before and after events at the Capitol Theatre.

**Discovery and education.** People enjoy looking into the display windows and discovering what is inside. The majority of visitors observed peer into the niches (although many are now dirty and empty) and share their impressions with others in their group, or individuals simply move from window to window observing the displays. The Millennium Plaza is an odd hybrid — not a singular artwork in a public place, not an informational exhibit kiosk, but rather a mix of the two, and the best of both worlds.

**Family friendly and thought provoking.** The majority of people visiting the plaza on a weekend afternoon are groups of friends or family. Often a parent or guardian with young children will move leisurely through the plaza; the adult will pause at a sculpture or display window, read a label or describe the object, and engage the children in discussion. Groups of friends (of all ages) display similar behavior. Clearly the Millennium Plaza is a smorgasbord of thought-provoking objects and stories, and the public takes advantage of these informative conversation-starters.

**A primer on Yakima.** While the plaza does not provide a formal or organized history of Yakima and its people, it does offer a diverse sampling of what makes our city and valley unique and meaningful. The variety of objects and topics — bronze castings of objects from local history, artworks, stories of real people, artifacts and documents from Yakima’s past, and bubbling fountains — offer something for everyone and intentionally connect to the various cultures and ethnicities that comprise our population. When families and other mixed-age groups engage with the plaza, conversation often turns to Yakima’s history and its people, and older folks inspired by the niche displays often reminisce about the twenty-year-old topics and names and tell stories about where we were when the Millennium Plaza was built, what came before, and what has happened since.

**Community gathering place.** The Millennium Plaza has become a unique Yakima landmark, identified with free speech, civic awareness and social responsibility. It is a valued resource for dialogue and community-building. In addition to this more political identity, the plaza has become a favorite local destination for purely personal reasons, such as a dating rendezvous or a prom portrait.

**Note that all visitor engagement has declined over the years** as fewer and fewer windows retain their displays. Most local passers-by no longer stop at the plaza, as they know that it is largely empty. And as public use and active engagement with the plaza has decreased, and the space has become more sheltered by maturing trees, the plaza area has become increasingly used by people simply seeking a cool private spot to hang out, not engaging with the plaza or using it as intended; their presence sadly discourages many who would otherwise enter and engage with the plaza.

### ***What Doesn’t Work?***

**The plaza doesn’t dominate its space.** While the monumental Millennium Plaza is a massive artwork, it is dwarfed by its surroundings and lost in a busy distracting space. This is less true at night when the illuminated water tank and light ring broadcast the plaza’s presence in its urban environment, but during daylight hours the plaza seems smaller under tall streetlights and trees and blends into its gray industrial surroundings. This is not a significant problem (and not easily remedied). Most people are effectively drawn into the plaza once they they are near it.

**Not visually unified** — a hodgepodge of different materials, textures, and things, with few unifying elements. While the plaza is conceptually unified by its themes of water and community, it is not effectively unified visually. The light ring is best at uniting the many varied elements of the plaza (again, more effective at night), but the concrete walls, by their sheer size and light color, dominate the composition, and their hard-edged, meandering form when seen from a distance communicates nothing related to water or Yakima (...although the curious wall forms do draw people to the illuminated windows). When the concrete walls are wet and streaked with moisture, they are less dominant, more “camouflaged,” and arguably more attractive. This has minimal if any effect on public engagement and the plaza’s communication success.

**I believe that no one gets the symbolic and geographic alignment of the plaza and its elements,** but this has no effect on public engagement and minimal effect on communication goals.

**Physical condition & design failures** are the most important factors affecting public engagement and communication success. The mere appearance of damage and disrepair is an effective public deterrent, and as various elements of the plaza suffered damage over the years, public engagement diminished. One significant moment was when the light ring went dark and the plaza lost its beacon; it is good that the light ring is working again. Other infrastructure damage and failures over the years, such as dry water features and aging finishes, added to the general unmaintained and unvalued appearance of the plaza, and it is good that much deferred maintenance and repair has been accomplished in recent years. But the most important maintenance and design failure is the Community Walls with their 36 lighted display windows. In fall of 2021, twenty-one of the thirty-six windows were empty or severely damaged, and all windows displayed damage of some sort. Much damage is the result of UV exposure from natural sunlight, something that can be greatly reduced with UV filtering materials and proper lighting. Empty display windows, the result of vandalism and theft, exist because window design and materials were never adequate for an outdoor urban setting. Regardless the reasons for the plaza's poor appearance, this is the single most important factor affecting public use of the Millennium Plaza and its perceived value to the community.

## Summary

The public has come to appreciate and utilize Yakima's Millennium Plaza, a local landmark and gathering place, despite the fact that public use of the plaza has diminished as the plaza's condition has degraded over the last two decades. Proof of the plaza's value to the community is the continued use of the space (even when visitors are dismayed at its poor condition and missing parts) and the increasing calls for its repair and restoration.

Despite the fact that much of the artwork's deeper meanings and messages are missed by the average visitor, it successfully invites and intrigues, and it offers a seemingly bottomless well of ideas, stories, and information about Yakima and its people for those who investigate the displays and read the text ...when the text is legible.

The plaza that was imagined by Elizabeth Herres Miller and realized in Wen-ti Tsen's *Water of Life* public art installation achieves the goals intended by Miller and Tsen, in both its creation and use, and lives up to the rather lofty and conceptual objectives outlined by the NEA in its "Artists and Communities" initiative for the year 2000.

....but all of these successes are diminished or defeated by missing elements, failing materials, and two decades of natural degradation. And the negative effects of these "physical condition" issues escalate as the condition of the plaza worsens — the better the plaza looks and functions, the more the public will use and appreciate it. The inverse is also true — as the plaza falls into disrepair it will be used less and less by the public, which will eventually fail to value the plaza or use it as it was intended.

While the risk of vandalism and exposure to harmful light can't be entirely eliminated, they can be greatly reduced. Maintenance, including periodic replacement of faded graphics and eventual replacement of some natural fibers and materials, will always be a responsibility and a necessity. But this maintenance can be minimized with secure UV filtering windows and replaceable graphics (rather than text silkscreened directly on glass windows).

# Physical/Sculptural Elements of the Plaza

## with Analysis and Comments

### FOUR large basalt stelae

Standing stones with trickling water feature and important informative plaques mounted on their outer sides. In their original state, these massive blocks of basalt rock shimmered with water flowing over their surface. The water was fed by narrow copper and poly tubing. Plaques discussing the plaza are mounted on the back side of each stele.

Artist’s description: *“A sheet of water trickles on the face of each. This represents the elements in their natural state, the water coming from the mountains.”*

Clockwise from the tallest stele on the west side of the plaza (parking lot side):



Stele #1 is 8 feet tall. Its plaque describes “The Millennium Plaza: Community Gathering Place.”



Stele #2 is 7.5 feet tall. Its plaque thanks project participants and builders.



Stele #3 is 7 feet tall. Its plaque thanks project supporters.



Stele #4 is 6 feet tall. The artist’s statement, *“Water of Life”* by Wen-ti Tsen, is on its plaque. The plaque is damaged.

### CONDITION:

The tubes were stolen or vandalized long ago, and the standing stones have been dry ever since. Some remnants of broken tubing remain, along with holes and scars where tubing had been attached to the stone surface. Other than this, the stelae are naturally stained and streaked from past water.

### DAMAGE:

- Broken tubing and scars/chips/holes.
- One damaged plaque.

### REPAIRS:

- Tinted masonry patches on basalt scars and holes.
- Replacement Plaque

\* **Note that repair/replacement of water feature is not feasible.** Replacement of surface tubing would result in repeated vandalism, and any other option would require removal of stelae and installation of an extensive hidden plumbing system.



### Possible revisions or improvements:

Two of these informative plaques are essential for visitor understanding of the plaza’s identity and meaning, yet they are rarely noticed by visitors. These two “labels” could be made more prominent by either changing the size and design of the present plaques or by also placing this information elsewhere, where people are more likely to see and read it — possibly reproduce these two text panels at the plaza entrance from the 3rd Street sidewalk.

## Water Tank

**Water Tank** in concrete monolith, with illuminated bubbling water feature and bronze casting of the Nelson Ridge of the Cascade Watershed mounted on top. It is situated at the northwest end of the plaza's diagonal axis, along a line that points toward the real Nelson Ridge, forty miles away in the Cascade Mountains.

Artist's description: *"This represents people's ability to tap and transform nature into resource. The bronze sculpture that represents the Cascades is in direct alignment with the actual ridge it is modeled from."*



This element of the plaza is one of its most prominent features and a significant visual hook drawing people into the plaza, especially at night when the bubbling water tank is lit and glowing. The cast of the Nelson Ridge sitting atop the tank is dwarfed by the scale of the monolith and is easily missed by visitors.

This feature is the conceptual starting point for the "water of life" that is born in the cascade watershed and feeds

the Yakima river and its tributaries, and is "tapped and transformed" through irrigation. The water's journey continues from the water tank along the axis of the plaza from northwest to southeast, along the Yakima River (dry, not actual water) and to the bronze miniature orchard with its "irrigation rows" fountain.

The plaque that identifies the Nelson Ridge watershed and discusses the water tank's meaning is located on the southwest side of the concrete tank and is not easily seen. Another engraved plaque, of a different design and bearing a quote from William O. Douglas, is displayed below the Nelson Ridge on the northwest side, above the water tank, in a very prominent location. This "label" is easily seen and read, in contrast to the water tank's "ID label."



### CONDITION:

The concrete and surfaces and plaques are in good condition. A new bubbler has been installed by the City and is working fine, but the water is light blue, unlike the original natural water color (note the difference in appearance between the recent daytime photo and the 2003 nighttime photo above). The new light blue color is not as dark and bright as the color in the photos above; it may be fine.

No damage. No repairs needed.

### Possible revisions or improvements:

It would be good to make the Nelson Ridge more noticed by visitors. This could be done by changing the size and design of the present "identification label" plaque or by changing its location. The plaque is now located on the southwest side of the water tank. If it were located instead on the southeast face of the tank, at the top, just below the bronze mountain ridge (opposite the William O. Douglas plaque on the northwest side), it would be visually associated with the bronze mountain ridge above and more easily seen and read. This would require creating a new horizontal format plaque.

As mentioned above, it would be an improvement to make the water a natural color (this may have already been accomplished by the time you read this report).

## LARGE SCULPTURAL ELEMENTS

EIGHT natural basalt pedestals displaying seven bronze castings of historical objects, a basalt Spirit Fountain in a shallow circular well, and a bronze Orchard with fountain, on concrete “apple bin” base.



### G.I. Helmet

Good condition. Plaque in good condition.

### Irrigation Water Handle

Handle has been re-attached several inches from its original location, leaving a scar and broken pin on rock surface. Plaque dented, but text is fully legible.



### Yakama Berry Basket

Good condition. This bronze has 3 related plaques. All plaques have minor dings, but main title plaque has bent corner and dents, but text is fully legible.

### Singer Sewing Machine

Good condition. One plaque, in good shape.

### Apple Harvest Bag

Bronze in good condition. Plaque is gone.



### Saddle

Good condition.



### Hoe

Good condition.

### Spirit Fountain

...represents “a spring of water flowing from the center that represents the spiritual.”

I believe fountain in good working condition, but it was dry when I checked it recently.

Plaque is missing.



### Bronze Orchard on concrete pedestal with triple-fountain water feature

...represents how “Water makes the earth fruitful.” The orchard is aligned with Water Tank on the opposite side of plaza, so that water “flows across plaza” following the Yakima River (dry, no actual water on plaza surface) down through the orchard and out in three parallel fountains flowing from the irrigated orchard rows. This fountain area is a particularly popular spot for children, especially on hot summer days.

The pedestal is the same dimensions as a typical Yakima apple bin, but no one recognizes this because of the smooth finish of the concrete and its angled corners.

Concrete and bronze are in good condition. I believe fountains are in good working condition, but they were dry when I checked them recently.

Orchard is aligned incorrectly. The bronze orchard casting was mounted incorrectly in 2002. It is not properly aligned with the “flow” of water along the axis of the plaza, from mountain ridge to orchard. The slope of the orchard tilts perpendicular to the axis of the plaza, and the fountains flow out the side of the orchard instead of out from the downhill end. This could be fixed if the bronze was removed from the concrete base and re-set in



the proper orientation. If the bronze is set to the base with caulk adhesive, it may be removed by cutting through the adhesive seat (with a hot wire or fine blade) while prying/hoisting the casting from the base. If it is attached to the concrete base with metal pins set into the concrete, it's a different story (and probably not worth consideration).

The orientation of the orchard is not noticed by the public, but I do believe that if the orchard were turned 90 degrees so that the water flowed out the downhill side it would have a heightened subliminal impact on the viewer — they may be more likely to recognize the relationship the plaza parts that mark its axis and create the water's journey from mountain to orchard in a downward flow. But the impact of this installation mistake is subjective and unknowable. I would recommend re-setting the bronze orchard in its proper alignment only if it can be done easily.

### Circle of Life Light Ring

This multicolored and dynamic lighted ring mounted above plaza circulates colors — *“movement and rhythm simulates those of the ‘friendship’ dance at a powwow.”*

Standing 13 feet above the plaza is a “circle of life” — bands of light fixtures mounted on a 30 foot diameter metal ring supported by metal posts, painted gray. The four 10-foot posts sit on metal cabinets (approx. 12” x 32” x 26” tall) that once housed the projector lamps for the original fiber optic lighting system. When this outdated system failed, it was replaced with a new programmable LED system.

