Being relevant: recognizing cultural value in preservation

Vanishing Seattle: an interview with Cynthia Brothers

PreserveWA Fellows: young voices in preservation

Youth Heritage Project in the North Cascades

PRESERVATION EVOLVING

Embracing new ideas about what’s worth saving
A publication of the Washington Trust for Historic Preservation

1 | GET INVOLVED

2 | BEING RELEVANT
Recognizing cultural value as a component of historic preservation

6 | VANISHING SEATTLE
An interview with Cynthia Brothers, creator of Vanishing Seattle

12 | BEYOND COLUMNS AND COLOR
One PreserveWA Fellow tackles issues of race and representation in historic preservation

14 | A PLAN FOR THE ENTIRE COMMUNITY
Creating the Cowlitz County Heritage Plan

17 | AN INTRODUCTION TO HISTORIC PRESERVATION
One of our PreserveWA Fellows details how historic preservation has influenced his career choices

18 | YOUTH HERITAGE PROJECT
Students learn about the give-and-take of historic preservation at North Cascades National Park

22 | MAIN STREET MATTERS: KENT
The Morrill Bank Building as a downtown cornerstone

24 | DONOR FOCUS: INDOOR
Energy efficiency for historic windows

26 | HERITAGE BARN
Three stories of history at the Shaeffer Barn in Whatcom County

28 | HISTORIC CEMETERY GRANT PROGRAM
Grant recipients for the 2017-2019 Biennium

30 | WHERE IN THE WA
Can you guess this issue’s historic place?

31 | THANKS TO YOU

Cover photo: The marquee of the Showbox Theater in downtown Seattle, a site that is raising questions about how our preservation tools function. To read more about issues around the Showbox, check out page 2, and for other stories that discuss evolving notions about historic preservation, see pages 6, 12, and 14.
GET INVOLVED

OCTOBER 26
Annual Members Meeting & Reception
Walla Walla
Our annual members meeting and reception will be from 5:30-7:00 pm at Foundry Vineyards (1111 Abadie Street). All members and friends are welcome!

NOVEMBER 1
Registration opens for Main Street Now
Don’t miss the chance for early-bird pricing on registration for the National Main Street Conference, happening in Seattle on March 25-27. Register today!

NOVEMBER 13-16
National Preservation Conference
San Francisco, CA
PastForward is the premier national, educational, and networking event for those in the business of saving places. The Washington Trust will be hosting a Pacific Northwest meet-up during the conference on Thursday, so be sure to stop by! If you can’t make it to San Francisco, join in virtually at pastforwardconference.org.

DECEMBER 4
Sivinski Holiday Benefit
Seattle
Celebrate another year of preserving Washington’s historic places at our annual holiday benefit! We’ll be announcing the 2019 Sivinski Grant award winners and all event proceeds will go toward the Valerie Sivinski Fund.

DECEMBER 9
Santa at the Mansion
Seattle
Help us welcome Santa back to the Stimson-Green Mansion for cider, cookies, and festive photos!

MARCH 12-14
National Preservation Advocacy Week
Washington, DC
Join our group of citizen lobbyists in advocating for national preservation policy and the Federal Historic Tax Credit. Travel scholarships are available!

MARCH 25-27
Main Street Now
Seattle
We are thrilled to be hosting the National Main Street Conference, Main Street Now, which will bring valuable economic development and preservation resources right to our backyard. Registration opens November 1!

For more information about Washington Trust events or programs, please visit preservewa.org, or call our office at 206-624-9449.
BEING RELEVANT

Recognizing cultural value as a component of historic preservation

By Jennifer Mortensen, Preservation Services Coordinator

For over four decades now, the Washington Trust has worked to cultivate a community that values saving historic places and also understands the need for representing historic preservation on a statewide level. Our community understands that preserving and reusing historic places is an important part of any town or city's history and identity, but historic preservation still sometimes struggles to remain actively relevant in everyday lives.

If we are going to help historic preservation become more relevant, then we must get beyond the assumption that everyone should inherently understand that historic buildings are valuable and should be preserved. We must be able to articulate compelling, specific answers to questions like: Why should we preserve? Why do historic buildings matter? These are basic questions, but ones that are important to regularly address and clearly express.

One of the most common answers I hear from community members as to why it’s important to preserve buildings is because they provide spatial experiences which cannot be replicated with photographs or new construction. When making this argument, historic building advocates will call out not only the visual experience of a building’s design, architectural details, and patina, but also how experiencing the space of a building viscerally connects modern users to the past generations who built, used, and loved that building.

This rationale for preserving buildings—that experience is a foundational method through which people find value in historic buildings—is unfortunately not reflected in the regulatory framework of preservation. The concept of experience, and by extension the concept of use, are not elements that factor into the city ordinances and historic registers that offer both public recognition and protection to historic places across the state and the country.

By and large in the United States, the criteria for listing on a historic register revolve around the merits of its design; its relation to a historic figure, event, or trend; or its physical siting within a city or neighborhood. What's more, all criteria, even the criteria that do not specifically relate to the physical aspects of a building or place, are evaluated almost exclusively through a building’s physical features. How this is often described in practice is that a building or place must possess the “ability to convey its significance” through physical integrity. This makes it very difficult to officially recognize or protect buildings that have undergone significant changes, places that are valued by a community primarily for cultural reasons, or places that do not involve buildings.

This system, by its nature, unfortunately distances today’s communities from historic buildings by implying that the connection one may currently have to a historic building is inherently less important than the past of that building. Elevating the past through a building's physical traits in such an exclusive way can delegitimize present-day experiences and values. This is not to say that historical figures and events should not be recognized for their significance, but how are we to expect people to develop a meaningful interest in and a desire to save buildings unless they have a personal, meaningful connection? Why can’t historic preservation make room for recognizing the current cultural and social value of historic places in addition to, or perhaps in some cases regardless of, the reasons it was built historically?

An interesting example of this issue is making its way through the City of Seattle Landmarks program right now: the Showbox. Completed in 1917, the building was originally built as the Central Public Market, a competitor to the nearby Pike Place Public Market. In 1939, the building underwent a substantial Art Moderne remodel and opened as a performance venue, “The Show Box.” For the next 80 years, the building continued mainly as a performance venue, with brief stints as other ventures and a few periods of vacancy.
The period of history most people will personally remember the Showbox for began with a new management company taking over the venue in 1979. The Showbox began to feature Punk Rock and New Wave-era bands, eventually becoming the premier rock venue in the city. In the 1990s, the Showbox also held comedy shows in addition to continuing to nurture Seattle's growing rock scene. The Showbox has changed management several times in the recent past, but it continues to be a pioneering music venue and a key feature of Seattle's identity as a music city.

