

# ART AND PRESERVATION A SPECIAL ISSUE

## INSIDE:

### MAIN STREET FOCUS

Six articles highlighting the role art can play in a thriving downtown district

### REVITALIZEWA 2014

Details and information about our upcoming statewide conference

### UPHOLDING A LEGACY

Murals at the University of Washington's Ethnic Cultural Center

### BARN QUILTS OF KITTITAS COUNTY

Pioneering ancestors honored through state's Barn Quilt Trail

### IDENTITY THROUGH COMMUNITY IMAGE BUILDING

Arnett Muldrow & Associates share thoughts on the importance of strong branding



## Improving communication

By Jennifer Mortensen, Communications Coordinator

The preservation community in Washington is strong, and as we work together, we have an enormous impact for good. The Washington Trust has had the privilege to see and be involved in a huge variety of preservation efforts across the state, and there is a profound sense of achievement that comes with a preservation success, especially if it has been a challenge or struggle.

Those already converted to the ideas of preservation understand the benefits, which seem like no-brainers to us: a continuity of the past that produces a rooted sense of place, supporting local and sustainable communities, recycling building materials and keeping them out of landfills, providing jobs for skilled laborers and craftspeople, and of course, protecting the irreplaceable character of our historic places. We understand how vital preservation is in fostering thriving, livable neighborhoods and cities; we want to express these advantages to the members of our community and unite in common goals and attitudes toward our built environment.

One of the most difficult things about advocacy for preservation is communication. How can we quickly and

effectively communicate a need and request specific action from supporters? How do we communicate in such a way that we can encourage others to join us? These are not, of course, new questions; any organization seeking to further its mission and gain new supporters faces the same obstacles. We must be able to both catch people's attention as well as keep it.

Unfortunately, in the world of preservation, we seem to have a tendency to skip the attention-catching phase and launch straight into the extensive (but important) details about why a place should be saved. The details are inarguably essential to our cause, but we must acknowledge that they alone will not allow us to connect with the largest possible audience.

For all of its excellent qualities, preservation sometimes tends to fall short on providing an immediate, relevant message through graphics and art; historians love documents and facts, but aren't usually as skilled with pixels and paint. Graphics have always been a vital part of catching attention, whether the purpose be for straight-up advertising, or advocating for more socially conscious reasons.

As a younger-than-average member of the preservation community and profession, I submit that striking and creative visual design is essential to drawing in and engaging both a wider and younger audience; if the message of preservation is to be heard, we need to make it accessible, attractive, and visually engaging.

We would like to take a moment to recognize some examples of creative visual design that have been successful in calling positive attention to the work of preservation, and even the very existence of the preservation movement. We want to encourage preservation groups, be they official or not, to expand their audience by getting creative with their graphics. The impact of strong visuals can be a powerful one!



Sarah Hansen and Kelly Hufty of the Washington Trust staff sport our "This Place Matters" design; t-shirts will be available again for purchase during RevitalizeWA 2014.

### Board of Directors

#### President

David Strauss, Seattle

#### Vice President

Doug Ito, Seattle

#### Secretary

Judy Barbour, Seattle

#### Treasurer

Mark Hannum, Seattle

#### Board Members

Kelsey Doncaster, Yakima

Tanner Dotzauer, Thorp

Rob Fukai, Tumwater

Betsy Godlewski, Spokane

Kristen Griffin, Coupeville

Gee Heckscher, Port Townsend

John Lantz, Gig Harbor

Paul Mann, Spokane

Rob McCoy, Pullman

Patrick McCutcheon, Ellensburg

Dan Say, Seattle

David Shockley, Spokane

Steve Stroming, Issaquah

Brian Sullivan, Everett

Susan White, Des Moines

#### Staff

Chris Moore, Executive Director

Cathy Wickwire, Operations Manager

Sarah Hansen, Main Street Coordinator

Kelly Hufty, Membership & Events Coordinator

Jennifer Mortensen, Communications Coordinator

#### Trust News

Editor: Jennifer Mortensen

[jmortensen@preservewa.org](mailto:jmortensen@preservewa.org)

Layout & Design: Jennifer Mortensen

#### Contact

Washington Trust for Historic Preservation

Stimson-Green Mansion

1204 Minor Avenue, Seattle, WA 98101

Phone: 206-624-9449 • Fax: 206-624-2410

E-mail: [info@preservewa.org](mailto:info@preservewa.org)

Website: [preservewa.org](http://preservewa.org)



**National Trust  
Partners Network**

Cover photo: The beautifully ornate Davidson Building in downtown Ellensburg (which sits prominently adjacent to Gallery One in the Stewart Building) features a mural, Phoenix Rising, symbolizing early Ellensburg's "rise from the ashes" after the 1889 fire. Photo by John Vulner, [flickr.com/photos/jvulner/](http://flickr.com/photos/jvulner/)

One of our more popular graphic elements of recent years is the “This Place Matters” graphic we printed on t-shirts for RevitalizeWA 2013. The slogan comes from an advocacy campaign initiated by the National Trust for Historic Preservation. Anyone can take a photograph of themselves with a sign that reads “This Place Matters” in front of a significant place; the photo can then be used to advocate locally for that place, as well as sent to the National Trust in support of the national preservation movement.

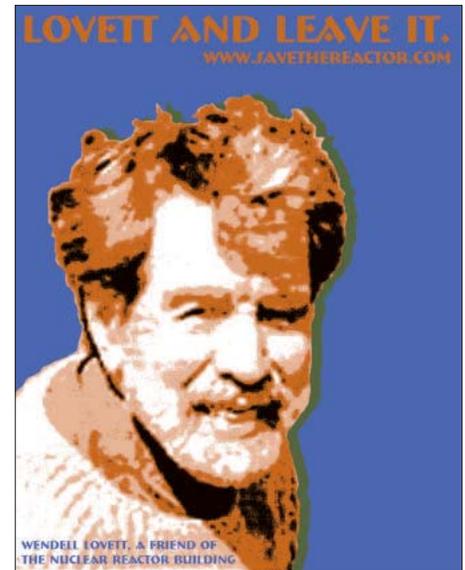
Our t-shirt design idea, borrowed from the Historic Preservation Alliance of Arkansas, is simple and compelling: “This Place Matters” embedded inside the shape of Washington State. The design is striking and profoundly represents not only Washington pride on a statewide level, but also speaks to the importance of all the individual places that make Washington the beautiful and unique place that it is.

Another interesting graphic piece is the Wendell Lovett poster designed in support of the Nuclear Reactor Building on University of Washington’s (UW) campus. The nomina-

tion of the building to the National Register and the Washington Trust’s Most Endangered List were part of student Abby Martin’s thesis project for the Department of Architecture. The building was slated for demolition, but advocacy efforts have kept it standing thus far.

This poster is a clever play on the name of one of the designers of the project, Wendell Lovett, a prominent Northwest architect and architecture professor at UW. The reference, although perhaps not immediately clear to all, invites us to question further and draws in an element of our region’s history. The poster is stylish with a vintage flair, which speaks to what is graphically popular.

One more wonderful example of strong graphic design is the “Save Me” and “Saved” posters created by Beautiful Angle of Tacoma (design by Lance Kagey, words by Tom Llewellyn) featuring the Murray Morgan Bridge. The bridge was also listed on our 2008 Most Endangered Properties List amidst a strong local effort; the original piece, “Save Me,” is fresh and modern with a strong graphic element that clearly portrays



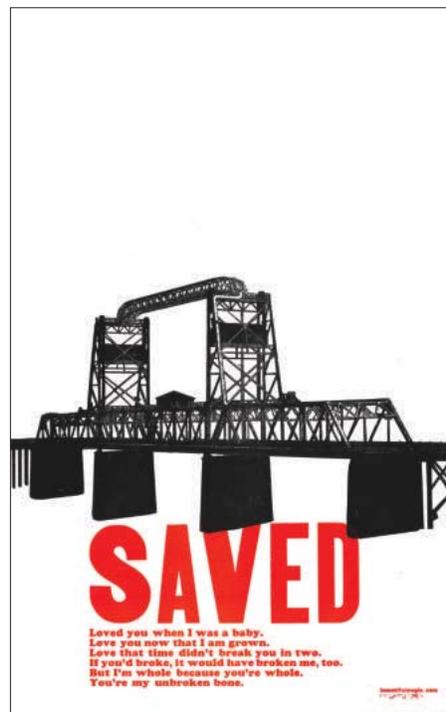
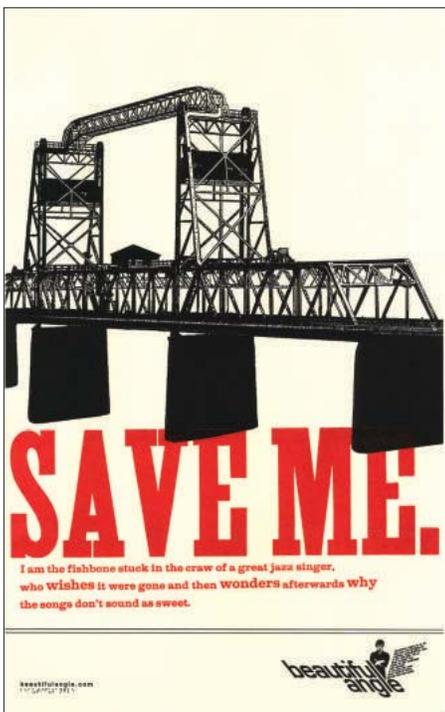
“Lovett and Leave It” poster designed in support of the Nuclear Reactor Building.

the structure and the need. It is both a compelling piece of artwork and a call to attention for preservation.

After funding was secured and the bridge was restored, the artist revisited the design and created a celebratory “Saved” version of the concept and printed posters were gifted to key players in the restoration of the bridge during the re-christening ceremony in 2013. Both pieces are a striking combination of artwork and advocacy.