At night, the illuminated ring is prominent and bold, drawing people to the plaza. During the day, the light ring is less noticeable.

As the trees around the plaza have grown (some now taller than 40 feet), they have both provided a more shaded space (a good thing in this expanse of urban pavement) and dwarfed the plaza, which seems small below the tall trees, especially when they are in maximum foliage during summer.

#### CONDITION:

The new LED lighting system has been installed, but it may not yet be programmed. When last observed, it was a steady blue light with no movement or changes in color.

The system needs to be programmed so that it will “dance.”

#### Possible revisions or improvements:

In the original design as envisioned by Wen-ti Tsen, a ring of dancing color and light hovers above the plaza, presiding over and unifying the diverse elements below, and the artist strove to make the posts minimal and invisible. The narrowest posts with no bases, but the cabinets at the base of the posts were needed for the fiber optics. These relatively large cabinets are significant objects on the plaza surface, equivalent in size to several of the basalt boulders.

Wen-ti has suggested that these cabinets be removed if they are no longer needed for the lighting system. This would require both electrical work and metal fabrication/installation ...if it is possible at all.

I suggest, though, that while the large metal cabinets may appear prominent in the photographs above, they are less so when observed in real life. When in the plaza, these forms seem to blend into the infrastructure.

I can investigate the possibility, feasibility, and cost of the change if requested.





## COMMUNITY OBJECT WALLS

**Two concrete walls with 36 display windows and various plaques and bas relief castings.**

The two walls displaying “community power objects” meander in a gentle random zig-zag to either side of the plaza’s central axis, rising in height toward the rear of the plaza and “bracketing” the plaza’s central space. The 13” thick, board-formed concrete is intended to simulate walls of early irrigation canals. The northeast wall is fenestrated with 17 display niches (windows), and the southwest wall has 19 niches. Most niches are 12” x 12” square (x 12” deep); exceptions are two horizontal format niches and one vertical format niche on the northeast wall, and one horizontal format niche and one vertical format niche on the southwest wall (diagram plan below)

Each niche displays a “power object.” These are small artworks by regional artists, historic artifacts, and other graphics, images, and text that speak to Yakima’s community identity. Some niches include little or no text discussing their contents, and others display lengthy “labels” telling stories and offering historical information. Collectively, the Community Wall niches offer a varied sampling of Yakima’s past, present, and diverse demographic community.

*“...like reaching arms. Set in the walls are 36 cases ... each holds a ‘power object’ created by an artist or community person that aims to ‘redeem the past, reconcile the present and/or imagine a good future.’”*

–Wen-ti Tsen

The 36 varied displays offer a smorgasbord of eye candy—objects and topics appealing to a wide range of interests and curiosities. Some niches are beacons that draw visitors from a distance, and some are “keyholes” that offer a hidden treasure within. This is where the *Water of Life* Millennial Plaza communicates most directly with the visitor. While the monumental water tank, stelae, and “circle of life” light ring may be the visual hooks that draw visitors into the plaza, it is the Community Walls that intrigue and engage the visitor.

The inner face of the northeast wall displays 5 bronze handprint “tiles” and 12 engraved plaques bearing statements and quotations from community members (one of these plaques is missing). The inner face of the southwest wall displays 5 bronze handprint tiles, a bronze fish tile, and 15 engraved plaques bearing statements and quotations from community members (two of these plaques are missing).

There is a noticeable sense of clutter when looking outward at the Community Walls from within the plaza’s center. The many small plaques (thin engraved metal as found on sports trophies) are located only on these inner walls, together with the 11 bronze “tiles,” in and among the 36 window displays. In contrast, the outer faces of the Community Walls have a clean, minimal look, and the display windows are more prominent and striking. While it may be suggested that the many thin engraved plaques be re-located (possibly to the narrow ends of the walls where they would form single tall “stacks”) so that the inner walls gain the clean look of the outer walls, it is more important to note that it is better that the “busy side” be inward, in the more sheltered center of the plaza, and the minimal side faces outward, giving the entire plaza a more unified and clean appearance when approached from a distance.



## OVERALL CONDITION OF WALLS AND NICHE

All 36 niches are assessed individually, below in this report.

Overall condition of the concrete walls is good, except that niche lighting is not functioning throughout. Concrete shows minor cracks, staining, and 3 scars where plaques have been removed (inner side of wall). Display niches vary in condition — some broken glass has been replaced, some niches appear to have moisture issues, some niches have UV and other natural light issues, and all have security issues.

**Text silkscreened on glass windows** is problematic. The ink fades and degrades over time, with greater damage in locations with more direct sunlight and exposure. Text on all windows is damaged and in need of replacement, and many appear to have needed replacement long ago. There is no way to create permanent text on these windows, short of etching the glass, and it would be beneficial to have the ability to edit or revise text if needed. Because of this, it is recommended that all glass windows are clear and UV-protected, and include no applied text or graphics. All text and graphics on the windows should be created using transparency overlays that can be removed and replaced as needed. This will allow for easy inexpensive “refurbishing” of faded or outdated text and graphics. Proposals for specific windows are included in the individual niche assessment below.

**Bright sun** not only degrades and fades inks and materials, it also creates glare that can make it difficult to read the small text on the windows. Solutions to this glare problem are expensive and problematic, and the instances of significant glare vary seasonally and are limited to certain times of day and specific weather. I do not see a reasonable solution to occasional glare, except to possibly add a polarized non-glare film to specific windows that present a significant problem. This is something to watch for after everything is fully installed; adding a polarized non-glare film to the new glass will be easy, whenever it is done.

There is also a noticeable difference between the north-facing windows and the south-facing windows. North-facing windows tend to experience more glare problems, while south-facing windows suffer the worst UV damage. Objects and materials receiving sunlight through a south-facing window show the most fading and degradation, while north-facing surfaces show far less damage. The difference is striking. It will be important to protect all niches with UV-protected glass, but certain sensitive objects may need additional light protection and/or may need to be re-located to more shaded niches. Proposals related to this will be noted in the 36 niche assessments below.

**A UV exposure test** is installed in the wall right now. Samples of various printed materials and fabrics have been placed in a highly exposed niche (niche N15, Marty Lovins’s *School* sculpture) and protected by various layers of UV-filtering film and acrylic, with duplicate test panels facing north and south in the same niche. Damage and fading will be monitored and compared throughout 2022 and beyond.



**Niche Lighting needs to be UV-protected**, relatively low light (approximately 100 lumens), and “warm” (200K-400K). Since entire lighting system will be replaced, this can be easily achieved. It is advisable (but not essential) that a few specific niches have a narrow “spot” beam to highlight a small central object, but most others are best with a wide “flood” beam that illuminates the entire niche uniformly; these recommendations are included in the individual niche assessment below, and I will work with Knobel’s Electric to find the best lighting system to meet these needs and goals.

**Weatherproofing** is more important for some niches than others. All windows will be snug, but some niches may benefit from additional weather-stripping and



sealing. New glass and frames will be as weathertight as is reasonable, considering the nature of the niches and mounting materials, but we will not know how tight the new windows are until after they are in. As with the glare issue, certain “problem” niches should be monitored and dealt with in the future as needed. Proposals related to this will be noted in the 36 niche assessments below.

### **Window Glass is inadequate throughout.**

Original glass was laminated double tempered 5/32” glass, non UV filtering. This glass has been repeatedly broken and replaced with various other types of glass; the toughest glass replacements have been solid 3/8” glass and laminated double 1/4” tempered glass. Neither of these types of glass are sufficient to ensure a reasonable degree of security from forced entry and theft.

It is essential that artwork and artifacts displayed in the niches are protected and that glass cannot be easily broken with a large rock or hammer. Not only does glass breakage result in loss of the niche contents, it also creates empty niches and unsightly visible damage, which affects public engagement and invites further vandalism, not to mention unending maintenance and repair responsibilities — the past twenty years have proven this.

After consultation with an architect (Dennis Dean of KDF Architects), online research, and correspondence with two specialty glass manufacturers (Guardian Glass and Hartung Glass) who identified glazers that work with their products, Jim’s Glass and Contracting, LLC (Ellensburg) was contacted and recruited to supply security glass samples for testing and provide an estimate for the job, once an adequate glass was identified.

**Three types of security glass were tested:** double 1/4” tempered glass w/ .03 mil lamination, double 1/4” tempered glass w/ .09 mil lamination, and double 3/8” glass w/ .09 mil lamination. In my opinion, two of these glass types are adequate for our needs. The double 1/4” tempered glass w/ .09 mil lamination can only be broken through with heavy duty demolition or power tools. The double 3/8” glass w/ .09 mil lamination can only be defeated by demolishing the wall around it or cutting it out with power tools.

**See Appendix IV for a summary of the glass testing process.** (Video documentation is also available.)

### **Window Security**

In addition to the inadequate nature of the glass itself, most windows can be easily removed to gain access to the niche without breaking the glass. With the use of a common suction cup (available at any hardware store), the panes of glass can be lifted out of their channel and removed. Many windows can be slid upward using only pressure from the palm of the hand, and then pried out with a key or screwdriver. It is essential that the niches are easily accessible for maintenance and repair, but it is equally important to prevent access by the public. Locking hardware is needed — a keyed pin or screw that must be removed for the glass window to be lifted out of its frame.

**A simple lock** can be achieved using a machine screw with a unique head that can only be turned with a custom-made Key Rex® bit/key, manufactured by Screw Security Fasteners (BryceFastener.com, UT). Unlike many common security screws, the Key Rex® product cannot be copied or defeated with “doctored” bits or other tools; it is the industry standard. 50 Key Rex® screws and 4 bit/keys have been ordered and purchased, and a simple prototype locking metal frame has been produced and provided to Jim’s Glass and Contracting, LLC, who will be including these custom made locking frames with their glass estimate (see below).

**See Appendix V and Appendix VI for plans of a niche with this proposed locking window system.**

## CRITICAL ANALYSIS

The Community Walls are both the key to the plaza's success and its greatest design failure. When it comes to protecting the plaza's art and artifacts, avoiding unending repairs, and maintaining an appearance that will attract and engage passers-by, the wall design and fixtures have failed on all counts. **It is imperative that these niches are made both secure and easily accessible.**

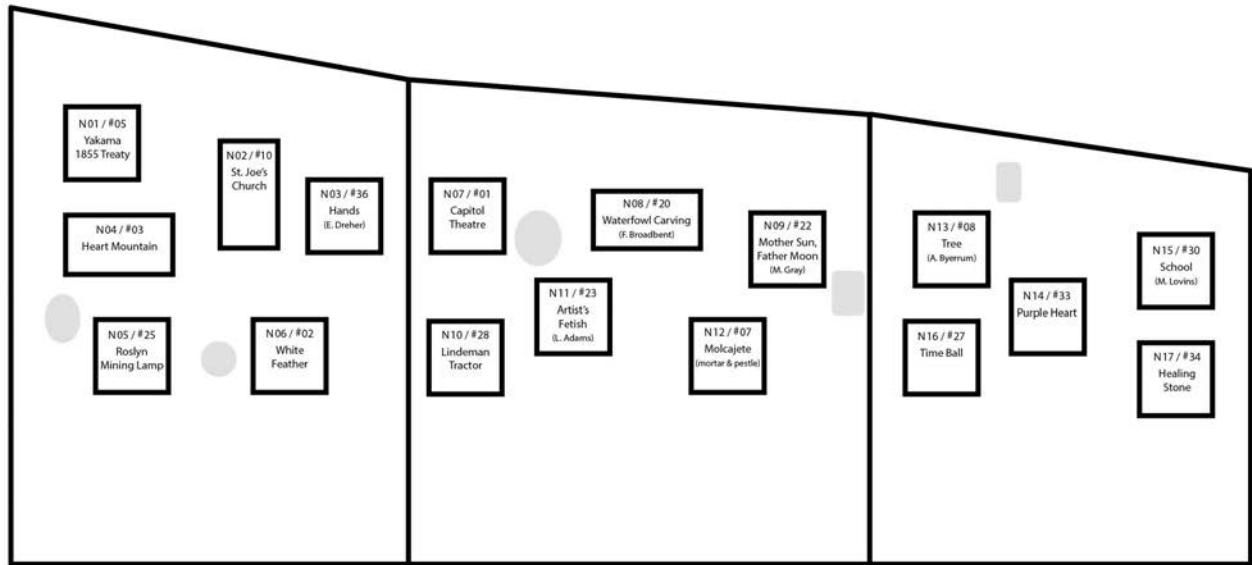
**Not all "power objects" are displayed in appropriate niches.** Some objects would show better in a higher window, and some would show better in a lower window, usually related to the visual nature of the object or the amount of label text. Some objects contain sensitive materials and are displayed in niches receiving excessive direct sunlight. Proposals for relocating niches to address these problems is included in the individual niche assessment below.

**Text on windows** is small in size, but this is fine considering the close inspection that these displays demand. The larger problem is legibility of the text when there is glare on the glass or when the background display is busy and distracting. It is important that window text can be either black or white, whichever provides greater contrast with the background. It may also help to have a thin white outline on black text and a thin black outline on white text; this will make the text more visually distinct against a problem background.