As the Showbox goes through the City of Seattle's landmarking process, it will be interesting to see how the building's “period of significance” is defined and how the Seattle Landmarks Board interprets the existing physical traits of this building. The original exterior was almost completely covered with the Art Moderne remodel, and while that remodel is now historically significant in its own right, the marquee and the storefronts have been reconfigured and changed several times since 1939. The Landmarks Board will almost certainly look at each of the physical details of the building, discuss the numerous changes and when they occurred, and debate whether or not those physical features are able to ‘convey the significance’ of the Showbox.

Given Seattle's current preservation ordinance, this focus on physical traits is a constraint under which the Board must operate. Unfortunately, this approach seems almost completely beside the point of why most Seattleites would consider the Showbox a historically significant place. For most Seattleites, the Showbox is important not because of the marquee or the façade, but because it has been a cultural gathering place for decades. The Showbox has fostered, and continues to foster, the music scene in Seattle and is undoubtedly the site of many formative experiences for those who perform and attend shows there. This cultural value—the Showbox's continued and ongoing importance as a community and art space—has no bearing on the landmarking process with our current system.
This disconnection from the Seattle community of today, the community we will be asking to stand up in support of landmarking the Showbox, stems from this hyperfocus on physical traits, but also from the fact that in preservation buildings generally have to be over 50 years old and the significance must also be over 50 years old. The present significance of a place and its amount of cultural value to the present community are unfortunately not factors in the landmarking process. Fifty years is the national age threshold for historic preservation, which most local municipalities have adopted, but in Seattle the local threshold is actually only 25 years. The significance for Seattle landmarks can be as recent as 1993 by that standard, which bodes well for the Showbox. This time period will include the first waves of rock music starting in 1979, of which some people in the existing community still have personal memories, but again, the Showbox has undergone significant physical changes within the past 25 years.

The issue stands that our current system for historic preservation implies that when it comes to a historic building, its past is inherently more important than its present. This goes against a core philosophy of preservation that the Washington Trust has been trying to promote, that the best way to preserve a building is to use it, maintain it, and care for it. Our movement cannot afford to continue to overlook, and by extension alienate, the users, owners, stewards, and community members who are doing the important work of making historic buildings useful and relevant today. It is ironic that historic preservation is often promoted as beneficial because there is value in experiencing a place rather than just looking at a photo of what was, while at the same time we disregard the human and social experiences of now as worthwhile measures of a place’s significance. If we want to make preservation more relevant to people today, we should start by making today more relevant to preservation.

Some might think this approach could dilute historic preservation to the point where anything could be listed, making recognition effectively meaningless. On the contrary, cultural values and the significance of a contemporary use can be recognized and rigorously evaluated in much the same way that traditional historical or physical values are currently evaluated. By analyzing the depth or strength of a place’s cultural value, the length of time a place has held cultural value, and how it compares to other similar places of cultural value, this potential criterion of significance can be as thoroughly and properly vetted as would a traditional idea of correlation to historical events or persons.
There have been some efforts in the United States toward recognizing cultural values through historic preservation. Traditional Cultural Properties (TCP) are properties eligible for inclusion in the National Register based on associations with the “cultural practices, traditions, beliefs, lifeways, arts, crafts, or social institutions of a living community.” TCPs are specifically geared toward recognizing these traits in living communities; not only is the physical integrity assessed (“location, design, setting, materials, workmanship, feeling, and association”), but the integrity of the place’s relationship to the existing relevant community is also a factor for National Register Eligibility. A TCP must still be a physical place as intangible resources are not eligible for the National Register, but these more inclusive concepts are important to incorporate into preservation efforts on a broader scale. Unfortunately, TCPs are not well understood by the general public and these more inclusive concepts have not been very widely adopted into local register frameworks.

One local preservation program in Washington, however, recently adopted a great example of an inclusively-worded historic register criterion. As of this past February, the Spokane Register of Historic Places may include a property that “represents the culture and heritage of the city of Spokane in ways not adequately addressed in the other criteria, as in its visual prominence, reference to intangible heritage, or any range of cultural practices.” Potential Spokane landmarks in this category are still subject to the 50-year threshold and the physical integrity issue, but the Spokane Municipal Code does allow room for integrity of “association” which can potentially have more broad application. This criterion represents a much-needed step forward in acknowledging cultural values that may fall outside of the traditional notions of historic preservation.

The entire field of historic preservation would benefit from an expanded approach to places worth saving because it would allow a more diverse and relevant group of stories to be shared and for more people to be engaged. For the Washington Trust, a discussion in which we asked ourselves “why”—why should we preserve? Why do historic buildings matter?—kept leading back to one key concept: community. Every answer we have come up with for the question of why historic preservation matters revolves around the idea of building, supporting, and sustaining communities through historic places. Visual diversity and uniqueness in architecture help build and support community identity. Historic preservation is a sustainable practice that supports good, human-scale urban planning and the protection of community assets and resources. Preserving history and experiences through the built environment can create a sense of continuity and belonging for community members.

If historic preservation really is all about building, supporting, and sustaining communities, then it has to be about more than just examining the physical elements of buildings. If we are going to make preservation relevant for the communities of today—the people using and experiencing buildings now—historic preservation must better reflect why historic places are valued today. There will always be the means in historic preservation to preserve a building for the sake of architecture, but it’s time now to make room for preserving buildings for the sake of people.
The recent threat of demolition of Seattle’s beloved music venue, the Showbox, has captured the city’s attention and launched heated public debate around issues of historic preservation, cultural and community displacement, and public policy. The Washington Trust, alongside Vanishing Seattle, Historic Seattle, Friends of Historic Belltown, and many concerned citizens, is advocating for the meaningful preservation of the Showbox as well as policy changes that will strengthen preservation and help save other important cultural sites. In this interview, the Washington Trust’s Preservation Services Coordinator, Jennifer Mortensen, sits down with Cynthia Brothers, creator of the Instagram project Vanishing Seattle, to discuss the future of historic and cultural sites in Seattle.