We seek to encourage action in our existing audience and also to engage new interest in preservation from the public. In order to accomplish this sometimes challenging task, we must invest in some visual capital: graphic design is crucial.

In this special arts issue, we bring you a wide variety of stories about art incorporated into preservation efforts. Graphic design is one important example of this theme and plays a role in many of the stories in this issue, but it is not the only kind of art preservation can inspire. This issue features murals, paintings on barns, public art in downtowns, sketching, and of course, art studios in historic buildings. We hope you enjoy this wide range of interpretations of “art and preservation,” and that it can inspire you to help connect your community to its own historic resources.



“Save Me” and “Saved” posters featuring the Murray Morgan Bridge, designed by Beautiful Angle in Tacoma.

# Upholding a legacy: Ethnic Cultural Center community preserves historic murals

By Imana Gunawan, University of Washington

To preserve one's history, one needs to carry the records, no matter how heavy. For the University of Washington's (UW) ethnic minority communities, the painted walls that showcase their history is a load worth carrying. When the UW rebuilt the Ethnic Cultural Center (ECC), administrators and construction planners discussed the best way to preserve the murals that line the walls of the old building, which was originally created as a space and resource for communities of color on campus. Most of these murals, painted by past UW students, date back to the 1970s. The murals are symbols of struggle and resistance for communities of color in a predominantly white institution.

According to Sheila Edwards Lange, vice president of the Office of Minority Affairs and Diversity (OMAD), preserving the actual walls wasn't the first choice because it would be costly. All the murals were painted on drywall that contained asbestos—an affordable mineral fiber that can increase wall strength and resistance to fire, heat, and chemical and electrical damage, but carries significant health risks if disturbed. Removing them would require more funds and labor, especially because the asbestos would have to be encapsulated without damaging the integrity of the images.

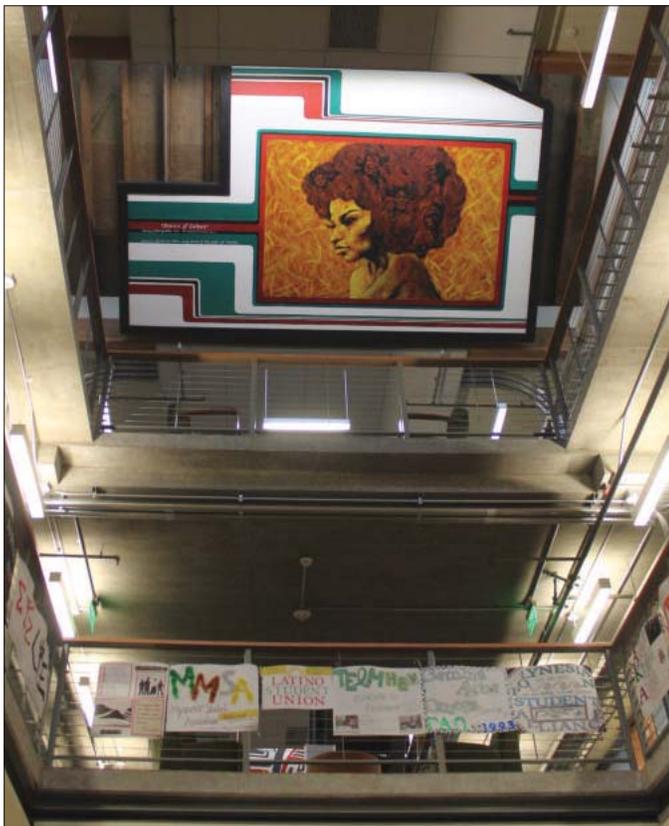
Initially, administrators and construction planners arranged for the murals to be digitally reproduced on the new building's lower-level windows along Brooklyn Avenue, therefore visible from outside and inside

the center (now called the Samuel E. Kelly ECC). However, the community members saw the digital reproduction plan as, in some ways, "destroying" their history.

Roxana Pardo Garcia, now a UW alumni, said that some faculty members involved with the ECC found out about the mural situation and notified MEChA (Movimiento Estudiantil Chican@ de Aztlan), a UW student organization involved with the Chican@ community. They held a meeting with Lange and other administrators to inform them of the importance of preserving the murals.

"We met right before the construction was about to take place, right before they were about to knock the building over, so we had to move quick," Garcia said.

This effort then led to a series of meetings with administrators and the architects in order to find the best way to preserve the murals. The preservation



Right above the atrium, the Black mural, titled "Bearers of Culture," is hung from the skylights. The mural was painted in 1972 by Eddie Walker, then-minister of art for the Black Student Union, to honor the spirit, minds and office labor of Black Women whose efforts were "historically unsung."



The mural titled "Internment Camp" is hung in the Asian Room and is the one of the smaller murals representing the Asian and Asian American struggle and resistance. The larger, main Asian mural is hung from the skylights along with the Native, Chican@ and Black murals.

cost nearly \$1 million, which came from the ECC construction budget acquired from student fees. The final cost, including the preservation, totaled \$15.5 million—an increase from the targeted \$13.95 million.

Garcia said despite the cost, the Chican@ community pushed for the preservation due to the murals' historic significance. They also received support from faculty and other student organizations such as the Black Student Union (BSU), a group dating back to the 1960s that is also represented in one of the main murals.

The Washington State Department of Archaeology and Historic Preservation (DAHP), after working with the UW, art historians, and preservation specialists, then determined that the murals were historically significant. For example, the Chican@ mural was the first known Chican@ art in Washington state. In January 2010, DAHP wrote an appeal to then-Interim UW President Phyllis Wise to preserve the artworks.

Although the students were in the midst of midterms and running an organization at the same time, they felt the mural preservation was a situation that needed addressing immediately.

"I think just being a student and having that responsibility to preserve historical murals in itself was a struggle and kind of an overwhelming task to take," Garcia said. "But being the Chican@ student organization on campus, we have to preserve our history, especially located in a center that was born out of struggle and born out of that era."

After the meetings, the preservation process began. The OMAD and the Capital Projects Office contractors worked with Artech, a Seattle-based firm that specializes in art handling and preservation management. Artech removed the murals and transported them to a South Seattle warehouse.

"While our campus people didn't have experience with this kind of work, Artech and all the other experts did," Lange said. "They did it. ... All of the care that they took with the murals [made] sure that not only

were they preserved, but also the original integrity of the murals was kept intact."

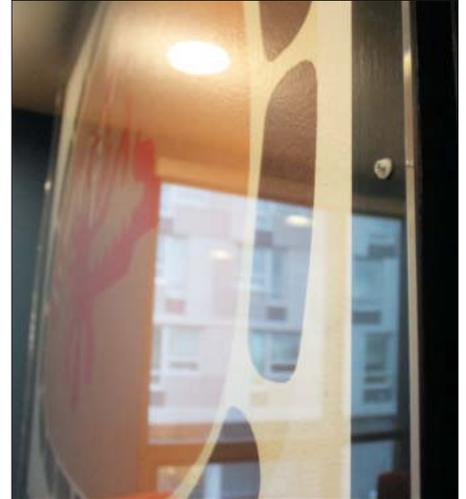
In addition, Rolluda Architects, Inc., the architecture firm responsible for the ECC, assisted with structural efforts such as putting the murals in the building. Because the murals took up space in the old ECC which does not exist in the new building, the architects decided that the murals would be displayed in the skylights on the ceiling. Therefore, they constructed a structure that would hang and support the artworks.

Alex Rolluda, a principal of the architecture firm, along with administrators, thought that the extra efforts and costs were worth it. Rolluda, architect Samuel Cameron, and a few other specialists were UW and ECC alumni.

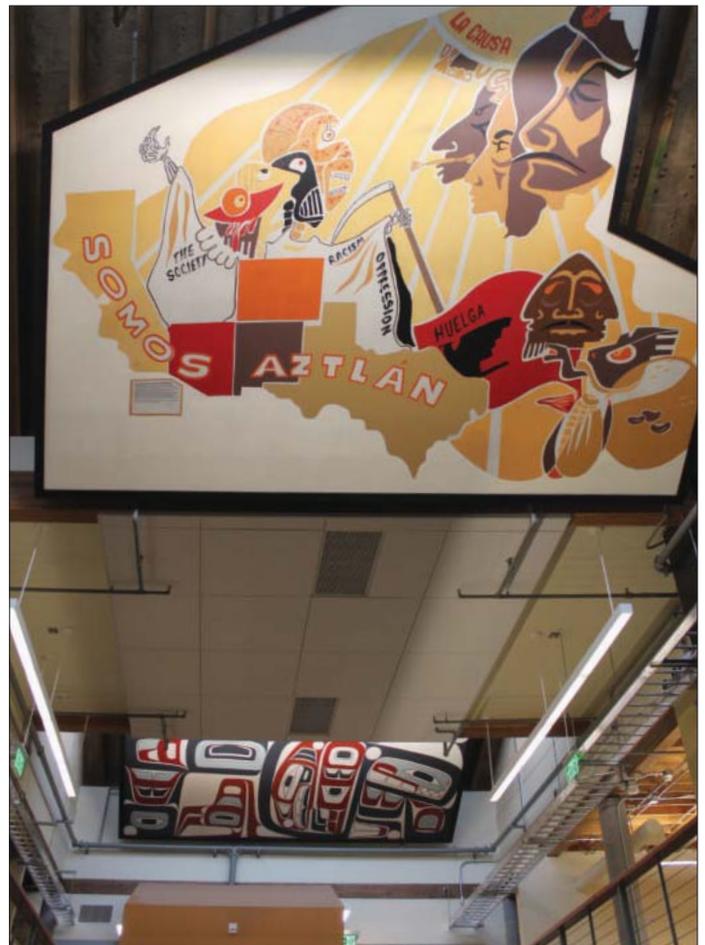
"I remember walking into the Filipino room and seeing the murals for the first time and being able to identify with the individuals in the murals," Rolluda said. "The pieces of art are part of what the ECC is: coming back, coming home, and having a safe place you can identify with."