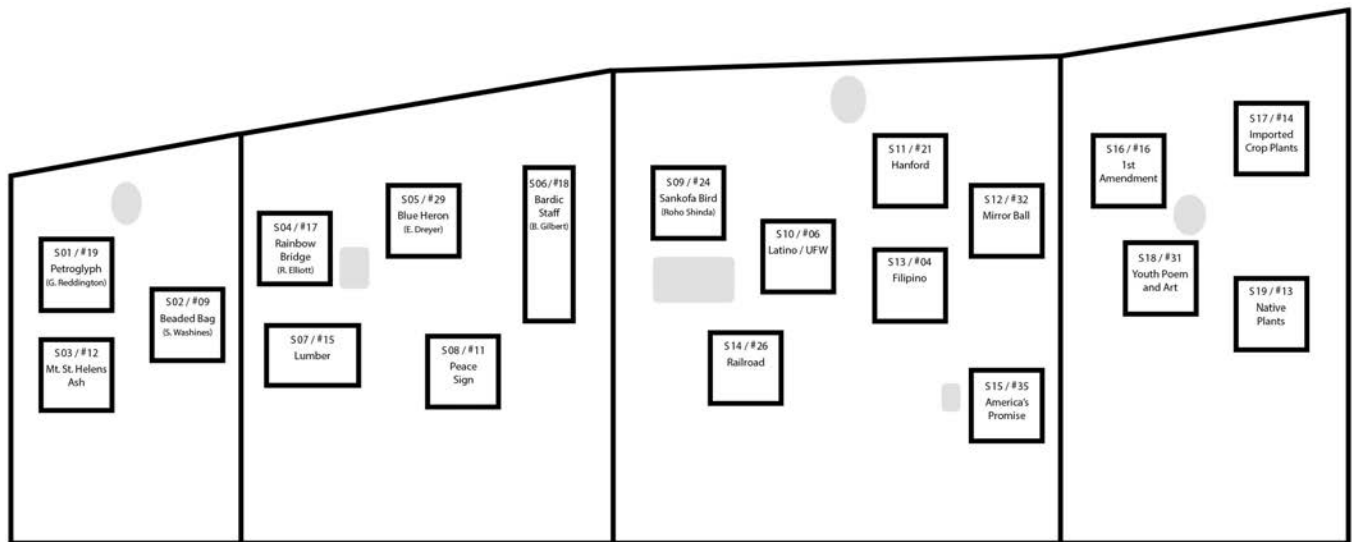
**Labels and interpretation** could expand the viewer experience if additional information or interpretation were provided, especially related to more symbolic and abstract artworks. Some artworks offer an artist's statement discussing motivation and meaning, but many do not. While I do not advise adding new text to existing window graphics, I do think that the addition of QR codes providing access to extended interpretation and information on the viewer's phone is an idea worth exploring. The addition and periodic updating of QR codes where appropriate is easily accomplished, but the creation of an online database to serve these QR codes is another story (and beyond the scope of this report).

# CONDITION REPORT AND ANALYSIS OF 36 COMMUNITY WALL NICHES.

NOTE: **LIGHTING NOT FUNCTIONING THROUGHOUT.**  
**ALL GRAPHICS AND TEXT ON GLASS WINDOWS IS DAMAGED OR GONE ON ALL COMMUNITY WALL WINDOWS.**



NORTHEAST COMMUNITY OBJECT WALL  
 MAP AND NICHE IDENTIFICATION KEY

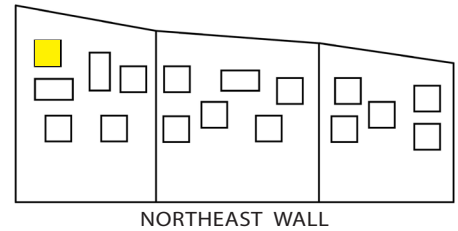


SOUTHWEST COMMUNITY OBJECT WALL  
 MAP AND NICHE IDENTIFICATION KEY

Niche **N01 (#05) 1855 Yakama Treaty**  
Yakamas / Local History

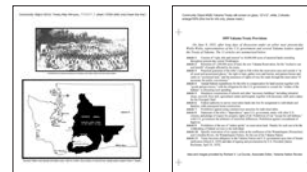
Standard niche — 12" x 12" (x 12" deep).

Transparency map and photo  
sandwiched between two 11" x 11" glass panes, hung from top.  
Text (380 words, 1855 Yakama Treaty Provisions) silkscreened white  
on window glass.



**Present condition:**

Transparency sandwich FAIR—film adhesion shows faint bubbles when light hits it right.  
Window text damaged.



**We have all needed graphic files and text for replacements:**

PDF files for graphics as original, text files for treaty provisions (window text)

**Critical assessment:**

Everything in this window is small and requires up-close viewing. All 11 articles of the 1855 treaty are presented in small (approx. 14 pt.) text on window. White text on glass, with graphics behind, is particularly hard to read, especially when sun glares on glass. In addition, this display is placed in one of the highest windows, which makes it even harder to read, unless you are tall, and is impossible to read if you are short or chair-bound. Because of this, it should be re-located in a lower niche.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window can be easily restored to original appearance by replacing all graphics with new transparencies.  
Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

3 new transparencies for inner panel and 2 windows.

**Work needed:**

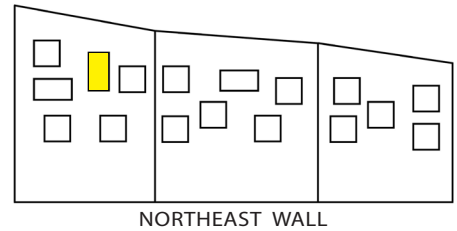
Format text for print-ready graphic file for windows.  
Mount transparencies on glass. Installation in new location.

Niche **N02 (#10) St. Joseph's Church**  
 Local Community / History

Unique tall niche — 8" x 18" (x 12" deep).

Burnt artifact from 1999 St. Joseph's Church fire,  
 mounted on acrylic post.

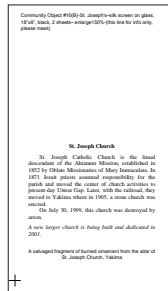
Text (95 words, Ahtanum Mission/recent fire)  
 silkscreened black on both windows.



**Present condition:** EMPTY. Artifact gone.



2003 photos:



**We have text files for window text** +

**Critical assessment:**

Best located at medium or high height. Present location is good.  
 A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

A replacement artifact or replica is needed, mounted on acrylic post.  
 Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials expenses:**

New (or replica) artifact and acrylic post mount.  
 New transparencies for 2 windows.

**Work needed:**

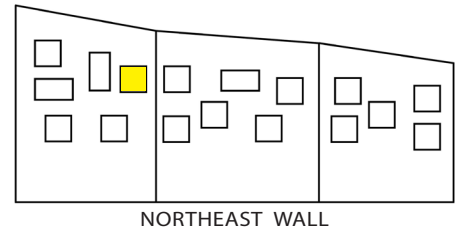
Acquire artifact from St. Joseph's Church or find reasonable replica piece.  
 Make acrylic post artifact mount.  
 Format text for print-ready graphic file for windows.  
 Mount transparencies on glass. Installation.

Niche **N03** (#36) **Hands** by Ellie Carrithers  
Local Artist Contribution / Family & Community

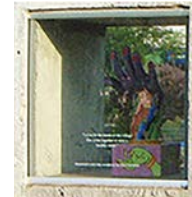
Standard niche — 12" x 12" (x 12" deep).

Clay sculpture

Text (23 words) silkscreened white on window glass (both sides) —  
artist recognition, short poem/statement by artist



**Present condition:** EMPTY. Artwork gone.



2003 photos:

**We have the text files for original window text** (short poem and artist name)

TEXT:

***“Let us be the hands of the village  
that come together to raise a  
healthy child.”***

***Statement and clay sculpture by Ellie Carrither*** (sic)



**Critical assessment:**

Ellie Carrithers is no longer in Yakima and no longer making art, so an “equivalent” replacement work is needed.

A low level spot light could be nice in this niche, but it is not essential.

Location is good.

**RESTORATION:**

A “surrogate artist project” has been initiated after consultation with Ellie Carrithers and Elizabeth Herres Miller. A “demographic substitute” for Ellie has been identified. Jane Gutting will communicate with Ellie to create an original clay piece to replace Ellie’s original. (For more on this unique challenge and solution, please ask. Its details are beyond the scope of this document.)

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New artwork (possible unforeseen expenses?)

Pedestal / mount

New transparencies for 2 windows.

**Work needed:**

Produce pedestal/mount

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.



Niche **N04 (#03) Heart Mountain**  
 Japanese American Community / Local History

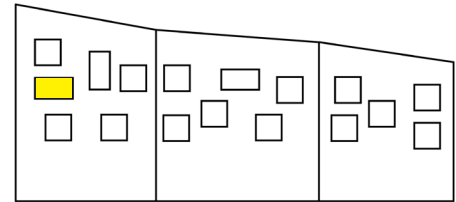
Unique wide niche — 18" x 10" (x 12" deep).

Wood bas relief carving of Heart Mountain "relocation camp"  
 (copy of object in YVM collections)—

8" x 18" x 1" thick—on wooden tilt stand, visible from plaza side.

Print of map silkscreened on white acrylic—9.75" x 18"  
 —on wood stand, visible from back side.

Japanese Tanka poetry with translation (approximately 250 words)  
 silkscreened black on outside window (over map), and text discussing  
 Japanese internment silkscreened white on inside window (over carving).

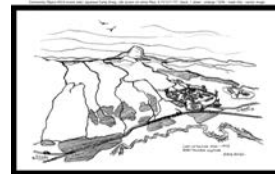


NORTHEAST WALL



**Present condition:**

Poems illegible. Carving good. Map on acrylic good but dirty.  
 Window text gone. Needs cleaning.



**We have all needed graphic files and text for replacements:**

**Critical assessment:**

Best viewed at medium height; location is good. White silkscreened text is very small and hard to read above busy B&W graphic.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window can be easily restored by cleaning objects and replacing all graphics with new transparencies.

B&W graphic should be re-printed in darker tones (black line on sepia/brown background), which will make white text above more prominent and legible.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New print of graphic, mounted.  
 New transparencies for 2 windows.

**Work needed:**

Clean wood carving.  
 Mount new graphic.  
 Format text for print-ready graphic file for windows.  
 Mounting transparencies on glass. Installation.

Niche **N05 (#25) Roslyn Mining Lamp**  
African American Heritage / Regional History

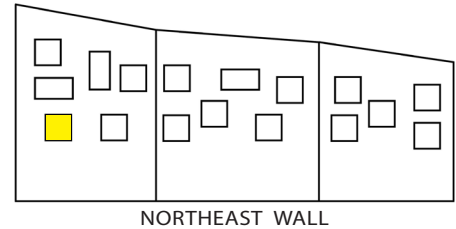
Standard niche — 12" x 12" (x 12" deep).

African American pioneer story from Bennie Sanders.

Antique brass mining lamp (from E. Miller) sits in center, approximately 4" tall x 3" across.

Transparency photo sandwiched between two 11" x 11" glass panes, hung from top.

Text (301 words "Bennie Sanders story") silkscreened white on both window glass.



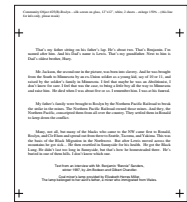
**Present condition:**

Transparency poor—film adhesion shows bubbles when light hits it right.

Window text damaged.



**Mining lamp is in good condition, a photo file for the transparency, and text files for window text.**



**Critical assessment:**

Lamp needs pedestal or mount. Faded photo (transparency) should be replaced, but it is not essential.

A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

This window can be easily restored to original appearance.

A new transparency photo may be needed.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

The mining lamp should be placed on a low pedestal.

Good low location. (Could be a little higher.)

**Materials, Acquisitions, Expenses:**

2 or 3 new transparencies for inner panel and 2 windows.

Pedestal for mining lamp.

**Work needed:**

Make pedestal.

Possibly refresh the photo image in Photoshop (from the faded transparency).

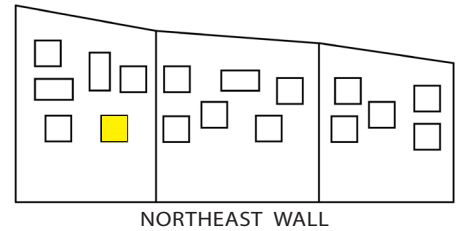
Format text for print-ready graphic file for windows.

Mount transparencies on acrylic panel and glass. Installation.

Niche **N06 (#02)** **White Feather**  
Yakama Culture / Local Artist contribution.

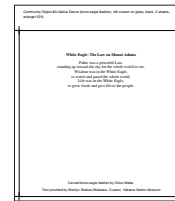
Standard niche — 12" x 12" (x 12" deep).  
Original feather carved from bone by Chico Matta.  
Feather hangs from above at center of niche.

Text (67 word passage by Marilyn Skahan-Malatare)  
silkscreened black on both window glass.



**Present condition:** EMPTY. Artwork gone.  
Original carved feather is gone. Window text damaged.

**We have a carved wood copy of the feather, made by Michael Gray.**  
**We have PDF file and text file for window text.**



**Critical assessment:**

It may be considered essential to have a bone feather made by a Yakama artist, rather than a wood feather made by a non-Indian. (I will leave this decision to Elizabeth Herres Miller and the Millennium Foundation.)  
Good location, but could be higher.  
A low level spot light will be nice in this niche.

**RESTORATION:**

This window can be easily restored to near-original appearance by replacing lost feather with a new one.  
Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New carved feather.  
New transparencies for 2 windows.