Jennifer: Give me a bit of background on yourself. Did you grow up in Seattle?

Cynthia: Yes, I was lucky enough to be born and raised in Seattle. My mom came to Seattle as an immigrant, and my dad came from the Midwest. I've spent all my life here, except about five years where I was in New York in the mid-2000s.

Jennifer: What made you want to come back to Seattle?

Cynthia: I always knew I would come back to Seattle because that’s where home is, my home base, and my social support network.

Jennifer: Why did you start Vanishing Seattle? Was there a specific place that sparked the idea?

Cynthia: I started Vanishing Seattle on Instagram in January 2016. I think living in New York primed me in some ways for it, seeing the vast amounts of money and wealth side by side with eviction and displacement. Then I came back to Seattle and started to see some of the same things happen—seeing how all this new wealth pours in and changes things, seeing a lot of my friends getting pushed out. What actually prompted me to start Vanishing Seattle was a Filipino restaurant on Beacon Hill called Inay's where my friends and I liked to go. One of my friends, a drag performer named Atasha Manila, would do this epic, three-hour, one-woman drag show every Friday, and there would always be tons of people there. It was incredible. But because it was in North Beacon Hill, an area that’s been gentrifying pretty rapidly, the rent was raised. The owner of Inay’s decided he was going to have to close. I was there for the very last night, which was Atasha's last performance at Inay’s. She performed Effie’s song from Dreamgirls, “I Am Telling You I’m Not Going.” I was taking pictures and recording it. To me, that moment in that space was really unique and special. It was a cross-section of the Beacon Hill community, the Filipino and Asian community, the queer community, and it was a place that was uniquely Seattle. You can’t replicate that. These are the types of places that we’re losing. I had this need to capture that and share it—to post it on social media as a way of saying, “Look! This is an awesome Seattle space and community, and we’re losing it.” From there I kept posting every day, trying to capture different spaces that are disappearing, and it just took off.

Cynthia Brothers, creator of Vanishing Seattle. Photo by Ken Yu.
Jennifer: What types of places do you feature most? Are they mostly businesses, community centers, or all of the above?

Cynthia: It’s a mix of places. I do feature a lot of small businesses, community institutions, churches, homes. I’m trying to capture as much as I can—a holistic reflection of places that are going away. The problem is, I cannot keep up. Even if I only focused on the small businesses that are going away, there’s a huge backlog. I can’t keep up. People send me a lot of stuff, which is great, because I don’t always know what’s going on, and there are places that I’m not as familiar with or haven’t been to. People send me pictures, stories, and memories, and I include them in my research and my write-up. I think that’s great because it’s this city of voices, describing all the different places people love that are going away and why they matter. I think Vanishing Seattle should be a collaborative storytelling effort. My experience is just one experience, so I love it when people send me stuff and when they comment on posts—when people respond to each other, share stories, and connect online. For me, that’s the coolest part because it reinforces that these places mean something to people.

Cynthia: I was just trying to find something that sounded good and wasn’t already taken on social media. The “Vanishing Seattle” thing—it’s not like I came up with that idea. After I started the account, I found out there’s a book called *Vanishing Seattle* published by Clark Humphrey in 2006. I think there’s also a “Vanishing New York” and maybe a “Vanishing San Francisco.” I had someone from Boise contact me to ask if they could do a “Vanishing Boise,” and I was like, “Yeah!” If someone wants to start it in their own place, under the same theme, reflecting what they’re experiencing in their community, more power to them. This theme of change and displacement—it’s not just happening here. It’s happening everywhere in urban areas. And it addresses some real underlying social and political problems.

Jennifer: The name “vanishing” straddles the line between “about to be gone” and “gone.” Your content also does that. Was it intentional or just kind of a happy accident that your name plays in both worlds?

Cynthia: I was just trying to find something that sounded good and wasn’t already taken on social media. The “Vanishing Seattle” thing—it’s not like I came up with that idea. After I started the account, I found out there’s a book called *Vanishing Seattle* published by Clark Humphrey in 2006. I think there’s also a “Vanishing New York” and maybe a “Vanishing San Francisco.” I had someone from Boise contact me to ask if they could do a “Vanishing Boise,” and I was like, “Yeah!” If someone wants to start it in their own place, under the same theme, reflecting what they’re experiencing in their community, more power to them. This theme of change and displacement—it’s not just happening here. It’s happening everywhere in urban areas. And it addresses some real underlying social and political problems.

Jennifer: What do you hope people learn or come to appreciate through Vanishing Seattle?

Cynthia: One of my goals is to cultivate an awareness and appreciation of Seattle places and how they are inseparable from Seattle’s history, culture, and communities. Those places don’t always have to be monuments from the history books. It’s about capturing all the cool things that are in some ways reflective of a community that used to live here. I hope that people will just pay attention and appreciate and learn and listen.
Jennifer: You've talked before about your project not being about nostalgia but of being about equity. How do you feel like preservation can help the cause of equity? Do you feel like preservation has the power to be part of that process, be a part of the effort?

Cynthia: Absolutely. One example is Washington Hall and how that was an important cultural and community space for so many different immigrant communities and communities of color in Seattle history. Historic Seattle rehabilitated that place, saved it from demolition, and now it's occupied and managed by different nonprofits and arts groups and continues to be a community space. That is a clear example of using preservation to save and maintain a place that was significant culturally and for the community. I think a lot of people think preservation is this vacuum that's devoid of social significance. That is a belief we need to challenge. At its core, preservation is about “what do we care about?” What are the places and the communities attached to them that we want to prioritize and support because they're important to us? Yes, it's about buildings, but what do those buildings enable or facilitate? What's happening inside those spaces that is important and equitable? The answers to those questions involve people, culture, legacy, history—all this stuff that goes beyond the question of who the architect was.

Jennifer: Do you feel like you've witnessed an increase in awareness over the last two years? Are more people seeing that places are disappearing and it's a problem that needs to be addressed? Have you seen that translated into direct action?