ECC director Marisa Herrera said "the murals make the building."

"Because of cost, there were a lot of questions," Herrera said. "But once everybody walked in and saw it, I think that there was no question that we did the right thing."



The pre-Columbian mural on the second floor of the Samuel E. Kelly Ethnic Cultural Center is covered with protective glass. According to Sheila Edwards Lange, vice president of the Office of Minority Affairs and Diversity, most murals that are hung in the rooms or lounge areas are covered with glass to protect the integrity of the artworks.



The Chicana@ mural (front) was created by Emilio Aguayo in 1972 and is the first Chicana@ mural in Washington State. The Native mural (back) was painted by Michael Lee Beasley of the Tlingit tribe in 1985 based on the eagle, a symbol of honor for most Native people.

# Pioneering ancestors honored through state's Barn Quilt Trail

By Lyn Derrick, Vice President, Barn Quilts of Kittitas County



*This 154 year-old quilt traveled the Oregon Trail with the Schwarz family's Great-grandmother Bonney who settled originally in Walla Walla with her family. They moved to the Willamette Valley before the Whitman massacre. The quilt was on display at the Whitman Museum for many years. The Schwarz family's barn in Kittitas County displays a reproduction of the quilt block.*



*Grandmother Bonney's log cabin quilt translated into the eye-catching barn quilt being installed here at Paul and Doris Schwarz's Sunny Heights Farm in Ellensburg. It's one of 100 barn quilts on barns and outside historic buildings in Kittitas County, the site of Washington State's Barn Quilt Trail.*

When Doris Schwarz's Great-grandmother Bonney left Independence, Missouri in 1860, she traveled the Oregon Trail to the west in a covered wagon. Among the family treasures in the wagon was a colorful quilt sewn in the popular log cabin pattern called *Courthouse Steps*. As Bonney slept on the trail under her quilt, is it possible she imagined it surviving herself and several generations of her family?

Maybe she did. But it's doubtful she pictured her quilt block painted on an 8x8 sheet of plywood and hanging on a barn in Kittitas County, Washington – where it's immortalized today.

"That's one of our favorite back stories," said Jacky Fausset, president of Barn Quilts of Kittitas County (BQKC), the group who established Washington state's Barn Quilt Trail. "Doris told me her great-grandmother was good friends with the Whitman family and settled originally in Walla Walla. Bonney moved with her family to the Willamette Valley before the Whitman massacre. Her quilt traveled the Oregon Trail, was on display at the Whitman Museum in Walla Walla for many years, and then came into Doris's possession."

"This story underscores one of the things we're trying to do with the Trail," Fausset added, "recognize the pioneering families who settled this land."

BQKC made this state the 34th to join the Barn Quilt Trail movement in 2012. The idea began in Ohio in 2001 when Donna Sue Grove decided to honor her mother by painting a large wood quilt block on the side of the family barn. Others in the community liked the idea so much they painted and hung their own quilt blocks. Since then, 43 other states and two Canadian provinces have joined in the movement.

In Kittitas County, it only took six months for BQKC to have 42 painted-wood quilt blocks installed on county

barns in time for the Trail's opening ceremony in April 2013. This year, the all-volunteer group is closing in on 100 barn quilts on county barns in time for the second annual Central Washington Quilt Show held in Ellensburg, WA, April 25-26—the anniversary weekend of the Trail's opening.

As a year-round tourism activity, Fausset says “the Barn Quilt Trail shines a light on this state's long-standing agricultural heritage. Many families choose a barn quilt honoring their farming tradition whether it's raising hay, corn or other crops. We have barn quilts incorporating potatoes, horses and cattle. Others have chosen to memorialize the recent passing of a family member, or honor a valued ancestor like the Schwarz family's Grandmother Bonney.”

That was the intention of Wayne and Patti Erickson. “We were drawn to the idea of honoring the sacrifices of our relatives in settling the West,” said Patti. Her Grandmother Dorinda is supplying the quilt block from one of her original quilt designs called *Sunrise in the Pines*, and Wayne's Grandfather Jake is providing the barn to hang it on at the family homestead in Ellensburg.

“We stand on the shoulders of giants,” Patti says about our pioneering ancestors. Not giants with famous names who made it into history books, but giants like grandparents Bonney, Dorinda and Jake – the ancestors who worked hard to create a better future for their children and grandchildren. In the process, they settled and strengthened America.

Another ancestor was recently added to the roll. Doris Schwarz, 82, passed away in late 2013 but not before she saw Grandmother Bonney honored with a barn quilt, though. “We've had that quilt ourselves for at least 50 years,” said Doris's husband, Paul. “It was passed down from grandmother to mother until it came to Doris. We had it in the Quilt Show last year, but I'm not sure it's going to make it this year. Some of the fabrics are turning to powder.”

That's a sad outcome for a quilt that's survived over 150 years. “It's exceptionally

*Continued on page 22 . . .*



*Sunrise in the Pines, an original design by pioneer, Dorinda Moody Slade, has 3400 pieces. This quilt is on display at the Daughters of Utah Pioneers Museum in Salt Lake City, UT. The block reproduction is on display at the Frederick family homestead in Ellensburg.*



*Dorinda's Sunrise in the Pines quilt translated into this barn quilt block painted by BQKC volunteers. Betty Severin (pictured) said the hardest part was making precise points on all the triangles – the same challenge Dorinda encountered making the original hand-pieced quilt.*

# Capturing a moment through historic buildings: Seattle Urban Sketchers

By David Chamness

Why do you like to sketch historic buildings? This was the question posed to me and others at the Seattle Urban Sketchers group, for the *Trust News*. I would say Urban Sketchers are inquisitive people about our surroundings whether when travelling or in the day to day routines. We use the act of drawing to help us understand better by capturing what we see in particular moments of time. Many of us are architects, artists, or from other design-related professions, but also many from all walks of life. We enjoy learning the history of the location, the process of understanding the place, and then use drawing to remember something about our visit.

Personally, I began sketching buildings around Seattle in the early 90s when I first started working as an architect in the city. I observed the city changing and before some buildings disappeared from the urban fabric, I wanted to record them in my personal way. The areas around the Regrade, Pike Place Market, and the Retail Core were the streets I wandered with pen and sketchbook on lunch breaks. The



details of the old storefronts or signage that recalled an earlier time in the city always attracted my attention. Sometimes there even was a window of opportunity to capture an interesting view of some building before the new one was built.

I joined the Seattle Urban Sketchers (founded by Gabi Campanario, the

Seattle Times Sketcher) approximately two years ago. We meet monthly to sketch at different locations around the Seattle area and then share our drawings on the Seattle USK blog or Flickr sites.

*World Wide Urban Sketchers blog:*  
[urbansketchers.org](http://urbansketchers.org)

*Seattle Urban Sketchers blog:*  
[seattle.urbansketchers.org](http://seattle.urbansketchers.org)

The USK Manifesto:

1. We draw on location, indoors or out, capturing what we see from direct observation.
2. Our drawings tell the story of our surroundings, the places we live and where we travel.
3. Our drawings are a record of time and place.
4. We are truthful to the scenes we witness.
5. We use any kind of media and cherish our individual styles.
6. We support each other and draw together.
7. We share our drawings online.
8. We show the world, one drawing at a time.



# Building 30: a hidden gem in Seattle

By Julianna Ross, Executive Director, Sand Point Arts and Cultural Exchange (SPACE)



*Officer's Club of Building 30 before renovation.*

Until its grand re-opening in November 2013, few people realized the historic beauty that lay within the west wing of Building 30 of Warren G. Magnuson Park. Having endured decades of reconfiguration by the U.S. Navy and sitting unoccupied for nearly 20 years, the west wing of Building 30 was a dank warren of poorly designed spaces and a storage area for jumbles of worn-out office furniture left behind when the site was fully turned over to the City of Seattle.

Upstairs, if one were able to carefully tread under the spotty illumination

of broken fluorescent lighting, vestiges of the 1938 Art Deco Officer's Club could be glimpsed. Walled into sections for offices, what was once a small ballroom now featured a grand fireplace standing at odds with stained and beaten wall-to-wall carpeting. Dirty polyester curtains hung haphazardly on the old double-hung windows. Only a fantastic bar area remained intact, though sorely neglected, a pre-WWII Navy Star adorning the floor and its glass block service counter beckoning memories of war time conversations long past.

First identified as what could become the primary home of arts and culture in the 350-acre park, the renovation of Building 30's west wing faced a difficult road paved with politics. In 1994, upon taking ownership of the building, Seattle Parks & Recreation was immediately able to move into the building's east wing. The middle airplane hangar was also put into immediate use, commencing to host a variety of events, including the popular Friends of the Library book sale. Meanwhile, the west wing moldered.

Finally, in 2006, after years of continued advocacy on the part of Sand Point Arts and Cultural Exchange, then Mayor Greg Nickels agreed to devote \$2.7 million to the west wing's renovation. Joy turned to dismay when an evaluation by the City's Department of Planning and Development (DPD) determined existing seismic issues precluded any part of the building being considered as separate



*Building 30, alive again! Photo courtesy of Tim Durkan.*

*Continued on page 22 . . .*

# Identity through community image building

By Ben Muldrow, Arnett Muldrow & Associates

In our work over the past 13 years, there has been one thing that has always been true: preservation does not exist without passion. Passion is something that needs to be cultivated in order to create a movement, fostering a true cultural change in a community. That is exactly why we started using branding as a tool to help bring a community together, invest in the preservation of a community's unique essence, and to help communities connect with and create a shared vision for their own futures. "Branding" has long been used in the corporate world to help solidify a company's image, launch a new product, or build customer loyalty to a service. Increasingly, communities are looking at branding tools to build

equity among citizens, investors, and visitors. For communities, including a branding component in a downtown Master Plan, Neighborhood Plan, Economic Development Strategy, or other such plans can provide a set of tools that can be easily deployed to better communicate unified community goals. In some cases, engaging in the branding plan first can be a way to align a community around a common vision.