**Work needed:**

Installing new feather.  
Format text for print-ready graphic file for windows.  
Mounting transparencies on glass. Installation.

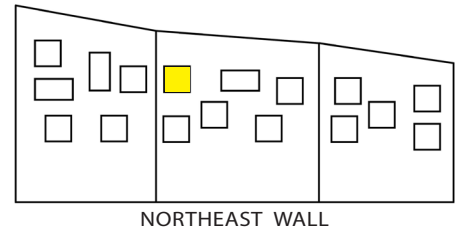
Niche **N07 (#15) Capitol Theatre**  
Local Culture / Landmark.

Standard niche — 12" x 12" (x 12" deep).

Plaster ornament from historic theater,  
8.5" x 8.5" x ~3" tall (1" thick base).

Transparency music score sandwiched between two 11" x 11" glass panes, hung from top.

Text (88 words) silkscreened black on both window glass.



**Present condition:**

Transparency Poor — glass cracked, film adhesion shows faint bubbles when light hits it right.

Window text damaged.

Plaster ornament in good condition. Needs cleaning.

**We have PDF files for musical score graphics and window text.**



**Critical assessment:**

No revisions or changes needed, except possible transparency replacement.

A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

This window can be easily restored to original appearance by replacing all graphics with new transparencies.

New glass will be needed for new transparency sandwich.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

3 new transparencies for inner panel and 2 windows.

New transparencies for 2 windows.

**Work needed:**

Clean artifact.

Mount new transparencies on new glass panes.

Format text for print-ready graphic file for windows.

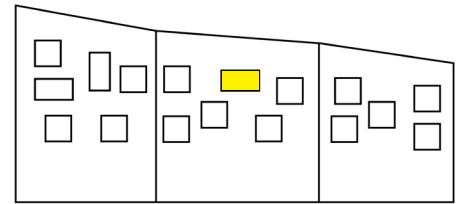
Mounting transparencies on glass. Installation.

Niche **N08 (#20)** **Waterfowl Carving** by Floyd Broadbent  
Local Wildlife / Local Artist contribution

Unique wide niche — 18" x 8" (x 12" deep).

Carved and painted wood 3D miniature of local waterfowl in natural setting, by Floyd Broadbent, sitting in niche 18" x 8.75" x approx.7.5" tall.

Artist credit silkscreened white on window glass.



NORTHEAST WALL

**Present condition:**

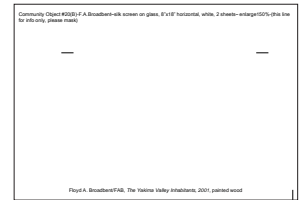
- Good condition, with minor fading.
- Needs cleaning.
- One small piece needs re-gluing.
- Window text damaged.



**We have artwork in good but dirty/faded condition and text file for window text.**

**Critical assessment:**

- Wonderful piece — one of the most popular.
- Only needs cleaning and renewed graphics.
- The original colors have faded greatly over the years, but not enough to require new paint on the original artwork. New glass and lighting will be UV-protected, which will greatly reduce future fading and material degradation.
- Low level diffuse light is best in this niche.



**RESTORATION:**

This window can be easily restored to near-original appearance by cleaning art and replacing window text  
Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New transparencies for 2 windows.

**Work needed:**

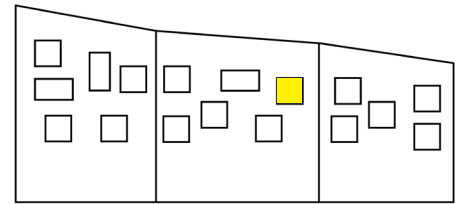
- Clean artwork with minor repair.
- Format text for print-ready graphic file for windows.
- Mount transparencies on glass. Installation.

Niche **N09 (#22)** ***Mother Sun, Father Moon*** by Michael Gray  
Local artist contribution

Standard niche — 12" x 12" (x 12" deep).

Bronze two-sided "mask" by Michael Gray  
on low, circular pedestal mount.

Artist credit silkscreened white on window glass.



NORTHEAST WALL



**Present condition:** EMPTY. Artwork gone.

Window text damaged.

**We have text files for window text.**



2003 photos:



**Critical assessment:**

Visually prominent piece. Bold and engaging.

Could be higher. Head height will work for the moon/sun theme, and no close-up reading is required.

Low level diffuse light is best in this niche.

**RESTORATION:**

Michael Gray is making a replacement artwork, like the original.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Artwork expenses, including bronze casting.

Pedestal base mount.

New transparencies for 2 windows.

**Work needed:**

New pedestal like original (round), with mounting hardware.

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

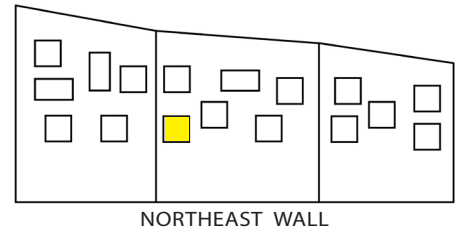
Niche **N10 (#28)** **Lindeman BO Crawler**  
Local History / Industry.

Standard niche — 12" x 12" (x 12" deep).

Die-cast miniature of the John Deere Lindeman BO Crawler orchard tractor, 6" x 5" x 3.25" tall, sits in niche.

Historical story (53 words) silkscreened black on window glass.

Original tractor model provided by: Barnett Implement Co.



**Present condition:** EMPTY. Artifact gone.  
Window text damaged.



2003 photo:



**A replacement tractor has been located and purchased.**  
**We have text files for window text.**



**Critical assessment:**

Yakima is proud of this little green tractor (“invented” and manufactured in Yakima), and this was a popular niche until the tractor was stolen.

A low pedestal would improve this window, bringing attention to the object and centering it in the window. The low niche is perfectly located for young eyes.

A low level spot light will be nice in this niche.

**RESTORATION:**

Replacement tractor will be placed on a low pedestal base.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

Note: Original window text has a typo. Edits will be made on new text graphic.

**Materials, Acquisitions, Expenses:**

Replacement tractor (purchased, but not yet billed for reimbursement)

New pedestal base.

New transparencies for 2 windows.

**Work needed:**

Make pedestal base.

Format text for print-ready graphic file for windows.

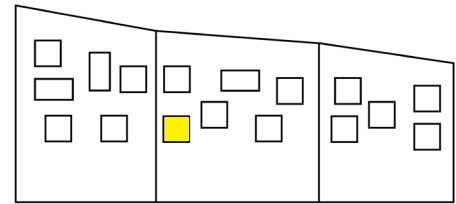
Mounting transparencies on glass. Installation.

Niche **N11** (#23) **Artist's Fetish** by Leo Adams  
Local Artist contribution / Ecology

Standard niche — 12" x 12" (x 12" deep).

Sculptural composition of handmade basket with natural fibers (~7" x 8" x 12" tall) and stone artifacts (~3.5" round cobble and 5" x 9" salmon masher maul, in 2 pcs).

Artist credit silkscreened white on window glass.



NORTHEAST WALL



**Present condition:**

Faded but in good condition.

Window text damaged.



2003 photo:



We have text files for window text.



**Critical assessment:**

The basket and other natural fibers are quite faded and showing their age, but they are in excellent condition otherwise. Personally, I like the naturally aged look, but Leo Adams has agreed to “refresh” the artwork if we request it. I do not think it is necessary at this time, although a new replacement work may be easily installed at any time in the future. New glass and lighting will be UV-protected, which will greatly reduce future fading and material degradation.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window just needs cleaning and new text graphics.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New transparencies for 2 windows.

**Work needed:**

Cleaning.

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

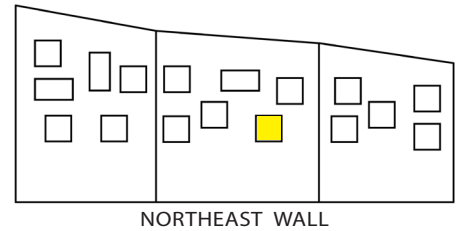


Niche **N12 (#07)** **Molcajete**  
Mexican American Heritage

Standard niche — 12" x 12" (x 12" deep).

Basalt mortar and pestle from Mexican home.  
Provided by Dr. Bernal Baca.

Text (33 words) silkscreened black on window glass discusses molcajete for making salsa.  
Text may be better white.



**Present condition:** EMPTY. Artifact gone.  
Window text damaged.



2003 photo:



**We have text files for window text.**



**Critical assessment:**

- Window is easily restored.
- Similar replacement object is readily available.
- Window text better in white.
- Low level diffuse light is best in this niche.

**RESTORATION:**

This window can be easily restored to near original appearance with replacement object.  
Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

- Basalt molcajete.
- New transparencies for 2 windows.

**Work needed:**

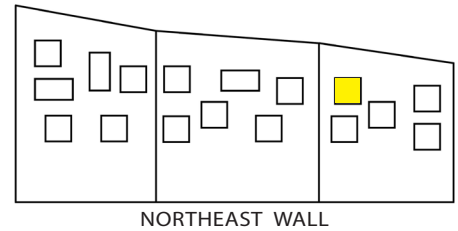
- Format text for print-ready graphic file for windows.
- Mounting transparencies on glass. Installation.

Niche **N13** (#08) **Tree** by Anne Byerrum  
Local Artist contribution

Standard niche — 12" x 12" (x 12" deep).

9.25" x 8.25" art image transparency  
on 10" x 11" 1/8" thick acrylic sheet, on wood stand.

Poem and text (91 words) silkscreened white on window glass.



**Present condition:**

Faded, but not bad.

Window text damaged.



**We have text files for window text.**



**Critical assessment:**

Artwork appears faded and would be more bold if green was darker, but I do not have an original photo of the work and do not know whether the present color is correct or not. (Artist is deceased.) It is possible to scan and “refresh” the existing artwork graphic, but I have a slight preference for leaving artwork as is.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window needs only to be cleaned and re-installed, unless “refreshed” artwork graphic is requested (see above).

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Possible new artwork graphic transparency.

New transparencies for 2 windows.

**Work needed:**

Possible scanner and Photoshop work for new artwork graphic transparency.

Format text for print-ready graphic file for windows.

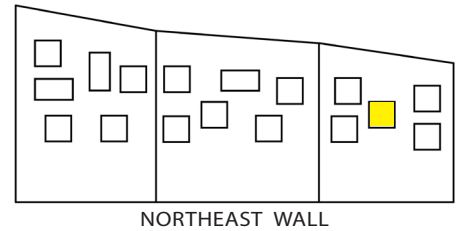
Mounting transparencies on glass. Installation.

Niche **N14 (#33) Purple Heart**  
Local History / People / Military.

Standard niche — 12" x 12" (x 12" deep).

Purple Heart ribbon and medal, hung from top.

Two recognition letters (approximately 300 words each)  
silkscreened black on window glass, one on each face.



**Present condition:** EMPTY. Artifact gone.

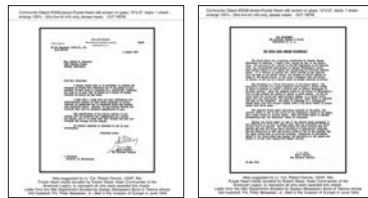
Window text damaged.



2003 photo:



**We have window graphics.**



**Critical assessment:**

This is a good eye-catching window. The artifact is small, but it is presented well — precious and jewel-like. Location is good, although it could be higher. Sensitive Materials.

A low level spot light will be nice in this niche.

**RESTORATION:**

This window can be easily restored to original appearance by acquiring a new Purple Heart replica. These are regulated, and many cheaper, poor copies are available. A good replica will cost less than \$100.

The original text will need to be found or deciphered from photographs to generate a text and graphic file.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New Purple Heart Replica — priced at approximately \$50 on Amazon.

New transparencies for 2 windows.

**Work needed:**

Purchasing and mounting/hanging Purple Heart.

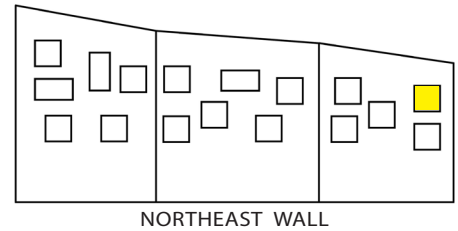
Mounting transparencies on glass. Installation.

Niche **N15 (#30)** **School** by Marty Lovins  
Local Artist contribution / Education

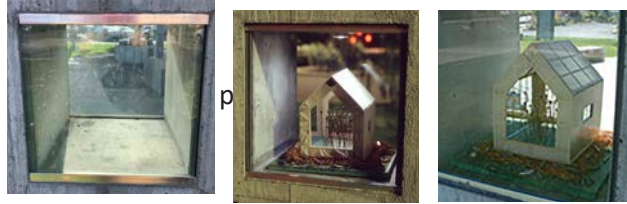
Standard niche — 12" x 12" (x 12" deep).

Mixed media sculpture (includes low pedestal).

Artist credit silkscreened black on window glass.



**Present condition:** EMPTY. Artwork gone.  
Window text damaged.



**We have text files for window text.**

**Marty Lovins is making a new artwork similar to the original.**



**Critical assessment:**

This *School* is one of the most interesting and intriguing windows and is very popular.

Window text better in white.

It is in a good location, but it could be lower.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window can be easily restored to original appearance with a new replacement artwork.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New artwork and expenses.

New transparencies for 2 windows.