Cynthia: That's my hope. When I started Vanishing Seattle, I did not expect that it would resonate with people. I think it has succeeded through a combination of timing and hitting a nerve with what people were experiencing. Often when these important places disappear, it can be a really isolating experience, because at its core it's about loss—loss of community, history, people you care about. My hope is that through Vanishing Seattle, people can come together in a proactive way and feel affirmed, in the same way that I felt affirmed when Vanishing Seattle built this momentum and people started responding to it. For me, it confirmed that I am not alone, we are not alone, we are all experiencing it, and we recognize at some level that this is unjust. I don't want people to be discouraged because of a constant barrage of change. I want people to get more engaged—whether learning more about advocacy and how they can make their voice heard or making art or connecting with other people or with organizations—so no one can say that these places disappeared unnoticed and disregarded.

Jennifer: Have you been involved in any other specific campaigns before the Showbox? Were you doing this kind of work before or is this new territory for you?

Cynthia: If there's a grassroots effort or campaign that exists, I will share it, to try and help get more eyes on it, amplify it. I think the Showbox is definitely one that I've gotten a little deeper into, being a co-nominator [for its city landmark status], but a lot of my role is amplifying the movement online. There have been other cases where, for example, I worked with the Friends of Historic Belltown on the Griffin Building and the Sheridan Apartments. I posted on Vanishing Seattle about those buildings and got a lot of responses. One of the commenters was Ben Gibbard of Death Cab for Cutie, who is now very involved with the Showbox campaign. He commented that he once rented a studio apartment at the Sheridan, where he wrote most of the album Plans, including their best-selling single "I Will Follow You Into the Dark." In the course of these campaigns, I coordinated with Friends of Historic Belltown to lay out a couple of steps for people—about who you can email, how you can show up to these landmarks review meetings. We also worked together to compile materials to email to the [landmarks] board, making the case of why the Sheridan is important to local music history, for example. When the Sheridan and Griffin were designated, it showed that when the public gets involved, when stories come out that connect a place to Seattle history and culture and make a case for why it's significant—that makes a difference. I think it taught people about the process, the options they have, and showed that you can effect change. People are hungry for information about what they can do and for some affirmation that when they fight for something, they can win.
Jennifer: A captive audience is powerful. Just pushing it out there and publicizing it has a huge effect.

Cynthia: I want people to know that you don’t have to be a policy expert. Sometimes you just have to show up, get your voice in there, participate in the democracy. With the Showbox, there is a massive groundswell of people involved, which is how it should be. There are ways that you can participate without being intimidated by the rigmarole and the process. The process is not accessible, which is a shortcoming. But we don’t have to accept it. We can blow that up. We can subvert it.

Jennifer: That’s exactly what the Washington Trust and Historic Seattle are here for. We are neck deep in this stuff all the time and so we can say, “This is what we can do, this is the process, these are our options, and this is our strategy.” We understand all that stuff so that you don’t have to. You can just say, “This is a place that I’m concerned about, this is the outcome I’d like, what are our options, what can we do?”

Cynthia: That’s great for me too, because I can point people towards local organizations if they want to help or volunteer, if they want to know how to get more engaged. I’m not an expert. I’m just trying to give people more options or point them towards resources or groups if they want to go that route. For me, with any movement, “let a thousand flowers bloom.” If I can facilitate making connections, get information out, or make people feel like they can make a difference, that’s the role that I would like to play, without dictating what it needs to look like.

Shots of the Griffin Building and the Sheridan Apartments in downtown Seattle, both of which are now City of Seattle Landmarks. Photos by @VanishingSeattle on Instagram.
Jennifer: What’s your personal experience with the Showbox and why do you think it is so important for Seattle on a community and social level?

Cynthia: I used to play in bands myself, never at the level to play at the Showbox, but I understand, as someone who played music and someone who enjoys music, the role the Showbox plays in our musical landscape and ecosystem. Around the country and the world, Seattle is regarded and promoted as a music city—even the City promotes itself as a place of great musical heritage. What does it say about where we are now when one of the crown jewels of our musical history, culture, and community is up for sale to the highest bidder, in exchange for more luxury housing that no one who works at the Showbox could afford? We've experienced all these losses, and now it's come to this? That was where a lot of people were like, “Enough is enough,” and started coming together. I'm optimistic that this movement is an opportunity not just to save the Showbox, but to change the system that has allowed things to get to this point. If we don't change the system, we're going to be fighting the same fight over and over. The Showbox has been lifted up as this iconic place, which it is, but that shouldn't overshadow the fact that there are many other places in our musical ecosystem that have either been lost or are extremely vulnerable. Many of these performance spaces, especially in lower-income communities and communities of color, don't get the same kind of visibility. So the Showbox movement isn't just about saving one place. You don't have to know anything about preservation or policy to understand that these places mean something to people in their everyday lives, which is why the Showbox has been so galvanizing.

Jennifer: Do you have any ideas about how the system can change? Or are you interested in just opening up the conversation and seeing what the options could be?

Cynthia: I'm not a policy expert, although I'm trying to learn more. I'm more concerned with opening up the conversation. There are immediate, medium-term, and long-term tweaks to policy that can happen, but the larger questions still need to be addressed. What is happening in the underlying system that's allowing this destruction of cultural spaces to be perpetuated over and over again? What is it about the fact that we're being dominated by real estate speculation, and what are the failings that we're seeing as the result of hypercapitalism? Are there alternative models that we need to look to that involve public ownership, community ownership, different ways that we can own land, to keep places as community assets? Where it's not just about relying upon the “free hand of the market,” because that doesn't work for most people. These questions are getting into larger systemic stuff, but I feel like we need to make some hard policy choices about what we value and whose needs we are prioritizing. For me, it's about poking holes into assumptions about progress, what that looks like, and just raising questions, so people don't just swallow the narrative that this is all inevitable, just a part of progress or change. Because it's not. We have the power to shape what kind of city we want to live in, and that's really the moment that we're in now.

Jennifer: What's next for Vanishing Seattle? Do you have any big plans in the works or are you just planning to continue the good work you've been doing?

Cynthia: I definitely want to keep documenting things in the same way that I have been. One project in the works is a Vanishing Seattle short film series, which is in pre-production right now. The idea is to delve more deeply into the stories of community institutions and important places that people care about which are potentially vanishing. We're working with different filmmakers who all wanted to do stories about places and communities they're connected to. Hopefully we'll have some films ready for distribution sometime next year.
Jennifer: Did you get a lot of artists volunteering time for that project?