Branding is a term that is frequently confusing to many who think that a brand is simply a logo or tagline. To take a well-known example, a logo like Nike's "Swoosh" and the corresponding tagline "Just Do It" are just part of the Nike, Inc., brand—the actual brand is much more. Logos and taglines are merely tools to implement a brand.

A true brand is the differentiation between a product, service, or locale using a set of tools that include logos, taglines, typefaces, and colors. The tools, well deployed, will craft that differentiation and make it clear to the "consumer," or, in the case of communities, that host of stakeholders involved: residents, business owners, investors, visitors, etc. At the end of the day, a good community brand is the promise a

place makes to people. A good brand is built over time and capitalizes on the feelings and allegiance conjured by strong imagery and language when a product is mentioned, seen, or in Nike's case, worn. The "Swoosh" is designed to elicit a feeling of fluid forward motion, while "Just Do It" is a call to action to the customer to be active—and while you are at it, to wear Nike's apparel and shoes.

Similarly, a community brand may have a symbol that evokes history (or progress), a tagline that builds pride of place, as well as colors and typefaces that evoke images of the community.

Branding is not without its risks and pitfalls, however. A poorly constructed brand can easily backfire.

Tourism has been the most common reason communities have traditionally branded themselves. The State of Virginia's tagline, "Virginia is for Lovers," and the iconic heart logo for New York City are components of two of the most well-known destination brands in the country. However, a brand crafted exclusively for visitors runs the risk of not resonating with locals. Seattle's former tourism slogan, "Metronatural," may have made perfect sense to a visitor who understood that a cosmopolitan city was connecting itself to its spectacular surroundings and recreational activities, yet it was ridiculed by locals who likened it to an urban nudist camp (Associated Press 2006).

Outside of tourism marketing, community branding has often been relegated to a committee charged with creating a seal or logo or an open contest judged by a committee. The results of these exercises range from excellent to disastrous. This process takes considerable time and deliberation that can drain any creativity out of the original design. In our work with communities, we have seen community seals packed full of im-



ages that include a flowing river, cogs in the wheels of industry, the cross of faith, and even the scales of justice superimposed upon a wingless eagle. (The wings were likely eliminated during the third month of committee discussion.)

The other trap that ensnares communities is cliché. As a firm that has worked in many downtowns, we often are amused by the two camps that many downtown logos fall into: the clock/lamppost camp and the precious building façade camp. The clichéd tagline invariably involves one of the phrases “heart of,” “gateway to,” or the much-dreaded “blanking the past while blanking the future.” (Have fun inserting modifiers in the blanks.)

Consequently, the term “branding” is debated among those of us who engage in the practice. Many citizens are naturally skeptical of branding as a term as it sounds artificial and

thus off-putting. We have started using the phrase “community image building” or “community identity” as a more apt way of describing what a community brand is. A true brand avoids clichés, is relevant to locals, and is crafted with creativity in mind. The best brands are authentic, meaningful, and forward-thinking. That’s not to say that a community should not acknowledge its history, but rather uses that history to tell the story of what the community is about today.

For more info, visit: [arnettmuldrow.com](http://arnettmuldrow.com)

AMPLE SHOPPING | INTERNATIONAL DINING | SPORTING & PERFORMANCE VENUES

# What will you bring home?



**Kent**  
WASHINGTON

Bringing the World Home



For more info, go to [www.ChooseKent.com](http://www.ChooseKent.com)

# Visit our backyard. All 1,000,000 acres.



DOWNTOWN  
PORT ANGELES

# WHERE IN THE WA IS YOUR TRUST?

## Wenatchee on our minds

Last issue's Where in the WA featured *Coyote Reading a Candy Wrapper* by artist Richard Beyer. It is a cast aluminum sculpture located on the steps of the Wenatchee Valley Museum and Cultural Center Annex. We specifically selected the image to draw attention to downtown Wenatchee, the site of this year's RevitalizeWA Conference.

The first guess about last issue's photo location came from Margaret Hartzell, who also pointed out that there are many sculptures scattered through downtown Wenatchee, which is exactly why we chose that location: we wanted to take this opportunity to highlight the strong public art in Wenatchee's downtown. Art is one of the many components that can make a Main Street unique, and gives community members a sense of pride and visitors a strong sense of place.

Former Washington Trust board member Kris Bassett also correctly answered, noting that the building "was the first post office building constructed in 1917. When the 2nd post office was built in 1937 next door, the 1917 building became federal government offices, most notably the Department of Agriculture, and many of the early experiments on apple controlled atmospheric storage were conducted in this building."

We are partnering with Washington Main Street, the Washington State



*A historic photo of the Museum Annex building, constructed in 1917, which was the first post office building in downtown Wenatchee. Photo provided by Kris Bassett.*

Department of Archaeology and Historic Preservation, and the Wenatchee Downtown Association to plan RevitalizeWA 2014 in Wenatchee, and hope our members near and far have a chance to come and experience what this community has to offer, including their impressive collection of downtown art. Read on to learn about historic preservation and art in Wenatchee, as well as more conference details!



*Coyote Reading a Candy Wrapper on the steps of the Wenatchee Valley Museum and Cultural Center Annex building.*



### Where in the WA? April 2014

Your next challenge is in step with our art theme: can you identify the location of the Washington place pictured here? If you can, email us at [info@preservewa.org](mailto:info@preservewa.org) or give our office a call at 206-624-9449. If you have your own photo of the location, send that to us, too.

We also welcome images of our readers taken in their favorite places around our beautiful state that we might be able to feature as a Where in the WA in the future. Good luck!

# Wenatchee's charming downtown features history and art

By Brenda Abney, Director, Wenatchee Valley Museum and Cultural Center

When you visit Wenatchee, one of the highlights of the community you will notice in the downtown core is an abundance of sculptural artwork on the street. In 1995, the first outdoor exhibit of sculpture was presented through the efforts of Art on the Avenues (AOTA), a non-profit, hardworking group dedicated to bringing art to the streets for all to enjoy. Supported largely by sponsorships, private sales, the City of Wenatchee, and the Wenatchee Arts Commission, the group has offered a changing exhibit of top-quality sculpture on a yearly basis since that time.

Many of the sculptures that have been selected for the rotating exhibit have been acquired either by the City Arts Commission or Art on the Avenues for permanent display. In addition to the outdoor sculpture, there are pieces in and on public buildings, commissioned by the Wenatchee Arts Commission and funded by a 1% for Art ordinance. Location of this public artwork can be found inside the Convention Center, at the Wenatchee Valley Museum and Cultural Center, in the Wenatchee Public Library, Police State, Public Works Center and City Hall. All these places are targeted to present art to thousands of visitors to those sites.

Art is an important contributing factor in the economic ebb and flow of commerce, whether it is for shoppers, tourists, or people just traveling through. What the art in Wenatchee demonstrates is that we care about the appearance of our city, and it is truly remarkable that a community the size of Wenatchee boasts such a large collection of art. This has been grown and supported by partnerships with Wenatchee Valley Museum, Arts Commission, AOTA, Wenatchee Downtown Association, and private businesses to further develop an art focus for the community. The result is an attractive, walkable city and, along with the historic buildings, parks and natural features, we are building a unique identity for Wenatchee.

The historic downtown is a significant element in this identity; it is worthy of mention and further exploration, and starts with the preservation of historic properties. Sometimes positive acts of historic preservation are initially sparked by outrage; such was the case in Wenatchee when the historic Great Northern Railway Train Depot was torn down in late 1980s. This event coincided with an emerging realization that historic buildings were significant assets to a community and that the various styles of the past bring a charming nostalgia and a warm ambience to the downtown core.

Although the subsequent preservation efforts in Wenatchee came about due to the loss of a significant historic building, good did come out of it. The outpouring of support for preservation nurtured the seed of a vibrant Main Street program, a city sanctioned historic preservation program, and a commercially supported downtown association that has transformed the Central Business District of Wenatchee into a showplace of history, art, and culture with a thriving presence of retail and restaurant businesses. Wenatchee's walkable streets with abundant flower baskets, landscaping, and pedestal art is anchored north and south by a regional museum and a performance center, both of which provide a roster of activities that engage visitors of all ages.

More recent revitalization activity adjacent to the downtown core has resulted in a resurgence of Wenatchee's waterfront. Improvements to the pedestrian walkways that include landscaping, sidewalk improvements, and additional public art have added to the amenities already in place. Preservation efforts have made their way to this area as well: a decommissioned historic warehouse has been fully renovated into an active public market. Pybus Market hosts the farmer's market, three restaurants, various shops, and wine tasting. There is easy access to recreation opportunities in the parks,

including walking, biking, running and riding the miniature railroad.

Wenatchee's downtown and waterfront with its public art and historic properties is a true asset for Washington state. The public art that enhances the community space through the City of Wenatchee Public Art Program and non-profit Art on the Avenues outdoor sculpture program plays a significant role in the character of downtown. Gallery art contributes to a dynamic atmosphere with several organizations participating in a monthly First Fridays Artwalk including the museum, downtown businesses, waterfront, and college spaces. This vibrant arts scene, coupled with historic buildings with interpretative signage, recreation, pedestrian friendly amenities, and consistently great weather is the reason so many choose to visit, explore and stay in beautiful Wenatchee, Washington.

For a video glimpse of what Wenatchee has to offer, go to:

[www.vimeo.com/88411706](http://www.vimeo.com/88411706)



*Convergence by Mark Stasz. A 15-foot high metal sculpture in the roundabout at the bottom of Fifth Street.*

## RevitalizeWA 2014: Wenatchee love

The Washington Trust is delighted to be hosting its fourth annual RevitalizeWA conference in Wenatchee, May 6-8, 2014. This year's conference will feature a variety of engaging educational sessions, workshops, and tours related to preserving and rehabilitating Washington's historic places and revitalizing our historic downtowns.