**Work needed:**

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

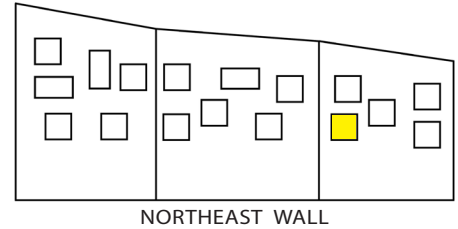
Niche **N16 (#27) Time Ball**

Yakama Culture

Standard niche — 12" x 12" (x 12" deep).

Yakama traditional "time ball" suspended from above in niche.

Text silkscreened white on window glass  
(125 words) by Marilyn Skahan-Malatare



**Present condition:** EMPTY. Artifact gone.  
Window text damaged.



2003 photos:



**We have text files for window text.**



**Critical assessment:**

The time ball is a significant object and has a powerful yet simple presence, but it is situated low. It would benefit from a higher location, a medium height window would be best. A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

A time ball replica can be made (research at museum, materials acquisition, and manufacture).  
Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

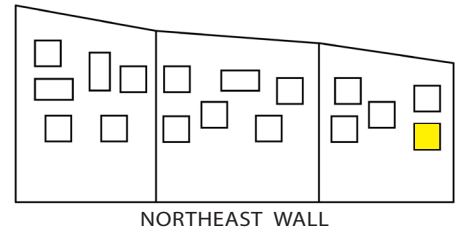
Time Ball replica (materials)  
New transparencies for 2 windows.

**Work needed:**

Research and produce time ball.  
Format text for print-ready graphic file for windows.  
Mounting transparencies on glass. Installation.

Niche **N17 (#34) Healing Stone**  
Health / Faith

Standard niche — 12" x 12" (x 12" deep).  
Polished (tumbled) stone (lapis?) mounted on acrylic post.  
Minimal text silkscreened black on window glass  
"Healing Stone provided by Mary Skinner"



**Present condition:** EMPTY. Artifact gone.  
Window text damaged.



**NO PHOTO AVAILABLE**

**We have text files for window text.**



**Critical assessment:**

With no photograph available, the original appearance of this window is a mystery. It seems that the installation had an appearance similar to the Purple Heart or Time Ball — a small jewel-like object centered in the niche.

Good location, but could be higher.

A low level spot light will be nice in this niche.

**RESTORATION:**

This window can be easily restored with a similar polished stone (although a random stone will not have the intimate and personal authenticity of the original stone, which is an essential trait for this specific artifact).

Silk screened text on windows will be replaced with removable transparency on inside of glass.

"Replica" and original donor will be acknowledged in new text.

**Materials, Acquisitions, Expenses:**

- New stone.
- Acrylic post support.
- New transparencies for 2 windows.

**Work needed:**

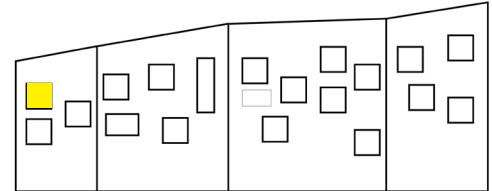
- Drilling and mounting stone
- Make acrylic post mount.
- Format text for print-ready graphic file for windows.
- Mounting transparencies on glass. Installation.

Niche **S01 (#19)** **Petroglyph** by Ginger Reddington  
Local Artist contribution / American Indian Heritage

Standard niche — 12" x 12" (x 12" deep).

Natural stone incised with petroglyphs.

Statement by artist/maker (57 words) silkscreened white on window glass.



**Present condition:** EMPTY. Artifact gone:  
Window text damaged.



2003 photo:



**We have text files for window text.**

**Photographs of original provided by Ginger Reddington**



**Critical assessment:**

Needs to be lower.

Low level diffuse light is best in this niche.

#### **RESTORATION:**

A replica can be created. Ginger Reddington (artist) has provided photographs of the piece (not installed in the plaza) and prefers that we create a replica of what she made in 2000. A replica will be made from local stone, engraved to match the original. "Replica" will be acknowledged in new text.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

#### **Materials, Acquisitions, Expenses:**

New stone.

New transparencies for 2 windows.

#### **Work needed:**

Finding proper stone

Scanning, tracing, creating graphic cartoon for petroglyph motif replicas

engraving stone (creating copy)

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

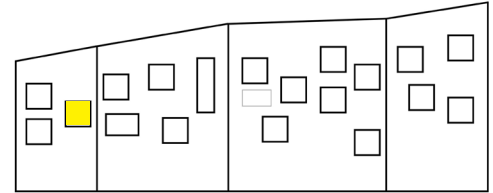
Niche **S02 (#09)** **Beaded Bag** by Stella Washines  
Yakama Culture / Local Artist contribution

Standard niche — 12" x 12" (x 12" deep).

Beaded Bag on support in center of niche,  
with different figurative images on the sides.

Two different artist's statement/descriptions on each side.

Text silkscreened black above light side of bag, and white above dark side of bag.



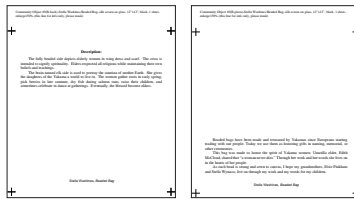
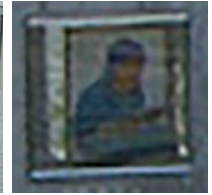
**Present condition:** EMPTY. Art gone:

Window text damaged.

**We have text files for window text.**



2003 photos:



**Stella Washines has regained original bag** (repairing damage) and will return it to plaza.

**Critical assessment:**

This is a popular window, and the bag is missed.

It is in a good location.

Sensitive materials vary on the two sides — beaded surface is more resilient than fiber or leather.

Low level diffuse light is best in this niche.

**RESTORATION:**

When bag is returned and mounted in a proper support, restoration will be complete.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Beaded Bag (and any expenses related to its repair and return)

Conservation mount for bag (consider additional tinting on south facing window)

New transparencies for 2 windows.

**Work needed:**

Fabricating artifact mount for bag.

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

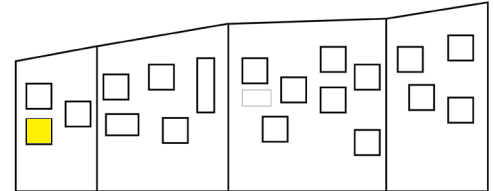


Niche **S03 (#12)** **Mt. St Helen's Ash**  
Local History / Geology

Standard niche — 12" x 12" (x 12" deep).

Petrie dish of ash in center of niche.

Text story (106 words) silkscreened black on window glass.



**Present condition:** EMPTY. Artifact gone:  
Window text damaged.



**BAD 2003 photo:**



**We have text files for window text.**

**Mt. St. Helens ash is readily available.**



**Critical assessment:**

Ash disappears against the bare concrete. Presentation will benefit from a low circular pedestal (black, glass, or metal), centered in niche under a small spotlight. This simple engaging display will draw the visitor to read the Mt. St. Helens story.

A low level spot light will be best in this niche.

**RESTORATION:**

This window can be easily restored with some ash, a Petrie dish, and a low pedestal.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

- Mt. St. Helens ash and Petrie Dish
- Circular pedestal.
- New transparencies for 2 windows.

**Work needed:**

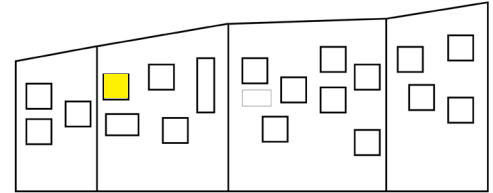
- Making circular pedestal.
- Format text for print-ready graphic file for windows.
- Mounting transparencies on glass. Installation.

Niche **S04 (#17)** **Rainbow Bridge** by Richard C. Elliott  
Local Artist contribution

Standard niche — 12" x 12" (x 12" deep).

Art installation — cut reflectors rainbow on glass panel,  
mounted in center of mirror-surfaced niche.

Artist's statement (46 words) silkscreened on window glass.



**Present condition:** FAIR. Reflector plastic badly faded.  
One mirror cracked. Dirty and needs cleaning.

Window text damaged.

**We have text files for window text.**

**Reflectors for restoration provided** by Jane Orleman (Elliott's widow)

**Critical assessment:**

When clean and reflective, this niche is varied and eye-catching. When it is dirty and faded, it is literally lackluster. Surfaces should be clean and reflective. Niche should be as weatherproof as possible.

Must stay in same niche (some interior mirrors will not be removed).

Original window text color unclear, but white is better.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window will be restored to its original appearance by replacing degraded reflectors and cleaning all reflective surfaces. Piece can be easily re-built (after consultation with Jane Orleman).

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Mirrors, reflectors, adhesives as needed.

New transparencies for 2 windows.

**Work needed:**

Restoration/replication of central rainbow glass panel.

Assembly/fabrication of niche installation.

Format text for print-ready graphic file for windows.

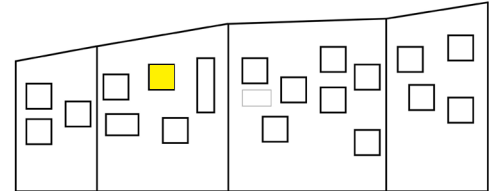
Mounting transparencies on glass. Installation.

Niche **S05 (#29)** **Blue Heron** by Elizabeth Dreher  
Local Artist contribution / Local Wildlife

Standard niche — 12" x 12" (x 12" deep).

Blue Heron glass sculpture — layers of etched glass  
mounted in cedar frame made by T. Jeff LaBissoniere.

Artist's statement (84 words) silkscreened white on window glass.



**Present condition:**

EMPTY. Artifact gone:



BAD 2003 photo:

**Elizabeth Dreher (artist) has provided duplicate glass sculpture.**

**Jeff LaBissoniere will make new cedar frame.**

Window text damaged.

**We have text files for window text.**



**Critical assessment:**

Original artists will make replica.

Location is good.

Low level diffuse light is best in this niche.

#### **RESTORATION:**

This window can be easily restored by replacing artwork and wood frame.

Elizabeth Dreher has provided new artwork.

Jeff LaBissoniere will make cedar frame for new glass panels.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

#### **Materials, Acquisitions, Expenses:**

New glass artwork.

New cedar frame.

New transparencies for 2 windows.

#### **Work needed:**

Make new cedar frame, after research.

Format text for print-ready graphic file for windows.

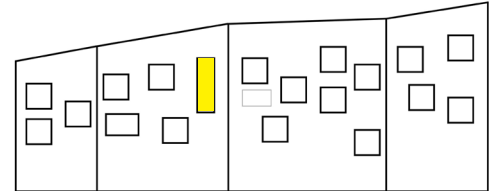
Mounting transparencies on glass. Installation.

Niche **S06 (#18)** **Bardic Staff** by Barbara Smith Gilbert  
Local Artist contribution.

Unique tall niche — 6" x 24".

Bronze cast tree limb staff, embellished with brass bells.

Artist statement (32 words) silkscreened white on window glass.



**Present condition:**

Window text damaged.

**We have text files for window text.**



EMPTY. Artwork gone:

**Parks Bronze has records.**

**Barbara Smith Gilbert has agreed to assist in creating a new copy.**

BAD 2003 photo:

**Critical assessment:**

A new bronzed staff is needed. It can be made and decorated to match original description.

A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

With no good photo available, this window can be easily restored to original description with a new bronze branch, new graphics transparencies, and the assistance of Barb Gilbert, who will help select a new branch and assist in its decoration. Parks Bronze will cast.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Bronze casting.

Miscellaneous bells and other embellishments.

New transparencies for 2 windows.

**Work needed:**

Coordinate for new casting, including shipping/delivery.

Complete bronze staff with appropriate decoration.

Make mount support and install.

Format text for print-ready graphic file for windows.

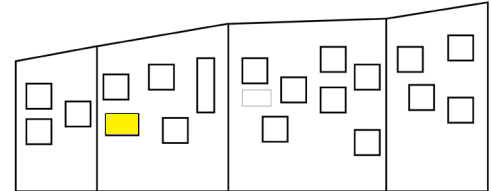
Mounting transparencies on glass. Installation.

Niche **S07 (#15) Lumber**  
Local History / Industry

Unique wide niche — 18" x 12".

Section of log and sawmill blade.

Text (68 words) silkscreened black on window glass.



**Present condition:**

Log and saw blade are fine but dirty.

Window text damaged.

**We have text files for window text.**



**Critical assessment:**

Needs cleaning and new window text.

Good low location.

Low level diffuse light is best in this niche.



**RESTORATION:**

This window can be easily restored to original appearance with cleaning.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New transparencies for 2 windows.

**Work needed:**

Cleaning

Format text for print-ready graphic file for windows.

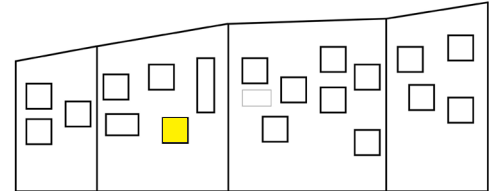
Mounting transparencies on glass. Installation.

Niche **S08 (#11)** **Peace Sign**  
Yakima Youth

Standard niche — 12" x 12" (x 12" deep).

White peace sign on black transparency in middle of niche  
(probably hanging from above, but no good photo).

Handwritten ideas by Travis Foster (age 16)  
(approximately 30 words) silkscreened white on window glass.



**Present condition:** EMPTY. Artifact gone:  
Window text gone.



**BAD 2003 photo:**



**We have graphics files for Peace Sign and window transparencies.**

**Critical assessment:**

Needs all parts, but all is readily available.