Cynthia: I received a grant from 4Culture, and I also had a Vanishing Seattle pop-up at Pike Place Market earlier this year at the Eighth Generation space. We worked with Eighth Generation to make our own Vanishing Seattle-themed products and also worked with local street and graffiti artists to put their art on products like t-shirts and totes. That was paired with an exhibit featuring a big wall display of images and quotes pulled from the Instagram account. In the exhibit there were prompts like “What do you miss about Seattle?” and people could respond with Post-its. We originally had this little square set aside, but it filled up the entire wall. There were comments like “I miss feeling safe on Capitol Hill” or “I miss my friends.” It was about people's sense of well-being and supportedness, being able to afford living in this city, and feeling safe and protected. Some of the revenue from product sales at the pop-up is going towards the filmmaking project too, and we'll keep fundraising for it.

Jennifer: The Washington Trust’s audience is statewide, but I think this idea of losing meaningful places will resonate with people across the state, even if development elsewhere is not quite as accelerated as it is in Seattle.

Cynthia: There’s a ripple effect. I know it can be annoying to be so Seattle-centric, but this is really a regional issue. What happens in Seattle is being felt in south King County, in Snohomish and Pierce County, in Tacoma, even in Idaho and other states. And we need to tell new people that they can come and participate in this stuff. We need your help—we want you to pay attention and understand why these places are important. Why did you move here? Did you move here because you want to find community and because you’re interested in Seattle and its places? Can you use your voice and your efforts to connect with people and to help people save the places they care about? Can you be an active contributor to this ecosystem? We’ve always been a city of transplants. But now, are we building a city that caters only to people who have a lot of money and privilege? Or are we still a place that’s welcoming to immigrants, refugees, the working class? I don’t think so. I don’t think my parents could have come to the Seattle that is here now. In the end, it comes down to values and how we want to live collectively and take care of each other.

Thanks so much to Cynthia Brothers for sitting down with us! Support Vanishing Seattle by following along on Instagram @VanishingSeattle, or donate to the upcoming Vanishing Seattle film project at vanishingseattle.org.
BEYOND COLUMNS AND COLOR

By Alex Zeiler, PreserveWA Fellow

There were numerous inspiring preservationists and activists at this year’s RevitalizeWA conference in April, like Nina Simon who discussed the art and sometimes sacrifices that come with broadening your organization’s audience, and Nicholas Vann, who at one point described historic preservation as “change management.” Most poignant of these presentations was the panel discussion titled “Telling Difficult Stories.” Each panelist was both a representative of and historian of either Latino or Japanese communities. Erasmo Gamboa, a University of Washington (UW) professor of American Ethnic Studies in the Pacific Northwest, Clarence Moriwaki, former President of the Bainbridge Island Japanese American Community; and Claudia Kiyama, a Mexican Seattle-based preservationist and member of 4Culture’s “Beyond Integrity” team. The three are advocates for places with historic meaning to marginalized communities—places currently underrepresented as landmarked sites.

While pursuing his PhD in history at the University of Washington in the 1980s, Erasmo Gamboa was struck by the stark omission of Latinos within recorded histories of the Pacific Northwest. He decided to work to correct this omission and focused his PhD research on Mexican Americans in the region. Today, in addition to being a professor of Chicano studies at the UW, Gamboa works as a historian in the Yakima Valley—identifying potential landmarks of cultural significance for historic preservation. Erasmo strives to incorporate the Latino community into the collective history of the Pacific Northwest, into both written and physical representations of history.

Claudia Kiyama represents “Beyond Integrity,” an advocacy team within King County’s 4Culture that was formed to address concerns about a lack of landmarked sites representing historically marginalized communities. According to their research, the significantly fewer landmarked properties with significance for Latino, African American, queer, and Native American communities is an effect of fewer nominations, but also the subjectivity of the designation process, specifically of the word “integrity” as it relates to the architectural significance. Kiyama discussed how preservation boards prioritize architectural significance rather than cultural importance. From research, “Beyond Integrity” has found that within landmark nominations from underrepresented communities “[the] focus on alterations made to the buildings overwhelmingly dominate(s) in the nomination reports, rather than factors such as social or cultural significance” (Kirsten Freeman, “Toward Equity in Historic Preservation: A Study of Seattle and Greater King County, Washington”).

In 2014, the Central District’s Africatown community group nominated Liberty Bank on 24th and Union in Seattle to be landmarked. As the first black-owned bank in the Pacific Northwest,
the group believed Liberty Bank was a significant landmark vital to the preservation of black history in the rapidly transforming Central District. The bid came as a response to a proposal from Capitol Hill Housing to demolish the bank and use the lot for much-needed affordable housing. Despite robust community organizing in defense of Liberty Bank, the Landmarks Preservation Board rejected the bid 6-5. The board cited a “lack of architectural significance” as their reasoning for the rejection. One panel member stated, “It feels like we’re not even talking about the building.”

And maybe that’s the point. This prioritization of architecture and facade may not always include communities that did not have the resources or the interest to invest in architectural significance, especially when that community prioritized the actual and necessary function of the site. Gamboa argues that for these communities “columns and color” didn’t matter at the time. What mattered was that the site was a place where a community felt safe, that the place was just as important as the structure.

Historic preservation is vital to our collective memory. The historic invisibility of marginalized communities in both written history and landmark preservation thus demands acknowledging for whom a place has meaning. It means a prioritization of preservation for these culturally significant places which are frequently most vulnerable to forces like gentrification. This means challenging the process of landmarking by emphasizing cultural significance of place over architectural integrity when looking at nominations from underrepresented communities. If we don’t, it raises the question: whose history is actually being preserved?

Thank you to the Washington Trust for asking these necessary and difficult questions and for inviting me to be a part of the 2018 RevitalizeWA conference.
A PLAN FOR THE ENTIRE COMMUNITY

How historic preservation can evolve to incorporate the heritage of all people and become more relevant to rural communities

By Mary Benedetto, Portland State University; Dan Dias, Portland State University, City of Hillsboro; Donette Miranda, Portland State University, AWS Truepower; Margaret Raimann, Portland State University, ECOnorthwest; and Tracy Schreiber, Portland State University

The Portland State University Master of Urban and Regional Planning Program requires that graduating students, in lieu of a thesis, develop planning projects for clients in the community. A team of five students chose to work with the Cowlitz County Historic Preservation Program and Commission to create a plan document and accompanying tools to support a progressive, community-led approach to historic preservation.