A series of pre-conference workshops kicks off the conference on May 6, with three concurrent half-day sessions. At the first workshop, Main Street 101, attendees will join the fabulous Kathy LaPlante and gain in-depth knowledge



of how to use the Main Street 4-Point Approach® to make your community revitalization effort a huge success. At the second, our Nonprofit Governance workshop, geared towards board and committee members, participants will be guided by the dynamic and humorous Liz Heath through the roles and responsibilities of board service in a clear and practical way. Our third workshop is a Short Course on Local Planning and will provide training about land use planning for local elected officials, planning commissioners, citizens and stakeholders. Content from the Short Course includes a discussion of strategies for integrating heritage and downtown redevelopment goals with planning.

After attending the pre-conference workshops, you won't want to miss the Washington Trust's *This Place Matters* Reception that evening, Tuesday, May

6, an affinity event being held at the historic Wenatchee Valley Museum & Cultural Center. Not only will you enjoy local libations, live music and access to the museum exhibits, but attendees will be the first to see the much anticipated video announcement of the Trust's 2014 Most Endangered Historic Properties list.

We are excited that Charles R. Wolfe, author of *Urbanism Without Effort* (Island Press, 2013) and the popular my-urbanist blog, will be the 2014 RevitalizeWA keynote speaker on Wednesday, May 7. On Wednesday and Thursday the schedule is packed with tours and educational sessions that will cover a

### Celebrating places that matter

The Washington Trust is delighted to be hosting the *This Place Matters* Reception as a RevitalizeWA affinity event to announce our annual Most Endangered Properties List. All RevitalizeWA conference attendees are warmly invited, and the event is also open to our members as well as the general public.

Historic buildings and sites significantly contribute to the heritage and vitality of Washington while enhancing the quality of life in small towns, large cities, and across rural areas. Yet each day, these resources face a variety of challenges, including lack of funding, deferred maintenance, neglect, incompatible development, and impending demolition. Inclusion in the Most Endangered List is an important initial step to highlighting these threats and bringing attention, advocacy and technical assistance to those historic resources most in need. Since 1992 this program has resulted in many high profile success stories across the state.

The reception announcing our list for 2014 will be held **Tuesday, May 6 at 5pm** at the historic Wenatchee Valley Museum & Cultural Center.



REGISTER TODAY AT EVENTBRITE:  
[revitalizewa2014.eventbrite.com](http://revitalizewa2014.eventbrite.com)

### Special thanks to our current conference sponsors:

**Wenatchee Downtown Association**

**Coughlin Porter Lundeen**

**Swenson Say Fagét**

**Bassetti Architects**

**Clark Design Group**

**The McGregor Company**

**RAFN Company**

**SHKS Architects**

**Versatile Wood Products**

**Western Waterproofing Company**

**Ellensburg Downtown Association  
Site Story**

### In-kind sponsors:

**Arnet Muldrow & Associates**

**Otto Greule Photography**

**Pybus Market &  
Sustainability Center**

**Wenatchee Valley Chamber  
of Commerce**



## Excellence on Main Awards at Pybus Market

Help us celebrate achievements in preservation and revitalization in Washington's Main Street Network by attending the Excellence on Main Awards Reception **May 6 at 6pm** at Pybus Market in downtown Wenatchee. You'll have the chance to see this stunning rehabilitation project first hand and sample delectable goodies from the Pybus Market vendors and restaurants. Awards will be presented for Organizational Excellence, Community Partnership, Outstanding Promotional Event, Visual Impact, Green Community, Entrepreneur of the Year, Economic Vitality, Outstanding Special Project and the Excellence on Main Award.

range of great topics, including: being successful with social media, engaging business owners in downtown, savvy storefront merchandizing, archaeology, locavesting, understanding building codes, financial incentives for both downtown and building rehabilitation, heritage tourism, streetscape design and more.

On the evening of Wednesday, May 7, join Washington Main Street at the Pybus Market & Sustainability Center for live music, libations and hors d'oeuvres and help us celebrate achievements in preservation and re-

talization in Washington's Main Street Network. You'll have the chance to see this stunning rehabilitation project first hand and be treated to a full taste of Pybus with delectable goodies from all the Pybus Market vendors and restaurants—you won't want to miss this party!

Are you interested in becoming a conference sponsor? Or supporting the Main Street Program by donating to our silent auction? It's not too late! Visit our website for these and other conference details, including a more detailed preliminary schedule:

[preservewa.org/revitalizewa.aspx](http://preservewa.org/revitalizewa.aspx)

## The Wolfe of Main Street



We are delighted that Charles R. Wolfe, author of *Urbanism Without Effort* (Island Press, 2013), will be the 2014 RevitalizeWA keynote speaker. Chuck provides a unique perspective about cities as both a long time writer and photographer about urbanism worldwide and as an attorney in Seattle, where he focuses on land use and environmental law and permitting. In particular, his work involves the use of sustainable development techniques and innovative land use regulatory tools on behalf of both the private and public sectors. Chuck is also an Affiliate Associate Professor in the College of Built Environments at the University of Washington, where he teaches

land use law at the graduate level. He serves on the Board of Directors of Futurewise and Seattle Great City, as well as the Management Committee of the Urban Land Institute's Northwest District Council. He contributes regularly to several publications including: The Atlantic Cities, The Atlantic, The Huffington Post, Grist, [seattlepi.com](http://seattlepi.com), and [Crosscut.com](http://Crosscut.com). He blogs at [myurbanist.com](http://myurbanist.com) and you can also find him on Twitter: @crgwolfelaw

## RevitalizeWA Schedule Highlights

### WORKSHOPS:

Main Street 101

Nonprofit Governance for Board Members

Short Course on Local Planning for Historic Preservation

### EDUCATIONAL SESSIONS:

Historic Tax Credits and Preservation: Program Fundamentals

Economic Development Tools for Washington Downtowns

Archaeology Up Close: Working to Protect Archaeological Resources

Social Media Success

Rural Community Design Initiative

Engage, Sustain, Create & Preserve: Toolkits for Preservation-Minded Communities

Mick & Nick: featuring J.Todd: What the Brick?

Take your Main Street back to School with Downtown Academies

Creating Dynamic Historic Walking Tours

Spreading the News: Historic Newspapers Online

Essentials of Effective Storefronts

Powerful Partnerships

Revitalizing Historic Corridors: From Alleys to Main Streets

Inspiring the Next Generation: Engaging Youth in Community Stewardship

LION: Local Investing Opportunities Network

Thinking Outside the Box: Building Codes & Historic Rehabilitation

The Dollars and Sense of Walkable Communities

Archaeology on Main Street

### TOURS:

Historic Downtown Wenatchee

Art on the Avenues

New Life Within: Creative Reuse of Historic Interiors

### CONFERENCE EVENTS:

Opening Plenary with keynote speaker Chuck Wolfe, author of the blog, *myurbanist*.

Excellence On Main Awards Reception at Pybus Market

### AFFINITY EVENT:

Washington Trust's *This Place Matters* Reception

## Ellensburg's Gallery One

By Monica Miller, Executive Director, Gallery One Visual Arts Center

The success of Gallery One Visual Arts Center, is not merely the preservation of a jewel of a building downtown, nor is it the art that it exhibits year-round from local, regional and internationally acclaimed artists (Fay Jones, Alfredo Arreguin). The crowning achievement of Gallery One is that it is a catalyst for community, education, and the economy. The mission of Gallery One is dedicated to the exhibition and appreciation of the visual arts in Central Washington, and it fulfills this mission through its programs: an Art After School Program for youth, free exhibitions year-round, a public ceramics facility, seven artist studios, adult classes in the arts, and a community meeting place.

These things take more than a building and more than the direct stakeholders support (board, artists, parents, kids, volunteers); it requires, it demands, the ENTIRE buy-in from the community. This includes the Ellensburg School District, Central Washington University (CWU), the

Chamber of Commerce, the Ellensburg Downtown Association, local businesses, the County Commissioners, the City Council and the State Legislature. Each of these organizations must believe in the relevance of the arts and arts education as we forge strong partnerships.

In partnership with the Ellensburg School District, Gallery One has taught volunteers to give art lessons in the schools. In addition, Gallery One exhibits work made in the schools every month for six months. An average of 15 students per month and their families are invited to an opening reception in tandem with First Friday. They are awarded a free class and, more importantly, they are validated as an artist, which reinforces their creativity and effort.

Represented on the Ellensburg Arts Commission, Gallery One is a voice for the visual arts and the downtown businesses. It was former Director Mary Frances that spearheaded the First Friday Art Walk that now hosts an average 450 people monthly.

"The galleries in downtown Ellensburg are a vital part of our economy, and art in Ellensburg is represented in projects like our locally crafted street furniture, stunning architecture, and expanding public art collection. Art expresses our culture, our history, and our experiences, and makes an essential contribution to our successful work in downtown revitalization," noted Carolyn Honeycutt, Director of the Ellensburg Downtown Association.

Art is a draw for out of town visitors. According to the American Association of Museums, 78% of all US leisure travelers participate in cultural activities. Our data indicates that 30% of our core memberships and visits are from outside of Ellensburg, and this number is reflected in our web traffic, customer database, and Facebook likes. Through City and County Lodging Tax funds, we are able to spread the news about our unique programs, services, and events to the greater Central Washington area, drawing visitors that will discover all that Ellensburg has to offer, including fly-fishing, BBQ, gifts, and wine.