Good location, but could be higher.

Low level diffuse light is best in this niche.



**RESTORATION:**

This window can be easily restored to original appearance by replacing all graphics with new transparencies

Original was probably sandwiched between two 11" x 11" glass panes, like other transparencies.

Silk screened graphics on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

3 new transparencies for inner panel and 2 windows.

**Work needed:**

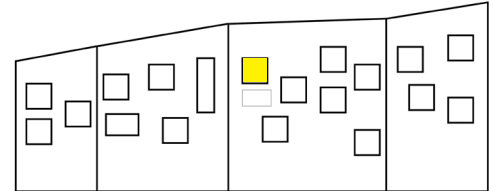
Mounting transparencies on inner panel and glass. Installation.

Niche **S09 (#24)** **Sankofa Bird** by Roho Shinda  
African American Community & Culture / Local Artist contribution

Standard niche — 12" x 12" (x 12" deep).

Artwork made from gourd with painted motifs and cowry shells, on mud/clay "cushion" base.

Artist's statement (90 words) silkscreened white on window glass



**Present condition:** EMPTY. Artifact gone:  
Window text damaged.



2003 photos:



**We have text files for window text.**



**Critical assessment:**

Artist is deceased.

This is an important piece and a visually striking window.

Its location could be lower (medium height). Sensitive materials.

Low level diffuse light is best in this niche.

**RESTORATION:**

A replica of this artwork can be produced. Proper gourd will be obtained or "faked" with parts of other gourds, painted and decorated to match original.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Gourd(s)

Cowry shells, clay, paint, spackle and putty as needed.

New transparencies for 2 windows.

**Work needed:**

Find/produce proper gourd.

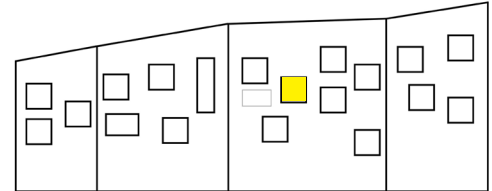
Sculpt body and base as needed.

Paint design motifs.

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

Niche **S10 (#06) Virgin of Guadalupe / Farm Workers (UFW)**  
 Latino Culture / History / Agriculture



Standard niche — 12" x 12" (x 12" deep).

Virgin of Guadalupe votive candle — 2.5" x 8" tall on south face;  
 UFW logo tile on north side.

Text (approx. 250 words each side)  
 silkscreened black on window glass.



**Present condition:** Virtually empty:

Candle label degraded, faded and pealed, pin gone.

Window text damaged.

2003 photo:

**We have text files for window text.**

**We have a vintage Washington State UFW pin.**



**Critical assessment:**

Tile was small; new pin is smaller. Additional UFW items would improve display (without revising message).

Location is good (medium height).

A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

A new votive candle is readily available, but it should be wrapped and stabilized.

A replacement UFW item is needed, possibly with additional UFW items.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New candle and UFW items. UFW tile not available, but various patches and flags are

Vintage WA State UFW pin (relatively large 3") purchased, not yet invoiced for reimbursement (\$35, eBay)

New transparencies for 2 windows.

**Work needed:**

Locating UFW items.

Wrapping stabilizing candle.

Mounts for UFW items, as needed.

Mounting transparencies on glass. Installation.

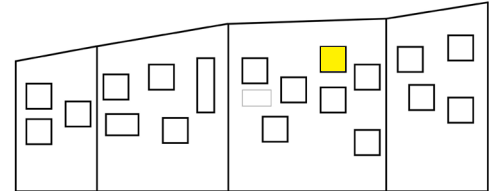


Niche **S11 (#21) Hanford Model**  
Local History / Industry / Science

Standard niche — 12" x 12" (x 12" deep).

Model of Hanford Reactor B  
(Painted plaster and misc. 8.5" x 11" x 10" tall, made by Wen-ti Tsen.)

Text (311 words) silkscreened white on window glass.



**Present condition:**

Badly faded and dirty,  
with broken and damaged parts  
Window text damaged.



**We have text files for window text.**

**Critical assessment:**

Details require close inspection.  
Top of model can't be seen—needs to be lower.  
Low level diffuse light is best in this niche.



**RESTORATION:**

This model needs cleaning, repairs, and new paint in places.  
Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

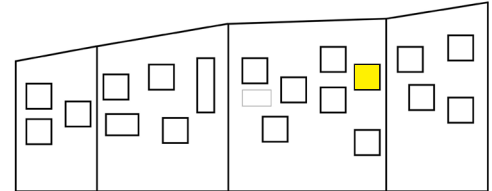
Paints and sealers.  
New transparencies for 2 windows.

**Work needed:**

Model restoration.  
Format text for print-ready graphic file for windows.  
Mounting transparencies on glass. Installation.

Niche **S12 (#32)**      **Project Change / Disco Ball**  
Local Youth Culture

Standard niche — 12" x 12" (x 12" deep).  
6" mirror ball at center of niche, hung from above.  
Graphic montage of images and text (44 words)  
silkscreened on both window glass.



**Present condition:** Mirror ball gone (empty).  
Window graphics fair (mild fading).

**We have graphic files for window transparencies.**



BAD 2003 photo:

**Critical assessment:**

This window could be lower, if needed.  
Low level diffuse light is best in this niche.

**RESTORATION:**

This window can be easily restored with a new mirror ball.  
Silk screened graphics on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

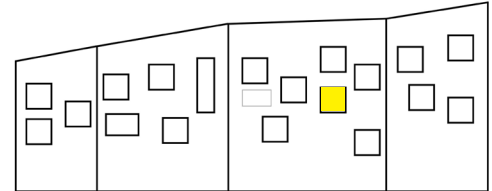
Mirror ball, 6" (approximately \$20 on Amazon)  
New transparencies for 2 windows.

**Work needed:**

Hang mirror ball.  
Format text for print-ready graphic file for windows.  
Mounting transparencies on glass. Installation.

Niche **S13 (#04) Filipino Community**  
 Filipino American Community / Local History

Standard niche — 12" x 12" (x 12" deep).  
 Transparency photo on inner acrylic panel, hung from top.  
 Transparency photo sandwiched between two 11" x 11" glass panes, hung from top.  
 Text (340 words) silkscreened white on window glass.



**Present condition:**

Transparency Fair: film adhesion shows faint bubbles when light hits it right.  
 Window text damaged.

**We have photo and text files for window graphics.**



**Critical assessment:**

Good location (medium height), but could be higher.  
 Low level diffuse light is best in this niche.



**RESTORATION:**

This window can be easily restored to original appearance by replacing all graphics with new transparencies  
 Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New transparencies for inner panel and 2 windows.

**Work needed:**

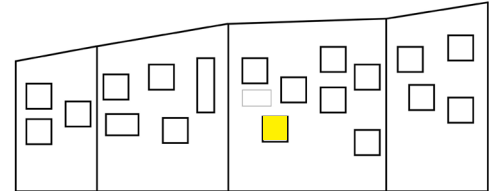
Mounting transparencies on glass. Installation.

Niche **S14 (#26)**     **Railroad**  
Local History / Industry

Standard niche — 12" x 12" (x 12" deep).

Section of railroad tie with spikes

Text (95 words) silkscreened white on window glass.



**Present condition:**

Artifact dirty but in fine condition.

Window text gone.

**We have** text files for window text.



**Critical assessment:**

Creosote in wood off-gases and degrades ink on glass.

Wood should be sealed and transparency will need a barrier.

Good low location.

Low level diffuse light is best in this niche.

**RESTORATION:**

Artifact needs cleaning.

Seal treated wood in thick urethane coating to inhibit off-gassing.

Silk screened text on windows will be replaced with removable transparency sandwiched between window and second pane of standard window glass.

**Materials, Acquisitions, Expenses:**

Urethane

12" x 12" standard clear glass.

New transparencies for 2 windows.

**Work needed:**

Clean and weatherproof artifact.

Create sandwiched transparency.

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

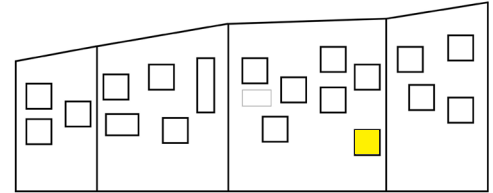
Niche **S15 (#35)** **America's Promise ("Yakima's Promise"?)**  
National Youth Community

Standard niche — 12" x 12" (x 12" deep).

Small red wagon and ethnically diverse dolls on some surface(?).

From "America's Promise" youth initiative (by Colin Powell and others) and provided by: Mayor Mary Place.

Text (18 words) silkscreened white on window glass.



**Present condition:** EMPTY. Artifacts gone:  
Window text damaged.



BAD 2003 photos:

**We have a replacement "America's Promise" collector wagon.**

**We have text files for window text.**



**Critical assessment:**

It is unclear what this niche looked like in 2003, but something can be created similar to original.

Good low location.

A low level spot light could be nice in this niche, but it is not essential.

**RESTORATION:**

This window can be easily restored, but we probably cannot replicate the original.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Miniature wagon (purchased but not yet billed for reimbursement).

Various small dolls representing ethnic diversity.

New transparencies for 2 windows.

**Work needed:**

Find dolls.

Create base/setting.

Format text for print-ready graphic file for windows.

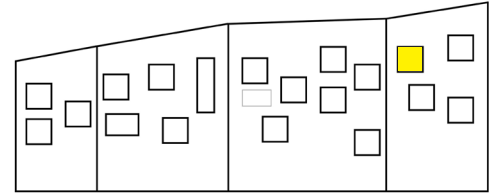
Mount transparencies on glass. Installation.

Niche **S16 (#16)**      **First Amendment**  
National Identity / History

Standard niche — 12" x 12" (x 12" deep).

Transparency overlays on inner glass panels,  
assembled and adhered into niche.

Additional graphics silkscreened on window glass.



**Present condition:** Fair

Some fading and dirt, but basically good condition,  
except for cracked interior side glass and text bad on south window.

**We have text files and original parts to generate new transparencies, as needed.**

**Critical assessment:**

Good, bold presentation of text.

Must stay in same niche (some interior panels will not be removed).

Low level diffuse light is best in this niche.



**RESTORATION:**

Adhered interior panels may need to be removed, disassembled, and re-assembled with new parts, as needed. Despite the fact that this window is in good condition, graphics on windows will need to be replaced, along with the window glass itself.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

New transparencies and glass, as needed.

**Work needed:**

Removal and disassembly of existing installation.

Creation of new graphics files for new transparencies, as needed.

Format text for print-ready graphic files, as needed.

Mounting transparencies on glass. Installation.

Niche **S17 (#14)**      **Imported Crop Plants**  
 Local Industry / Ecology

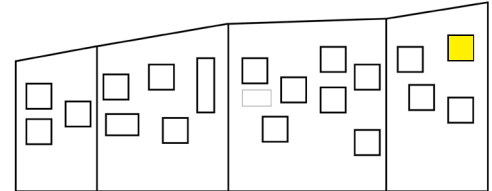
Standard niche — 12" x 12" (x 12" deep).

Niche divided into 4 square sections, with a crop sample in each — grapes, hops, mint, apples.

Samples in glass Petrie dishes, 4.5" d. x ¾" tall.

Acrylic (Lexan) frame divider w/ cutaway for lighting.

Sample identifications silkscreened black on window glass.



**Present condition:** BAD.

BAD 2003 photo:

Samples dried and shriveled. Appears empty.

Window text damaged.

Lexan divider frame dirty and broken.



**We have text files for window text.**

**New samples readily available.**



**Critical assessment:**

Original samples were very small. Larger samples needed.

This window could be lower.

Sensitive contents.

Low level diffuse light is best in this niche.

**RESTORATION:**

This window can be easily restored to original appearance by replacing samples and acrylic partitions.

Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

Crop samples.

New acrylic as needed.

New transparencies for 2 windows.

**Work needed:**

Repair or construct divider frame.

Format text for print-ready graphic file for windows.

Mounting transparencies on glass. Installation.

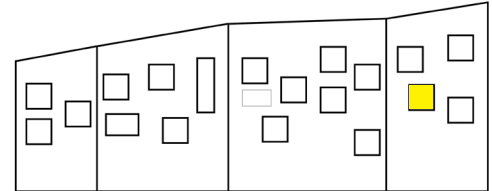
Niche **S18 (#31)**     **Youth Poem and Art**  
Local Youth / Culture

Standard niche — 12" x 12" (x 12" deep).

Poem by Jessica Algaier and artwork by Dalton Harris

Transparency of youth artwork on inner acrylic panel, 8.5" x 11", hung from top.

Poem and text (120 words) silkscreened white on window glass.



**Present condition:**

Good condition inside. Transparency and plex good.  
Window text badly damaged.

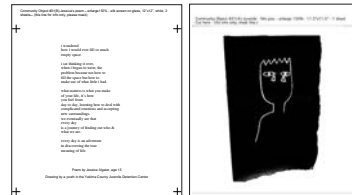


**We have graphic file for artwork and text files for window text.**

2003 photo:

**Critical assessment:**

Good bold window that offers more on closer inspection.  
Artist Dalton Harris not recognized in text.  
Could be a little lower if needed.  
Low level diffuse light is best in this niche.



**RESTORATION:**

This window can be easily restored to original appearance by replacing window graphics.  
Silk screened text on windows will be replaced with removable transparency on inside of glass, including addition of artist credit..

**Materials, Acquisitions, Expenses:**

3 new transparencies for inner panel and 2 windows.