As planners without extensive prior training in historic preservation, we spent time working to understand and contextualize the state of the field today. We discovered that the field of historic preservation has an identity crisis both in its external perception and internal structures. Traditionally, the term “historic preservation” is somewhat limited in scope, typically referring only to the built environment and often limited to one perspective of history.

The historic preservation experts we spoke with, however, were clear about what they saw as the inclusive future of the field: incorporating community-led actions and broader definitions of heritage into historic preservation. Unfortunately, when pressed to provide current examples of places where building preservation programs are inclusive of a truly diverse heritage, there were no examples. Our team saw this planning project as an opportunity to embody a more inclusive approach toward historic preservation.

Historic preservation is one of the key tools available to community members and planners to address identity and build place-based self-esteem. The product of our work is specifically titled the “Cowlitz County Heritage Plan,” and we chose the term “heritage” because it acknowledges cultural identity as a part of history. Cultural identity is not only rooted in history, but has a profound influence upon the surrounding cultural landscape. This is not to be confused with nostalgia for a lost past, but rather to facilitate an active present and future place for history within the community. The Plan explains how historic preservation, when applied in innovative and inclusive ways, can strengthen the sense of place in any area. We

Left: Community inventory event at Bunker Hill Grange in Stella. Photo from Margaret Raimann.

Opposite: The Laughlin Round Barn in Castle Rock, which is listed in the National Register of Historic Places. Photo from Tracy Schreiber.
We believe this broader work of combining identity and history with the physical landscape should be the focus of all preservation commissions and programs.

The Plan details the purpose, goals, and strategies for the Program, including ways that the Program can engage with community organizations and people in the county. We established ten main goals and recommended five strategies with implementable actions and viable tools to move the Plan forward. These five strategies provide focus for future work and include:

- Become experts in historic preservation and familiar with traditional and nontraditional tools, funding, and place-making practices.
- Emphasize the connection of heritage to place.
- Build long-term partnerships, especially with groups not typically involved in historic preservation.
- Pursue work that adds to a growing base of knowledge that can be used for multiple types of programming around specific themes.
- Support long-range (multi-year), complex (multi-stakeholder) initiatives based upon strategic investments in heritage-related economic revitalization projects.

The Plan also includes a detailed, long- and short-term action plan. For instance, the first year of work calls for continuing community-led historic resource surveys for engagement while incorporating new tools, planning a purposeful community heritage event with other organizations, and developing relationships and partnerships to build on in future years.

In addition to these strategies and actions, we wanted the Plan to also help convey the meaningful importance of historic preservation to the public. The Plan asks and answers broader questions about the field, including:

- What is historic preservation and why should we care about historic preservation and heritage?
- How does the community decide what is important?
- What are the benefits and challenges of historic and heritage preservation?
- Who should work with the Program? (Short answer: Everyone!)
- What are the immediate strategies that the Program will act on?
- What stories are we telling as a community and how do we empower those who are not represented to tell their stories?

Our hope is that the Plan will be of use not only to our program, but also our potential partner stakeholders and the broader community of the county. We hope it will also help anyone else working in historic preservation who might be struggling with limited time and resources and questioning whether it is possible to create a community-led, community-focused approach to historic preservation. The answer is yes, and our plan explains how.

To see the full Cowlitz County Heritage Plan document, visit: preservewa.org/cowlitz-plan
Washington State is hosting Main Street Now, the annual conference of the National Main Street Center! We will be taking a one-year hiatus from our own annual conference, RevitalizeWA, to host this national event. The National Main Street Center will open registration on November 1. Take a look at their schedule-at-a-glance, as well as details about field sessions that you can add to your registration. We’re proud to be featuring field sessions to Washington Main Street Communities, such as Kent, Gig Harbor, Bainbridge Island, and Mount Vernon; as well as Seattle neighborhood tours in Pioneer Square, Georgetown, the Central District, and more. There will be countless ways to learn and connect at Main Street Now 2019! Main Street Now will bring valuable economic development and preservation resources right to our backyard, as well as allow us to shine a bright light on the many exciting projects and initiatives taking place right here in Washington State. We are looking forward to seeing you in Seattle in March 2019!

mainstreet.org/mainstreetnow
My interest in historic preservation began early on, when I was volunteering for the Spokane Valley Heritage Museum in 4th grade. I always loved history, but something about being able to touch and feel the physical landmarks representing our history was so much more rewarding to me than reading about it. I grew up in a mid-50s rancher in Spokane Valley, and always admired the small details around that house that most of my friends would pass over or ignore. Things like the exposed rafters in the living and dining rooms, exposed masonry, and the metal marker on the front of the house that says, “Medallion Home—Live Better Electrically.”

For a long time, this was just a hobby of mine. I kept hearing about how I should pursue a STEM career, and thought that historic preservation would essentially be a waste of time. Then I found GIS, which led to an internship with the City of Cheney. My supervisor, Susan Beeman, saw my interest in historic preservation and began to involve me more on a city level.

While I was an intern there, a project to rehabilitate the 1929 Cheney High School into the School House Lofts student housing was underway. Due to the detail of historic preservation we realized we could nominate it for a Washington State Historic Preservation Officer’s Award, and it went on to receive the Valerie Sivinski Award for Historic Rehabilitation. This is when I started to look more into historic preservation in the urban planning field.

Then, my supervisor informed me of the RevitalizeWA conference. I put in an application for the PreserveWA Fellows program, but didn’t have high hopes. I was sure that there were other students out there with better credentials, or more knowledge on the subject. Lo and behold, I was invited to attend as a fellow for the 2018 Port Townsend conference, and it opened my eyes.

I met so many people with enthusiasm for the subject, and it gave me a look at a town that’s been highly successful in their historic preservation activities. I’ve kept in touch with my mentor, as well as connected with staff at Washington Trust for Historic Preservation to organize a Main Street informational meeting in Cheney. I also recently joined the Board of Directors of the Washington Trust in the young professional position.

Using some of the context and information from the conference, I nominated a mid-50s rancher located in Cheney on behalf of its owners. I presented the Cossalman House to the Cheney Historic Preservation Commission on July 12 and they recommended it be included on the local register, which will now be forwarded to the City Council.