Founded by a group of women artists from the university, Gallery One continues today to be a resource for CWU students and faculty. Annually, the exhibits feature faculty and emerging artists, and many former students recall Gallery One as their first real exhibit (artist Nancy Worden). Students avail themselves of the opportunity to be inspired by other artists, and the Gallery often serves as an employer to students eligible for financial aid or those seeking employment while in school and a provider of real world experience for those seeking an internship.

Businesses value the arts in Ellensburg. Gallery One makes every effort to recognize businesses that believe in the worth of the arts through exhibit and event sponsorships. Year-round we engage businesses in our events and exhibits through sponsorship oppor-



The Gallery One housed in the Stewart Building in downtown Ellensburg.



*Ellensburg Downtown Association's executive director, Carolyn Honeycutt leads the Washington Trust board and staff on a tour of Gallery One in downtown Ellensburg.*

tunities, and the participation of our local businesses is proof that they believe in what we are doing. Our board membership reflects the interest of our stakeholders: we have artists, CWU faculty, downtown business owners, retired school teachers, and others who help us reach out to the broader community.

We are part of the creative economy. Currently, Gallery One is partnering with the Ellensburg Arts Commission, the Washington State Arts Commission, and Western State Arts Federation to measure the creative vitality of Ellensburg. What this is is a snapshot of dollars that creative workers and nonprofits generate for the area. What it's not is a complete picture of the value that includes volunteer hours, educational benefits, and unclaimed income from artists and nonprofits. Together, these factors and stakeholders have the opportunity to share needed data and creative impact to legislators in order to advocate for a percentage of funding for art programs that would ensure a commitment by the City of Ellensburg towards the arts.

Gallery One serves as an example of economic activity. In 2013, \$58,800 was redistributed to artists through art sales. Affordable studio spaces allow artists and arts organizations to have

a prime location to make and sell their work. Currently the studios house a jeweler, a painter, a ceramist, a photographer, two mixed media artists, and the Ellensburg Film Festival.

But let's not dismiss the blood, sweat, and tears (and money) that were absolutely critical to securing and preserving the building that sits prominently adjacent to the much photographed Davidson Building, directly across from the town square and, more importantly, whose doors have not closed since it moved in 1971.

So what is the future of Gallery One and the arts in Ellensburg? If our goals are to reduce the barriers to artmaking regardless of income or ability, then we must continue creating a coalition of partnerships. If Gallery One is to continue to serve its mission for another 47 years, it must be relevant not just to the artists that it serves and our converted arts lovers. Like a Venn diagram, Gallery One must represent the visual common denominator for the community. How did the building get purchased, renovated, and maintained? Community support, lasting relevance, and a vision that resonates.

For more information, visit Gallery One Visual Arts Center online at:

[gallery-one.org](http://gallery-one.org)

## Gallery One timeline

*The Ellensburg Community Art Gallery, now Gallery One Visual Arts Center, was established in 1968 with Eveleth Green serving as its first director, assisted by Edith Connolly. Opening day for the gallery was August 29, 1968, at 306 N. Pine, where the gallery shared space with architect Wayne White. The following time line includes major events in the gallery's development.*

**1970:** The Gallery moved to the basement of what is now the Yellow Church Café, 111 South Pearl Street.

**1972:** The Gallery moved to the upstairs of the Stewart Building, 408 1/2 North Pearl.

**1988:** The Gallery celebrated its twentieth anniversary.

**1993:** Name changed to Gallery One Visual Arts Center.

**1994:** Gallery One Visual Arts Center Board of Directors were able to purchase the Stewart Building to protect Gallery One's unique location.

**1998:** Eveleth Green retired and Mary Frances became the first paid executive director of Gallery One.

**1999:** A successful fundraising campaign allowed the board to "burn the mortgage" to the Stewart Building.

**2001:** Stewart Building renovation.

**2003:** Grand opening of the Stewart Building renovation that had been spearheaded by Mary Frances. This major remodel incorporated the whole building. It included a gift gallery and exhibition gallery on the main floor and the mezzanine as well as the Eveleth Green Gallery, classrooms and artist studios on the top floor, and an elevator.

**2005:** Mary Frances retired from her position as executive director to be a full-time artist. Kent Swanson was hired.

**2006:** The Eveleth Green Gallery was dedicated and the courtyard completed.

**2007:** Kent Swanson retired as executive director. He was replaced by Robert Tomlinson.

**2008:** Gallery One celebrated its fortieth anniversary. Robert Tomlinson retired as executive director at the end of the year.

**2009:** Pam Zupan volunteered to work as the part-time interim director while a job search for a full-time director was conducted.

**2010:** Carol Hassan was hired as executive director.

**2013:** Carol Hassan retired from the executive director position and became curator.

**2013:** Monica Miller became executive director.

**2014:** Stewart Building celebrates its 125th birthday.

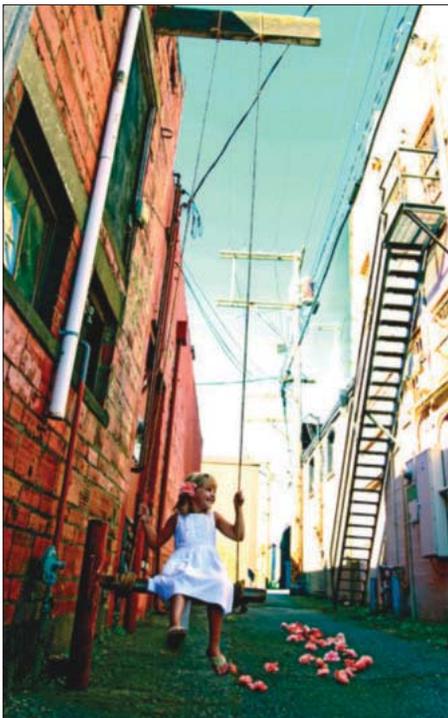
**2018:** Gallery One celebrates 50 years.

## Mount Vernon's Art in the Alleys

By Ellen Gamson, Executive Director, Mount Vernon Downtown Association

A few years ago, the Mount Vernon Downtown Association began considering the alleys in downtown as underused space with a whole lot of potential. Among the things we discovered when we started to pay attention to the alleys, looking past the neglect and flaking or moss-covered brick, were the historic buildings' original architectural features: brick archways, transoms, decorative details. We also saw decay: holes in the pavement, erosion of building foundations from uncontrolled storm water runoff, garbage and general neglect. Something needed to be done to protect the buildings from further deterioration and to reveal the gracefulness and unique features of the alleys as enhancements to our town.

Conceived in 2010, our Art in the Alleys committee was formed with the goal of transforming the historic core alleys of downtown Mount Vernon



First Thursday Art Walk, Alley Banners Installation, April 3, 2014. Photo by Tairyn Torres for 2012 Art In The Alleys Photo Show, "Engaging Imagination In Downtown Mount Vernon."

and contributing to the revitalization of our community through art.

To that end, we investigated other cities' cultural and "green practice" uses of their alleys. We interviewed Lisa Dixon of the Alliance for Pioneer Square and invited Daniel Toole, architect, urban planner, and author of *Tight Urbanism*, to come to Mount Vernon where he presented observations and practical information from his research of alleys in the U.S., Australia, and Japan, followed by a walking tour of our alleys with city councilmen and other community members.

We are committed to the idea that an innovative approach to alleys as spaces which are human-scaled and rich in architectural detail and history, can enhance urban culture, promote greater pedestrian and bicycle use, showcase green practices in public works, incubate business, and encourage local and visitor interest.

Over the past few years, Art in the Alleys has held community clean-ups, hosted art and music events in and around the alleys, while pursuing a focused advocacy to address infrastructure, utilities, and ordinance considerations. This year, with the



Test Alley before brick installation. Photo by Cathy Stevens.



City crew bricking Test Alley from Pine Square north one block to Myrtle. Photo by Cathy Stevens, Peeps Photography.

cooperation of building owners, we will be installing art on permanent or rotating display in alleys.

None of this would be possible without the support and participation of the City of Mount Vernon, building and business owners, the Mount Vernon Arts Commission, utilities, and dedicated volunteers. Together, we are making positive strides to transform our historic downtown alleys into exciting places for businesses, art venues and public events.

For more information about Mount Vernon or Art in the Alleys, visit: [mountvernondowntown.org](http://mountvernondowntown.org)

# Color the downtown: murals in Olympia

By Connie Lorenz, Executive Director, Olympia Downtown Association

One of the goals of the Main Street Design Committee of the Olympia Downtown Association is a clean and safe downtown. The committee started with lighting alleys since our downtown is very pedestrian friendly with people taking shortcuts through alleyways. In assessing areas that could be considered for future projects, the side of one of the buildings downtown needed some lighting. The building was exposed on one side to a very busy street through downtown, and we thought it would be a perfect spot for a mural.

One of the ideas that surfaced with that location was to depict a scene

from what originally stood on the site. Working with the City of Olympia's Historic Preservation Officer we discovered that the site was associated with one of Olympia's earliest businesswomen, Rebecca Howard. In 1859, Rebecca and her husband Alexander Howard had moved to Olympia from New Bedford, MA and opened a hotel and restaurant in the Pacific House on Main Street (now Capitol Way).

With more research with several historians from the historical society, we found pictures of the building but no one had a picture of pioneer Rebecca Howard. The plan was to have a

mural designed and painted, and if at anytime in the future we could find a photograph, it could be added.

Much to our delight, our local newspaper, *The Olympian*, ran an article about the project and included at the end of the article, "If anyone has a picture of Rebecca Howard, please call Jennifer Kenny at the City of Olympia." Soon after, a distant relative read the article, had a photo, and we were on our way.

The budget for the project was \$4000 with funding from the City of Olympia Neighborhood Grant Program, the Olympia Downtown Association, the property owner, and the Heritage Commission.

To be certain we honored the heritage of Olympia and Rebecca Howard, we asked several of the area historians to help the artist depict what was around the Pacific Hotel at that time. In the mural, you can see it is close to the shores of Budd Inlet, and it shows the first territorial government building. By doing the historic research, it was fascinating to step back 150 years in time and imagine the beginning of a community.