**Work needed:**

Revise and format text for print-ready graphic file for windows.  
Clean and hang inner panel.  
Mounting transparencies on glass. Installation.

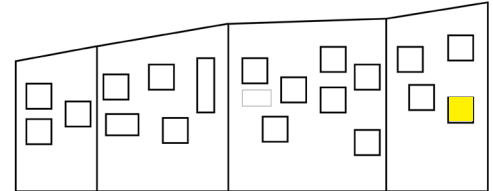


Niche **S19 (#13) Native Plants**  
Yakama Culture / Local Environment

Standard niche — 12" x 12" (x 12" deep).

Niche divided into 4 square sections, with a plant sample in each — red cedar, huckleberry, sagebrush, wild rose.

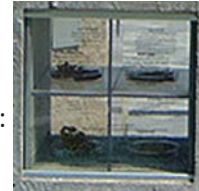
Sample identifications and text (82 words) silkscreened black on window glass.



**Present condition:** EMPTY. Samples gone:  
Window text damaged.



BAD 2003 photo:



**We have text files for window text.**  
**New samples readily available.**



**Critical assessment:**

- New samples should be large (similar to Imported Crop Plants niche).
- This window is at a good low location.
- Sensitive contents.
- Low level diffuse light is best in this niche.

**RESTORATION:**

- This window can be easily restored to original appearance by replacing samples and acrylic partitions.
- Silk screened text on windows will be replaced with removable transparency on inside of glass.

**Materials, Acquisitions, Expenses:**

- Crop samples.
- New acrylic as needed.
- New transparencies for 2 windows.

**Work needed:**

- Construct new partitions.
- Format text for print-ready graphic file for windows.
- Mounting transparencies on glass. Installation.

## Plaza Surface

The plaza surface is a circular area of patterned brick pavers, within a ring of natural white-gray concrete “sidewalk,” and surrounded by a semi-rectangular area of grass and trees between the intimate plaza space and the entry/exits of the parking lot. A river of concrete flatwork — a polished gray Yakima River within a strip of natural white-gray concrete — meanders through the plaza space.

### CONDITION:

The plaza surface is in excellent condition. The few cracks and chips that can be found are not spreading or showing signs of aging masonry. No damage. No repairs needed.

### Possible revisions or improvements:

The only critique of the plaza surface is that the Yakima River could be more visually prominent, and this is not a significant problem. The river of polished masonry could be tinted to darker hue. The concrete and pavers surrounding the river could be made more uniformly light and neutral (replace the brick pavers with continuous white-gray concrete), which would definitely make the river stand out from the “empty canvas” of the plaza surface. But the small problem does not warrant such extreme solutions. It’s fine as is.

## Trees, Grass, and Benches.

There are 11 trees around the plaza, 9 original trees and 2 new plantings. The twenty year old trees have grown to heights of 30-40 feet and provide a more shaded space, which is a good thing in this expanse of urban pavement. While this makes the plaza more intimate, inviting, and cool in the warm months, it also changes the visual dynamics of the plaza space — the Millennium Plaza once dominated the space, but it now sits under large shade trees. I believe that cool shade is more important than the artwork’s lost dominance.

Lawn sprinklers leave mineral staining and streaking on plaza surfaces, particularly glass and stone. Sprinkler spray can diminish the life of clear glass; sprinklers should be calibrated so that they do not spray water on the plaza elements.

The lush grass surrounding the plaza surface is healthy and green, adding to the cool oasis of shade trees.

There are 6 benches in the plaza space, 4 at the entrance from the 3rd St. sidewalk, and 2 along the southeast edge of the plaza ring, situated to afford an “axis view” into the plaza. All benches have been recently refinished and are in excellent condition.



## Conclusions and Takeaways

The plaza is in generally good physical condition, thanks to the nature of the materials (primarily rock and concrete), the quality of the masonry work, and the repairs and maintenance of infrastructure systems. But the Water of Life Millennium Plaza is incomplete—twenty-one display niches are empty, and eighteen of its artworks and artifacts are absent; and this affects the plaza’s appearance and also diminishes public use and plaza success.

The need for improved security and protection from environmental and human threats is the most important takeaway from this study. The 72 display windows in the Community Object Walls can be opened with a suction cup, many needing only hand pressure and prying, and all can be easily broken with a hammer or large rock. It is imperative that the display niches are resistant to forced entry. This means two things: unbreakable glass and restricted (keyed) access.

Various types of specialty glass have been tested and found to withstand extreme and repeated beating with stones and sledge hammers, and this glass can be manufactured with a 98% UV filtering film that will significantly reduce damage and degradation of sensitive materials and pigments. This security glass can be set into metal frames and locked in place with Key Rex® security screws. The combined improvements of unbreakable glass and keyed access is what makes all other restoration work and replacements possible.

Surveillance cameras, visually prominent and announced with signage, will add an additional deterrent to vandalism and theft. This extra level of security is highly recommended.

All window glass will be clear and with no graphics, allowing glass to be easily replaced if needed. Transparencies for all text and graphics will allow easy replacement or revision of text, including the possible addition of QR codes or other systems for expanding the viewer experience (something that will be explored in greater depth following this report). In the rare occasion that glass is cracked or graphics need revision, changes can be easily accomplished.

Improvements are being made that will preserve and protect the new installations, and also be adaptable when materials age and technology changes. Artists are working on re-creations, artifacts are being located and acquired, and restoration is planned for several pieces requiring significant preservation work. And there will be formatting and graphic work for more than 75 new transparencies. We have reached the point in the project when we know what we need to do, and we see a clear path to getting it done. Several expenses have yet to be confirmed, and some tasks require scheduling coordination. Many details will be determined as we move forward.

This report will be followed by a cost projection and proposal to the Millennium Foundation for completion of the restoration and repair of the Millennium Plaza in 2023 – work continuing through the remainder of 2022, and installations occurring through 2023.

**List of Damage and Loss****Missing Artwork**

<u>"Hands", niche N03</u>	<u>Substitute artwork created under consultation of artist</u>
<u>"White Feather", niche N06</u>	<u>Replica made</u>
<u>"Mother Sun, Father Moon", niche N09</u>	<u>Re-produced by artist</u>
<u>"School", niche N15</u>	<u>Being re-produced by artist</u>
<u>"Petroglyph", niche S01</u>	<u>Replica will be made under consultation of artist</u>
<u>"Beaded Bag", niche S02</u>	<u>Original will be returned</u>
<u>"Blue Heron", niche S05</u>	<u>Re-produced by artist</u>
<u>"Bardic Staff", niche S06</u>	<u>Replica will be made under consultation of artist</u>
<u>"Sankofa Bird", niche S09</u>	<u>Replica will be created (artist deceased)</u>

**Damaged Artwork:**

<u>Waterfowl woodcarving, niche N08</u>	<u>Minor repairs and cleaning will be done</u>
<u>"Artist's Fetish", niche N11</u>	<u>Will be restored with assistance of artist</u>
<u>"Rainbow Bridge", niche S04</u>	<u>Will be re-produced with assistance of artist's widow</u>

**Missing Artifacts and Objects:**

<u>St. Joseph's Relic, niche N02</u>	<u>Will be replaced with similar relic</u>
<u>Lindeman BO Crawler miniature, niche N10</u>	<u>Replacement acquired</u>
<u>Molcajete (mortar and pestle), niche N12</u>	<u>Replacement will be acquired</u>
<u>Purple Heart, niche N14</u>	<u>Replacement will be acquired</u>
<u>Time Ball, niche N16</u>	<u>Replica will be made</u>
<u>Healing Stone, niche N17</u>	<u>Replica will be acquired</u>
<u>Mt. St. Helens Ash, niche S03</u>	<u>Replacement will be found</u>
<u>Peace Sign, niche S08</u>	<u>Will be re-produced</u>
<u>UFW tile, niche S10</u>	<u>Similar object acquired</u>
<u>Mirror Ball, niche S12</u>	<u>Replacement will be acquired</u>
<u>America's Promise, several objects, niche S15</u>	<u>Replacements acquired, in part</u>
<u>Native Plants samples, niche S19</u>	<u>Replacements will be acquired</u>

**Damaged Artifacts and Objects:**

<u>1855 Yakama Treaty transparency, niche N01</u>	<u>Will be re-produced</u>
<u>Roslyn Mining transparency, niche N05</u>	<u>Will be re-produced</u>
<u>Votive Candle, niche S10</u>	<u>Replacement will be acquired</u>
<u>Hanford Model by Wen-ti Tsen, niche S11</u>	<u>Will be repaired and restored</u>
<u>Filipino Community transparency, niche S13</u>	<u>Will be re-produced</u>
<u>Imported Crop samples, niche S17</u>	<u>Replacements will be acquired</u>

### **Needed Repairs and Miscellaneous Damage:**

Replace all 72 Community Wall glass with security glass – essential and underway

Replace all 72 silkscreened graphics on glass with transparencies – essential

Locking access to 36 Community Wall niches – essential and underway

All niche lighting – essential and in planning stage

Light Ring dynamic “Circle of Life” LED programming – essential

Basalt Stelae scars and remnants from old tubing – optional, high priority

Color of Water in Water Tank – present condition unsure

Orientation of Bronze Orchard on fountain – optional, medium priority

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### **Plaques and Signage**

#### **Missing** (replacement essential):

Bronze Apple Picking Bag label

Spirit Fountain label

1 small community member plaque on NE Community Wall (identity tbd)

2 small community member plaques on SW Community Wall (identities tbd)

#### **Damaged but fully legible** (replacement optional, low priority):

“Water of Life” introductory label plaque on stele #4

Bronze Irrigation Handle label

Bronze Yakama Berry Basket label

**All window text** will be re-formatted (on transparency) for maximum legibility.

Black or white text with narrow outline. Tests will be done to assess options.

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### **Proposals for Revisions and Additions**

**Add introductory panel** with re-prints of 2 existing intro labels (plaques on stelae #3 and #4) and a brief new label on the plaza and its 20-year re-birth, mounted on the steel electrical cabinet at the east plaza entrance.

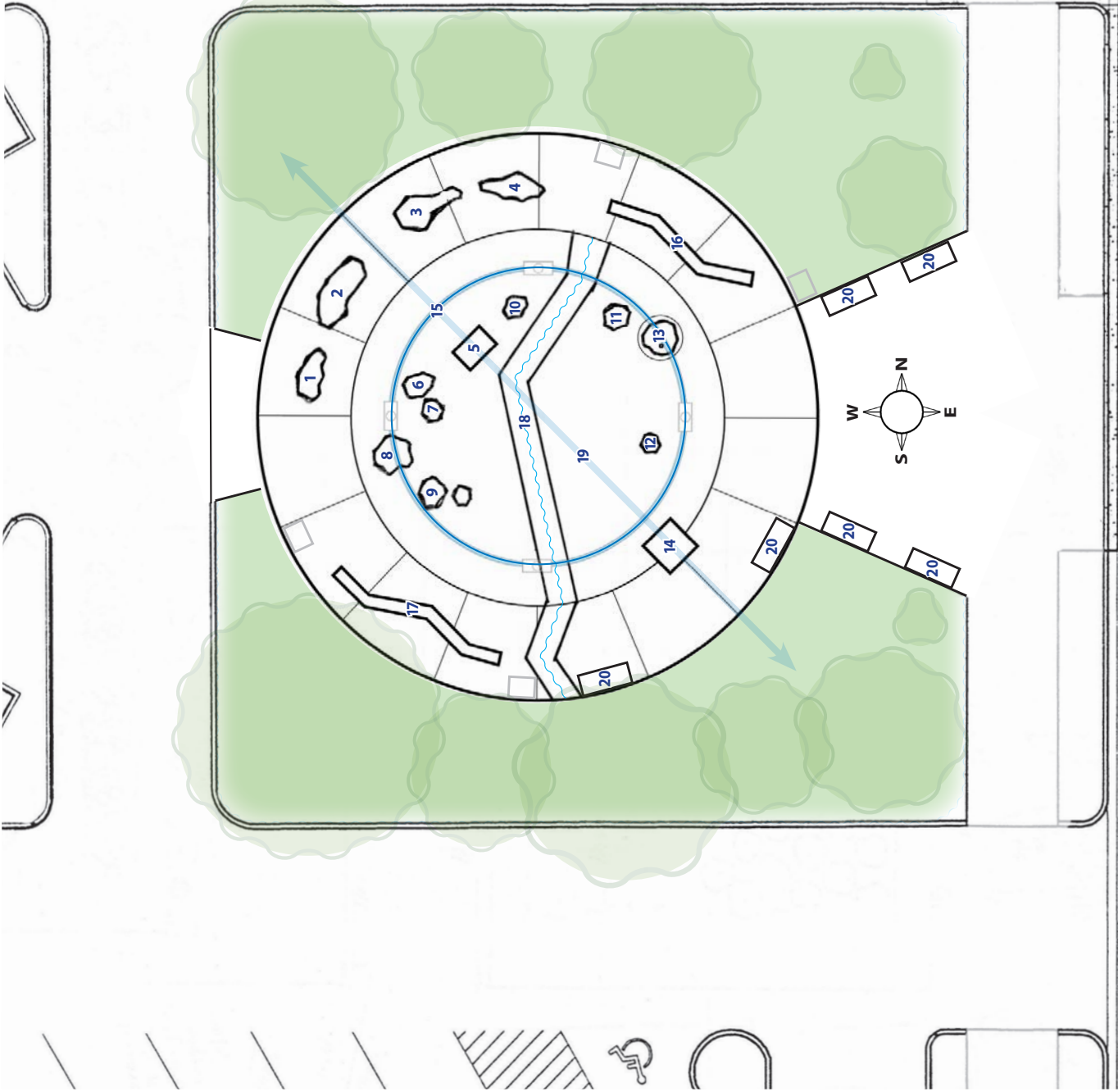
**Add QR code system** to Community Wall niches, allowing viewers to access artist’s statements and other additional information from the internet.