Without the opportunity to attend RevitalizeWA, I definitely wouldn’t be as enthusiastic or optimistic about building a career that includes historic preservation work. The people I met, the places I saw, the workshops I attended all showed me that historic preservation is essential to the success of our cities.
The Washington Trust for Historic Preservation held our seventh-annual Discover Washington: Youth Heritage Project (YHP) this year at North Cascades National Park (NOCA). YHP continues to fulfill a long-standing goal of the Washington Trust to provide proactive outreach to and education for young people. YHP is designed to introduce historic preservation to the younger generation, because in this next generation are the future leaders who will work to save the places that matter in Washington State and beyond.

The Washington Trust was delighted to once again work with the National Park Service (NPS) and the Department of Archaeology & Historic Preservation (DAHP) to design YHP activities and curriculum this year. Both agencies have served as our anchor partners and funders since establishing the Youth Heritage Project in 2012. We would also like to thank the North Cascades Institute and Seattle City Light for additional planning assistance and for leading many of the tours and activities during the event.

For the past several years, YHP has revolved around a “deliverable” project the students put together during their time on site at YHP. This year, we took the projects to a new level by asking students to investigate, analyze, and make suggestions on a significantly consequential real-world issue at the Park.

Within North Cascades National Park there is an active hydroelectric project—a fairly unusual feature for a National Park. These three dams, constructed from 1919-1960 prior to establishment of the Park, still provide about 20% of Seattle’s electricity. Operation of the dams continues through a licensing agreement between Seattle City Light and the Federal Energy Regulatory Commission. Periodically, Seattle City Light must go through a relicensing process to continue operating the hydroelectric facilities. As part of that process, they provide mitigation to compensate for the intrusion of the facilities within the Park. Students were able to witness a firsthand example of this: all participants stayed at the North Cascades Institute’s Environmental Learning Center, which was constructed through mitigation funding as part of a previous relicensing process.

The relicensing process is once again being initiated; to take advantage of the potential for real-world application, we asked students to propose potential mitigation for continuing operation of the hydroelectric project. We spent the first two days of YHP providing students with background information to aid their proposals, introducing students to both natural and historic resources within the Park. Students learned about the establishment of the hydroelectric project and the development of the Skagit River in the nineteenth century. Students also learned about and analyzed the visitors’ experience of the Park, highlighted by a canoe paddle on Diablo Lake.

After their crash-course introduction to NOCA, we asked students to reflect on what they learned through their experiences and to consider their own personal values and priorities when it comes to public lands. We asked them what responsibility society should have to protect the cultural and natural landscapes of our nation and the stories they represent. We also asked them how the need for energy production can be balanced with needs of public lands and the visitors who enjoy them. Based on these discussions, we asked students to work together to develop specific mitigation proposals for the upcoming relicensing process.

preservewa.org/yhp
Top: At the funicular in the town of Diablo.

Middle right: Group work preparing mitigation proposals for the Town Hall.

Right: Canoeing on Diablo Lake.

Above from top to bottom: Group work and reflection at the Diablo Overlook, looking out over the Skagit River, and group discussion at the North Cascades Institute Environmental Learning Center.
Our students did not disappoint. All eight groups took the assignment seriously and presented thoughtful ideas for mitigation projects based on their assessment of the Park's highest priorities. Several ideas included programs intended to enhance the public experience of the Park and entice visitors to stay longer. Students discussed the importance of educating visitors about the history in order for the public to be invested and interested in preserving the Park’s natural and cultural resources. One group suggested restoring the funicular lift in the town of Diablo, while another proposed creating a full-on immersive, living history experience in the town of Newhalem with period clothing, food, activities, and amenities for guests to enjoy.

One group proposed fire ecology as possible mitigation, both enacting controlled burns and providing educational programs for staff and the public. Students talked about how fires can be good for forests but need to be controlled to protect historic resources and the power-generating facilities that still provide a substantial amount of Seattle's electricity.

Other groups focused on the benefits technology could bring to the Park, with one group proposing funding for a dedicated social media staff person to increase public interest and appreciation. Another group proposed a North Cascades app that would increase Park accessibility through language tools, all-age activities, and virtual reality experiences.

The final group of the day took a different approach, focusing on the Native American culture of the area that has not been as well highlighted in the Park. The group proposed funding for a cultural center, operated and curated by local tribes, to share the stories and culture of the native peoples, who have the longest-standing connection to the land. Students also indicated that the cultural center could be a model for other National Parks to follow in acknowledging our Native American heritage.

The Washington Trust would like to extend our thanks to our distinguished panel who attended the Town Hall and responded to our students’ presentations with engaging questions and encouraging comments. Our panelists included Dr. Allyson Brooks, State Historic Preservation Officer and Director of DAHP; David Louter, Chief of the Cultural Resources Program in the Pacific West Region for the NPS; and Alan Ferrara, Maintenance Manager of the Skagit Hydroelectric Project for Seattle City Light.

A special thanks to the partners who provided funding for this year’s program, without whom YHP would not be possible: the National Park Service, the Department of Archaeology & Historic Preservation, the Puyallup Tribe of Indians, the Tulalip Tribe, the Stilliguamish Tribe of Indians, the Suquamish Tribe, 4Culture, Bassetti Architects, and Pioneer Masonry Restoration Company.
Thank you to our clients, employees, and partners.
Earlier this year, the Kent Downtown Partnership (KDP), a Washington Main Street Community and Nationally Accredited Main Street, celebrated its 25th anniversary. While we joyfully celebrated the successes of our program and our district over the last quarter century, the occasion also served as an opportunity for my board and I to look to the next 25 years and pursue some big dreams.

High on our list is a restored and vibrant Morrill Bank Building. This cornerstone building is located at a key intersection that connects historic First Avenue to the rest of downtown and to new developments such as Kent Station. Built in 1906 with clinker brick and an arched window entry, the building was Kent’s first bank and a gem of the downtown district.

The building is now owned by Multi-Service Center, a nonprofit that utilizes the second floor for transitional women’s housing. We do not envision displacing this nonprofit, with whom we work closely, but rather restoring and opening up the street level storefront. One idea is to create a hub for nonprofits such as Ubuntu Café. Currently located in an interior hallway of the building, the organization that runs the cafe, Project Feast, offers refugee culinary training programs throughout Kent and the surrounding area. Kent is now home to a very diverse population from across the globe. A hub for such nonprofits will allow them to expand their reach and invite their benefactors and partners to be a stronger part of our downtown Kent community.