The mural has inspired other property owners to think about what could be a part of other historic opportunities. A second mural celebrated the Native American culture in Olympia and showcased the 2012 Tribal Canoe Journey.

The experience made us want to dig a little deeper to uncover more untapped history, bring our community together, and reach out for more partnerships that can help make a difference in our downtown. For more information, please visit:

[downtownolympia.com](http://downtownolympia.com)

*In 2012 the Olympia Downtown Association was awarded the David Douglas Award for the Rebecca Howard Mural Project from the Washington State Historical Society.*



Before and after: a mural in downtown Olympia honoring pioneer Rebecca Howard. What a difference some color makes!

## Art on the Town

By Barbara Frederick, Executive Director, Port Angeles Downtown Association

Art on the Town, created in 1998 after a six month long construction project, is an outdoor art exhibit designed to circulate people throughout downtown and draw tourists from the waterfront up to the retail core. The Port Angeles Downtown Association (PADA) Design Committee wanted to enhance the newly constructed sidewalks with art, and following the lead of other downtowns, this program was created.

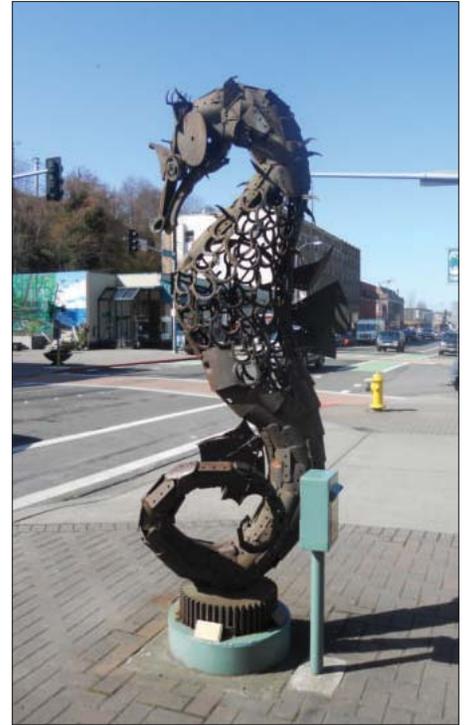
The art installations rotate annually, so each year the PADA sends out a call to artists. Pieces are selected by the city, the Port Angeles Arts Commission and the PADA. The art is placed in the public right-of-way and is on loan from artists for one year. If purchased, it could either be placed in a private collection or donated to Art on the Town for permanent display. When sold, a 25% commission goes to the support the programs future acquisition of art.

During the summer months, after new pieces have been installed, an art crawl takes place, often featuring the artists talking about their work. In the past, tours took place regularly on the second Saturday of each month, often featuring a different guide with their own interpretations. One of the most unique was a tour led by a blind

musician who gave his impression through music of what he saw with his hands. A self-guided walking tour has been developed that guides people throughout the retail core, allowing individuals to see the art pieces at their own pace.

One of the major goals of this program has been to feature artists from our community and the Pacific Northwest region. One particular artist ended up making three pieces available at a significantly reduced cost to the program because his participation had opened many opportunities. In 2010, a sculpture titled *Avenue of the People*, an installation of 13 life-sized abstract sculptures of local people, garnered national attention, showcasing the success of this program; artists from around the country have relocated to Port Angeles because of the community's commitment to art.

Fundraising for the Art on the Town program continues to be a community-driven effort. In 1999, the community responded to a local Radio-a-thon to raise the money to purchase its favorite sculpture—*The Seahorse*, and over \$10,000 was raised in a matter of hours. While individual donations have been the primary source of funding, sponsorships are also available at a range of levels: installation sponsor



The Seahorse in Port Angeles.

at \$100, pedestal sponsor at \$500, and art sponsor at \$1000.

Excluding the funds to purchase art pieces, the program budget for the year is \$2,500. This includes expenses for the printing and mailing of the call to artists, walking tour guides, maintenance, and installation of the new art pieces. The city covers the cost of insuring each art piece.

The positive impact of Art on the Town has permeated the entire community, from academic field trips to visiting conferences, to residents who have developed favorite pieces. During a recent waterfront construction project, a group of metal bird sculptures was removed from their usual perch, and the PADA office received numerous calls from people upset - thinking the sculptures had been stolen! These pieces are an integral part of the downtown landscape and are held dear.

For more information, please visit:

[portangelesdowntown.com](http://portangelesdowntown.com)



The annual Port Angeles Art Crawl.

# Art between the bridges

By Tim Dalton, Executive Director, Historic Downtown Kennewick Partnership



*Balancing the Wine* by Tom McClelland is located in Kennewick's pedestrian core.

Creating a strong public art presence as an economic driver is a lot like downtown revitalization: it must start with small incremental pieces, building to a larger whole. The Historic Downtown Kennewick Partnership's (HDKP) art project started in 2001 as a group of downtown art enthusiasts formed a group called "Art Between the Bridges." The group was a subcommittee of the HDKP's Design Committee, and the name refers to the boundaries of downtown Kennewick: the Cable and Blue Bridges.

Art Between the Bridges (ABB) focused on raising funds through individual private investors and public fundraisers, the first of which was the Kennewick Loft Walk. This evening, featuring wine, art, and a new loft apartment renovation, won a Washington State Main Street Excellence in Downtown

Revitalization Award in 2002 for Outstanding Achievement in Promotion.

ABB's first art piece consisted of two bronze reliefs by Michael Booth characterizing old and new Kennewick with the Cable Bridge in one and the Blue Bridge in the other. This group was instrumental in commissioning three public art pieces between 2001 and 2004, but broke apart in 2004.

In 2005, the HDKP's Design Committee took over Art Between the Bridges and has commissioned four additional pieces of art in the downtown. Funding comes through a partnership with the City of Kennewick's Art Commission, donations raised through the Main Street Tax Credit Incentive Program, and private fundraising, including the HDKP's Downtowner Banquet. A portion of the banquet proceeds and a live auction go to the public art project, annually generating about \$7,000. Located in the center of the pedestrian core, *Balancing the Wine* by Tom McClelland is an example of the City and the HDKP

partnering to purchase a piece of art at a cost of \$18,000.

The HDKP's Design Committee has installed several interactive art pieces within the downtown Kennewick area like the *Newsboy* created by artist Bridgette Mongeon and *Fruits of Our Labor* by Joseph and Michael Rastovich. In addition to the HDKP's seven pieces of art, the Kennewick Irrigation District renovated a 1949 building within the Kennewick's Central Business District in 2005, adding two pieces of public art to the building, one on the inside and one outside. During the same time frame, the Port of Kennewick has been working within the downtown area on Clover Island and has added four pieces of art to the island. To learn more about art in Kennewick, please visit

[historickennewick.org](http://historickennewick.org)



Two bronze reliefs by Michael Booth characterizing old and new Kennewick, featuring the Cable and Blue Bridges.

*Continued from page 7 . . . .*

beautiful,” said Fausset. “The bright red fabric was unusual for a quilt made back then. We like knowing no matter how much the original may deteriorate, Grandmother Bonney’s quilt will be remembered and celebrated as a part of Washington State’s Barn Quilt Trail.”

Those bright colors translated to an eye-catching barn quilt as well. “You’ll see cars pull in here, turn around, and look and look,” said Paul. “I think it’s great.”

*For more information about BQKC, visit [BarnQuiltsWashington.org](http://BarnQuiltsWashington.org), or contact Jacky Fausset, 509-312-9185.*



*Committed volunteers are key to the success of the Barn Quilt Trail according to Jacky Fausset, president of Barn Quilts of Kittitas County. Many barn quilt recipients turned into faithful painters of the wood blocks, which now number 100 – achieved in only two years – and in time for the second annual Central Washington Quilt Show, Quilts Along the Trail, April 25-26 in Ellensburg. The all-volunteer effort began in 2012 with the painting of this patriotic pattern. It now resides on the Old Dominion Barn at Dusty’s Nursery in Kittitas County.*



*The first barn quilt installation in Kittitas County went up on the Old Dominion Barn at Dusty’s Nursery in Ellensburg in mid-October. A mere 18 months later, the county has 100 barn quilts installed. With 400-500 barns in the county more are likely in the future.*

*Continued from page 9 . . . .*



*An artist’s studio in Building 30. Photo courtesy of Tim Durkan.*

from the rest. Estimates to rehabilitate the entire building as required came in at \$9.9 million. With so many other investments needed at the park, and the economy poised to implode, hope for the west wing seemed to go up in smoke.

The Parks Department braced itself for public outcry when DPD further mandated cessation of most events in the hangar, and they got it. But instead of quashing all hope, this turned out to be the silver lining, galvanizing the community and moving the entire project forward. A new mayor and a renewed vision conspired to activate the building and create the park’s first permanent home for arts and culture.

Now home to 32 artist studios, a public gallery and the beautifully restored Officer’s Club, everyone is invited to get to know one of Seattle’s newest historic gems: Building 30’s west wing in Warren G. Magnuson Park. For more information, visit SPACE at:

[spaceatmagnuson.org](http://spaceatmagnuson.org)

Architect: **SM Stemper Architects**

General Contractor: **Construction Enterprises & Contractors (CE&C)**

Historic Preservation Consultant: **Artifacts Consulting Inc.**

Local Regulatory Agency: **City of Seattle Landmarks Preservation Board**

State Preservation Agency: **Washington State Department of Archaeology & Historic Preservation**

Only through membership dues and contributions is the Washington Trust able to accomplish our mission to help make local historic preservation work and build an ethic that preserves Washington's historic places through advocacy, education, collaboration and stewardship. The Board of Directors and staff sincerely thank our following partners in preservation who have contributed to the Washington Trust during the past quarter.