*Water of Life*  
YAKIMA MILLENNIUM PLAZA

**KEY**

Physical & Sculptural Elements

- 1 Stele #1
- 2 Stele #2
- 3 Stele #3
- 4 Stele #4
- 5 Water Tank
- 6 G.I. Helmet bronze
- 7 Irrigation Handle bronze
- 8 Yakama Basket bronze
- 9 Sewing Machine bronze
- 10 Apple Harvest Bag bronze
- 11 Saddle bronze
- 12 Hoe bronze
- 13 Spirit Fountain
- 14 Orchard fountain bronze
- 15 Circle of Life light ring
- 16 NE Community Object Wall
- 17 SW Community Object Wall
- 18 Yakima River on plaza surface
- 19 SE → NW Plaza AXIS
- 20 Benches



## APPENDIX IV — WINDOW GLASS TEST, MAY 2022

Glass test samples from Jim's Glass, Ellensburg:

**#1 Double 1/4" tempered glass with .030 PVB film** LABEL:

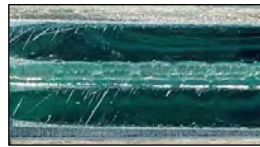
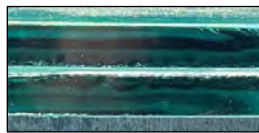
HARTUNG JO# 371707 Date: 4/27/22 JIM'S GLASS – Job: SAMPLES	
<b>1/2 CLEAR .030 TEMPERED LAMI</b>	
<b>1/4 CLEAR TEMPERED LAMI</b>	VLT:
<b>.030 CLEAR PVB</b>	SHGC:
<b>1/4 CLEAR TEMPERED LAMI</b>	U-VAL:

**#2 Double 1/4" tempered glass with .090 film** LABEL:

JIM'S GLASS ELLENSBURG	SO# 433732 Ln#1 1/1
12" x 12"	Mono 04/20/22
<b>CLR LAM S/L- 1/4 TEMP/090/1/4 TEMP</b>	
Route ID: 6	LAM SAMPLES

**#3 Double 3/8" tempered glass with .090 film** LABEL:

JIM'S GLASS ELLENSBURG	SO# 433732 Ln#2 1/1
12" x 12"	Mono 04/20/22
<b>CLR LAM S/L- 3/8 TEMP/090/3/8 TEMP</b>	
Route ID: 6	LAM SAMPLES



GLASS X-SECTIONS:

**#1:** ~15/32" (thin lam film)

**#2:** ~9/16" (thick lam film)

**#3:** ~7/8" (thick

lam film)

**GLASS TEST PLAN:**

To simulate forced entry (vandalism or theft) glass samples are mounted and assaulted with various objects and increasing force until glass fails. Exact force measurements (in foot-pounds) are not measured, but hammer weight and impact is carefully monitored and repeated with each sample, using the following procedure:

12" x 12" glass samples are fitted in a snug, solid frame —  
 2 x 4s + 3/4" ply below (2.25" thick) / 3/4" PB counter slab above (.75" thick)  
 Exact glass-thickness spacers between. Total combined thickness: 3.5"-4"  
 Screwed tight and clamped to cast iron bathtub. Very solid.

Glass is first struck multiple times with a standard 16 oz. hammer...

Glass is then struck with large rock (~5 lb. river cobble/hammer stone), multiple times with increasing force until glass breaks ...or doesn't.

Glass is then struck with small 4 lb. sledge hammer multiple times with increasing force until glass breaks ...or doesn't.

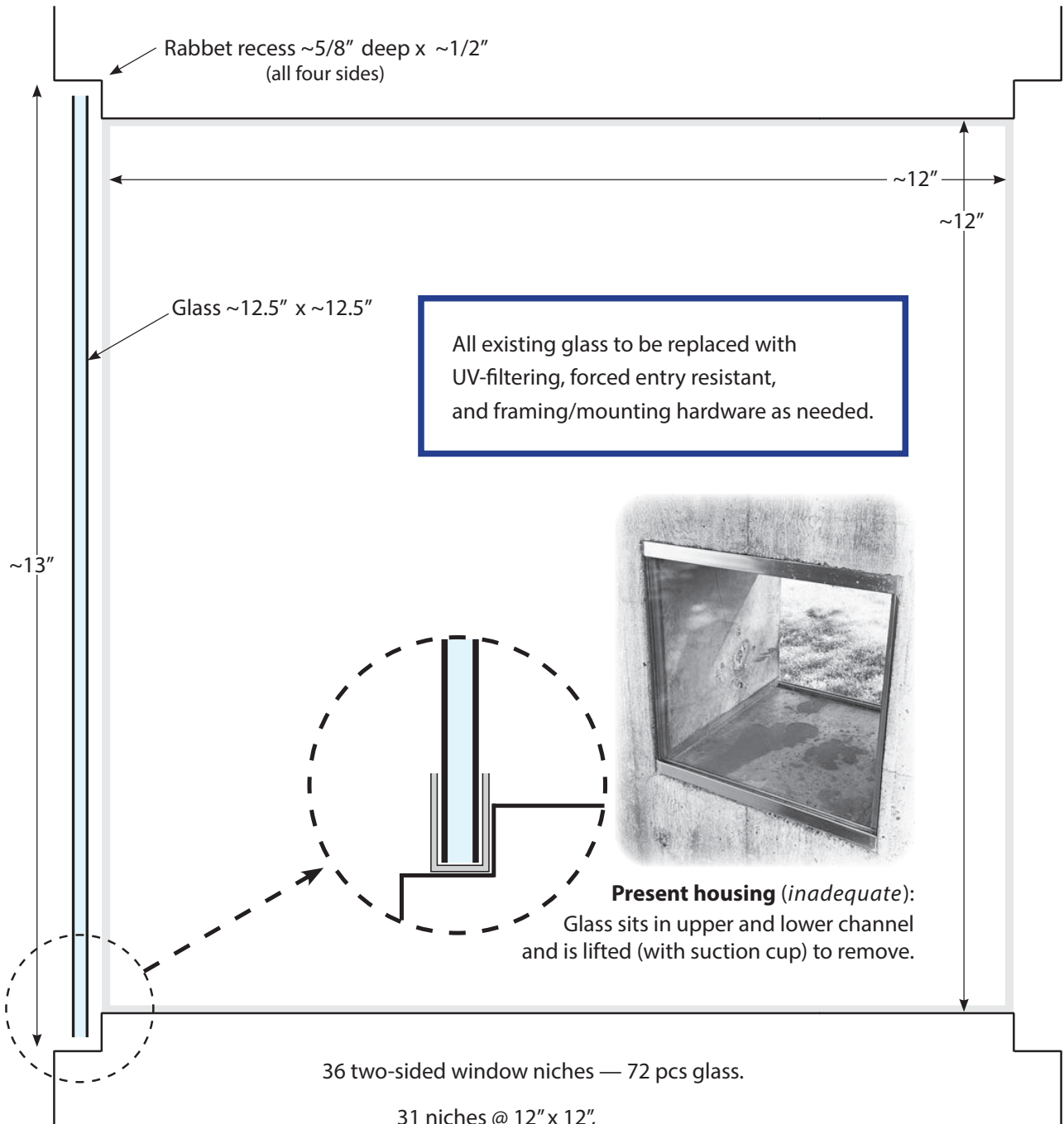
Glass is then struck with large 8 lb. sledge hammer multiple times with increasing force until glass breaks ...or doesn't.



APPENDIX V — X-SECT PLAN OF EXISTING NICHE

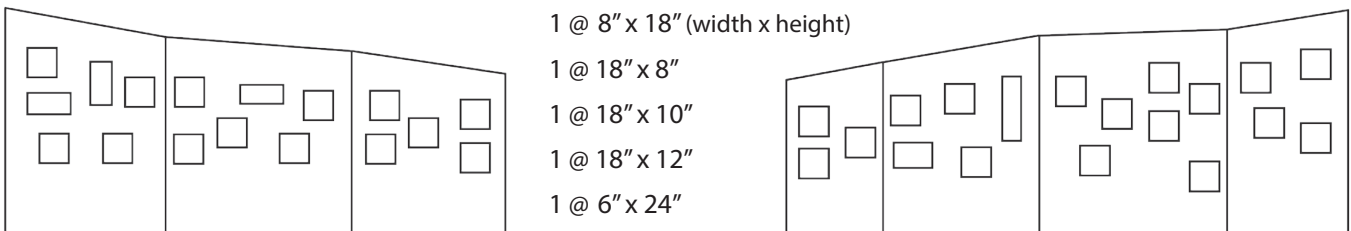
**Section view of typical EXISTING ~12" x ~12" window niche in 13.5" thick concrete wall.**

(All dimensions ± 1/8", due to nature of poured concrete wall.)



36 two-sided window niches — 72 pcs glass.

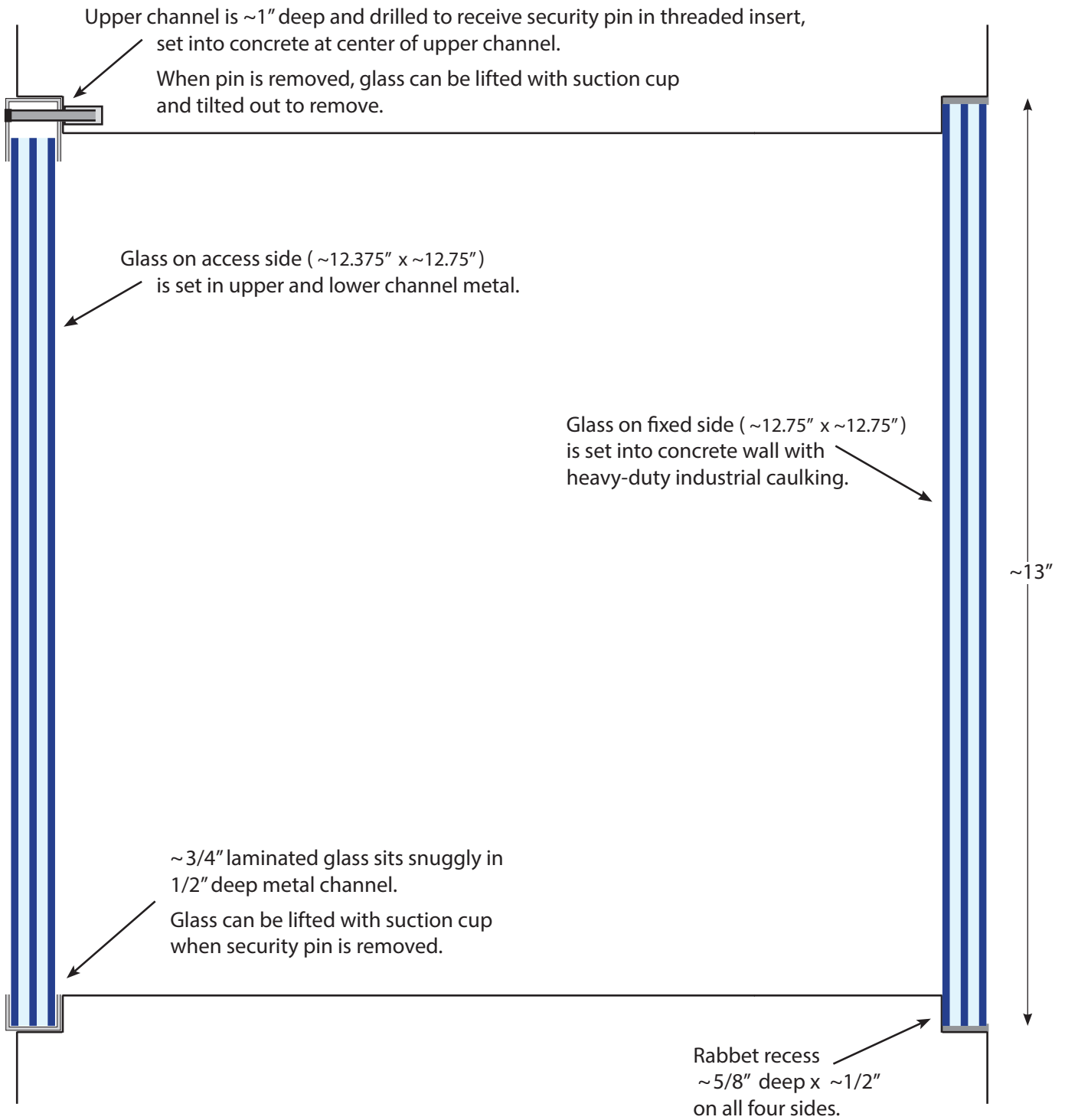
- 31 niches @ 12" x 12",
- 1 @ 8" x 18" (width x height)
- 1 @ 18" x 8"
- 1 @ 18" x 10"
- 1 @ 18" x 12"
- 1 @ 6" x 24"



niche interior dimensions (add ~1" for rabbets)



**Section view of proposed ~12" x ~12" window niche.**



BACK COVER