### PRESERVATION CIRCLE (\$1000+)

The Washington Trust's Preservation Circle recognizes annual donors at the \$1,000 level and above. We extend our thanks to the members of our Preservation Circle for their generous support.

AHBL, Inc., Seattle	Hank & Lisa Florence, Seattle	Rafn Company, Bellevue
Artifacts Consulting, Inc., Tacoma	Susan Goff, Olympia	Seattle Underground Tour, Seattle
Judy Barbour, Seattle	Mark Hannum, Seattle	SHKS Architects, Seattle
Jon R. Beveridge, Snohomish	Gee & Janet Heckscher, Port Townsend	David Strauss & Judith Swain, Seattle
BLRB Architects, Tacoma	Doug Ito, Seattle	Steve Stroming, Issaquah
Clark Design Group, PLLC, Seattle	Paul & Janet Mann, Spokane	Michael Sullivan, Tacoma
Coughlin Porter Lundeen, Seattle	Martin Smith Inc., Seattle	Swenson Say Fagét, Seattle
Daniels Real Estate, LLC, Seattle	Jennifer Meisner, Seattle	Mary M. Thompson, Olympia
Francisca W. Erickson, Seattle	Miller Hayashi Architects, LLC, Seattle	Brian & Robin White, Sammamish
	Tom & Sue Moore, Portland, OR	

### CORPORATE (\$500)

360 Degrees Modern LLC, Seattle	Chosen Wood Window Maintenance, Inc., Canby, OR	Schultz Miller, Inc., Seattle
Bassetti Architects, Seattle	The McGregor Company, Colfax	Stickney Murphy Romine Architects, Seattle
Jon. A. Campbell Architect, PLLC, Walla Walla	Nelson Electric, Inc., Seattle	Versatile Wood Products, Portland, OR
	Pioneer Masonry Restoration, Seattle	Western Waterproofing Company, Seattle

### MEMBERSHIP CONTRIBUTIONS (JANUARY - MARCH 2014)

#### INDIVIDUALS AND FAMILIES

##### \$500-\$999

Joan Simpson & Dan Wright, Chelan

##### \$100-\$499

Eleanor A. Boba, Seattle  
 John & Mary Campbell, Redmond  
 Holly Chamberlain & Charles Mitchell, Vancouver  
 Michael P. Flannery & Dean Lynch, Spokane  
 Michael & Julia Herschensohn, Seattle  
 Larry Hibbard, Manson  
 Julie Hungar, Lake Forest Park  
 Charles P. & Pauline LeWarne, Edmonds  
 Gretchen Luxenberg, Seattle

Michael Olsen, Shelton  
 Lea Smith, Spokane  
 John Stevens, Sun Valley  
 Maggie Walker, Seattle  
 Susan Wickwire & Karl Cherepanya, Arlington, VA

##### \$20-\$99

Elizabeth Alexander, Enumclaw  
 Bill Allard, Tacoma  
 Nancy B. Anderson, Gearhart  
 Loraine Boland, Bellingham  
 Pansy Bray, Hoquiam  
 Mrs. Joseph L. Carman III, Seattle  
 Karen J. Chandler, Seattle  
 Colin & Margaret Condit, Ellensburg

Patricia A. Durbin, Port Townsend  
 Trent Elwing, Seattle  
 Jean Burch Falls, Seattle  
 Victoria Davis, Port Townsend  
 Gary Ferguson, Snohomish  
 Liz Fleck, Seattle  
 Linda Floyd, Vancouver  
 David Gaddis, Poulsbo  
 Georgia A. Gardner, Coupeville  
 Daniel A. Geiger, Spokane  
 Kathy George, Dayton  
 Arlene Giesmann, Kirkland  
 Paul Gleeson, Port Angeles  
 Karen Griffiths, Bellevue  
 Gordon Hanks, Seattle  
 Mia Hannula & Mel Kang, Seattle  
 Jenny Hartley, University Place

Margaret Hartzell, Okanogan  
 Thomas Hitzroth, Kirkland  
 Sue Holland, University Place  
 Robin Jacobson, Friday Harbor  
 Kenneth G. Johnsen, Renton  
 Sara Jane Johnson, Orcas  
 RF Kibler Farm, LLC, Walla Walla  
 Blanche King, Pullman  
 Kate & Chapin Krafft, Seattle  
 Robert Krier, Olympia  
 Ernest J. Leenders, Lynden  
 Stephen Mathison, Shelton  
 Marshall McClintock & Geoff Corso, Tacoma  
 Lori M. Nicol, Spokane  
 Mary Anne Olmstead, Bothell  
 Leo C. Schmitz, Seattle

Sherri Schultz, Seattle  
 J. Todd Scott, Seattle  
 Dorothy S. Stanley, Ellensburg  
 Arlene Stavig, Anacortes  
 Alexandra Stone, Seattle  
 Eugene Thorne, Tacoma  
 Signa Treat, Seattle  
 Gordon E. Tweit, Bellingham  
 Sara L. Walker, Spokane  
 Kathryn Hamilton Wang & Steve Wang, Olympia  
 Kathryn Wigner DVM, Camano Island  
 Carl Williams, Seattle  
 Kelly Wynn, Mount Vernon  
 Linda Yeomans, Spokane  
 Judy Young, Seattle  
 Heather Youckton, Lacey

#### ORGANIZATIONS/NON-PROFITS

The Alliance for Pioneer Square, Seattle  
 Anacortes Museum, Anacortes  
 Archaeological & Historical Services, E.W.U., Cheney  
 The Cutter Theatre, Metaline Falls  
 Dayton Historical Depot Society, Dayton  
 Eppard Vision - APT Program, Bellingham  
 Fort Nisqually Foundation, Tacoma  
 Friends of Skamokawa Foundation, Skamokawa  
 Gig Harbor BoatShop, Gig Harbor

Hartline Betterment Organization, Hartline  
 Northwest Railway Museum, Snoqualmie  
 Northwest Schooner Society, Seattle  
 Quincy Valley Historical Society & Museum, Quincy  
 Skykomish Historical Society, Skykomish  
 Spokane Valley Heritage Museum, Spokane Valley  
 Whitman County Historical Society, Colfax

#### BUSINESSES

**\$100-\$499**  
 Ainslie-Davis Construction, Inc., Seattle  
 Bear Wood Windows, Tacoma  
 Moore Mansion, Inc., Pasco  
 Olympic Property Group, Poulsbo

#### GOVERNMENT

City of Centralia  
 City of Edmonds  
 Garfield County, Pomeroy  
 Mason County Historic Preservation Commission, Shelton  
 Planning & Development Services, City of Spokane, Spokane

### ADDITIONAL CONTRIBUTIONS (JANUARY - MARCH 2014)

#### VALERIE SIVINSKI WASHINGTON PRESERVES FUND

Linda Floyd, Vancouver  
 Dawn & Michael Nanfito, Tacoma

#### GRANTS

4Culture, Seattle  
 Department of Archaeology & Historic Preservation, Olympia

#### UNRESTRICTED CONTRIBUTIONS

Brian Anderson, Tacoma  
 Holly Chamberlain & Charles Mitchell, Vancouver  
 Gary Ferguson, Snohomish  
 Sue Holland, University Place  
 Frank & Maureen Santoni, Sammamish  
 Eugene Thorne, Tacoma



1204 Minor Avenue • Seattle, WA 98101

Non-Profit Org.  
US Postage  
PAID  
Seattle, WA  
Permit No. 3063

**ANNUAL MEMBERSHIP TYPES AND LEVELS:**

(Please check both a Membership Type and a Membership Level)

**Membership Type**

- Individual
- Family/Household (\$75+)
- Organization (\$75+)
- Business/Government (\$100+)

**Membership Level**

- \$25: Student / Senior (circle one)
- \$50
- \$75
- \$100 Preservation Contributor
- \$250 Preservation Advocate
- \$500 Preservation Patron
- \$1000 Preservation Circle
- Other \$ \_\_\_\_\_

Please return this form to:

**Washington Trust for Historic Preservation**  
Stimson-Green Mansion  
1204 Minor Avenue  
Seattle, WA 98101

Online: You can now become a new member or renew an existing membership online at [preservewa.org](http://preservewa.org)

**Join the Washington Trust for Historic Preservation MEMBERSHIP BENEFITS**



- The opportunity to be a part of the preservation of Washington’s historic resources
- Advance notice, invitations, and discounts to Washington Trust events and programs around the state, including a special invitation to our events held at Seattle’s historic Stimson-Green Mansion
- Quarterly issues of Trust News – your guide to preservation in Washington State
- A tax deduction – the Washington Trust is a 501(c)3 nonprofit organization

**NEW MEMBER INFORMATION**

Dr.  Mr.  Mrs.  Ms.  Miss Name \_\_\_\_\_

Dr.  Mr.  Mrs.  Ms.  Miss Contact Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Contact me about volunteer opportunities  My employer will match my gift (form enclosed)

In addition to my membership, I am enclosing a gift of \$\_\_\_\_\_ to help the Washington Trust:

provide Valerie Sivinski Washington Preserves Fund grants  other, please specify \_\_\_\_\_

Total amount of contribution: \$ \_\_\_\_\_

I am enclosing a check payable to the Washington Trust for Historic Preservation

Please bill my credit card:  Master Card  Visa  My billing address is the same as above

Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

Billing Address \_\_\_\_\_

**(Annual memberships run for one year from the date of receipt) 04/2014**

The Washington Trust welcomes tax deductible gifts of stock or other securities whether they have appreciated or declined in value. The Washington Trust is able to work directly with your broker or financial advisor to facilitate the gift. As always, we suggest that you consult with your independent financial, tax, or legal advisor for specific help with your particular situation before you proceed with such a donation. Contact us for more information.

Send submissions to: [jmortensen@preservewa.org](mailto:jmortensen@preservewa.org) • Visit [preservewa.org](http://preservewa.org) for the most up-to-date calendar of events.