One of the things I am most proud of, and one of the top reasons I love this work, is that KDP is an organization led by some truly incredible community volunteers such as, Greg Haffner, a KDP board member who is spearheading the Morrill restoration project. We truly are poised to take on bigger challenges and work more strategically toward our collective vision for downtown Kent.

Earlier this year, Washington Main Street included KDP and the Morrill Building in its list of nominations to the National Trust for Historic Preservation’s Partners in Preservation grant competition. We are honored to have been selected as one of only 15 communities nationwide in this year’s process, making us eligible for a $150,000 grant. As part of a comprehensive plan to restore the Morrill Building, the Partners in Preservation funding would allow us to remove the existing stucco exterior and restore the grand two-story wood entry and windows to their 1924 appearance. Regardless of whether we are selected for the final award, being nominated for this grant has allowed us to market our vision for the Morrill Building.

What would the restoration of the Morrill Building mean for downtown Kent? We believe it would spur reinvestment and promote a preservation ethic elsewhere in our district. It would galvanize us as we take on this big dream of restoring this beautiful building in the heart of our downtown. And it would open up new possibilities for nonprofits already serving our community. The Morrill building is a keystone project for downtown Kent, and it is just the beginning.
Above: This Place Matters! Members of KDA in front of the historic Morrill Building as it appears today.

Right: The historic Morrill Bank Building pictured in 1924. Photo from the White River Valley Museum in Auburn.
Donor Focus

INDOW

Testing window insulation with the U.S. Department of Energy

By Alex Gogarty, Digital Marketing Specialist, Indow

While many of today’s desirable products are focused on the future—the latest gadget, car, or phone—some innovations strengthen our connection to the past. Indow’s custom-made window insert allows historic windows to be preserved while increasing insulation. When left in place, the inserts enable year-round energy savings, keeping the property cool during summer and warm during winter. To verify the efficiency of that insulation, Indow window inserts were subject to testing carried out by the U.S Department of Energy in 2013.

The key to Indow window inserts’ draft blocking comes from its airtight seal; a laser-measuring system is used to provide a precise fit into the window frame, ensuring a tight seal in even the most out-of-square windows. An owner of a historic home in Seattle installed energy-efficient window inserts in 27 of her windows, with subsequent testing performed by the Pacific Northwest National Laboratory (PNNL). PNNL, a U.S. Department of Energy national laboratory and recipient of the Office of Science’s highest performance rating in 2016, used an eGauge energy meter to monitor and record the energy use in the home over six months, and placed current transformers (CTs) over individual circuits to disaggregate the energy use.

The results were significant. Made from 100% acrylic glazing and lined with compression tubing, the inserts act like a second wall of insulation behind the existing window, blocking out drafts and maintaining temperature regulation. Analysing the six months of data, the PNNL found a 21% reduction in heating, ventilating and air-conditioning energy use.

Studies like the one carried out by the PNNL are crucial to energy and historic preservation-focused businesses like Indow. Another study carried out by Portland State University’s Green Building Research Laboratory, also in 2013, had similar results: average annual energy savings of 19%.

The Pacific Northwest has a growing base of historic homeowners who value historic preservation and energy efficiency equally, and Indow inserts are among the few home improvement products that manage to simultaneously address both concerns. Considering that energy use in residential homes makes up 22% of all energy usage in the US, taking similar steps to improve our sustainability has the potential to make a significant impact on climate change. “You can take a 100-year-old historic home and by doing some effective things, you can make it as energy efficient as a new building,” notes a homeowner.

Backed by the necessary data and fulfilling an ever-growing need, Indow is innovating in a way that has meaningful ramifications for the future—with a design that lets us effectively maintain our connection to the past. indowwindows.com
The Indow insert in action! These inserts simply press into the interior of existing historic window frames, meeting evolving energy needs while retaining historic windows. Indow’s acrylic window inserts are edged with a soft silicone compression tubing, and laser measuring ensures they fit precisely and stay securely in place.
Whatcom County may well be Washington’s most scenic county. Chuckanut Drive, running up from the Skagit County line into the historic town of Fairhaven (incorporated as part of Bellingham in the early twentieth century), turns motorists into Sunday drivers every day of the week. The parkway meanders along the forested hillside, offering peek-a-boo glimpses of the Salish Sea and the many islands that abound, with Lummi Island in the foreground. The eastern portion of the county, while far less accessible, is no less stunning. North Cascades National Park encompasses the bulk of this region and boasts over 300 glaciers—the most glaciers anywhere in the lower 48. Separating east from west, sitting nearly in the geographical center of Whatcom County, is majestic Mt. Baker, also known as Koma Kulshan. At 10,781 feet, it is one of the United State’s northernmost volcanoes within the Cascade Range.

But for those traveling anywhere in the county between Bellingham Bay and the foothills of Mount Baker, they are witness to dozens of landscape features that add to Whatcom County’s beauty—barns! Agriculture has always been a prominent practice in the county, particularly dairy farms. In 1892, the first creamery opened, established by a group of dairymen near Custer (situated along the present-day I-5 corridor). Several more creameries soon followed, and in 1919, the Whatcom Dairymen officially formed. Egg production was also on the rise during this time, and by 1920, egg and poultry farmers collaborated to create the Washington Egg and Poultry Cooperative Association. In 1929, the Association built the Bellingham Granary for broader distribution of eggs; the Granary still stands along the waterfront and is undergoing rehabilitation for use as a commercial building.

The Shaeffer Barn, just outside the Bellingham city limits, is part of this story. According to locals, a Mr. Wessel constructed the gothic style barn in 1941 to support a dairy business operated by Martin Shaeffer and his family. One account suggests Mr. Shaeffer had the barn built to prevent his son from being drafted to fight overseas in WWII, hoping employment on a dairy farm would be viewed as contributing to home front wartime activities. The ground floor featured sills for stanchions and gutters for milking. The upper floor was built as a hay mow, with an overhead trolley for putting up loose hay (the trolley system and hay fork still exists).

After the war, the 50-acre property changed hands a number of times, until the Oliver Zander family purchased the farm. They added a third floor to the barn along with a lean-to on the west side, equipping all three floors and the lean-to for raising chickens. In 1959, the James Stephens family purchased 5 acres adjacent to the barn, which included a house. Over the next several years, Stephens acquired the barn property as well as an additional neighboring parcel. The barn sat mostly unused except for storage of hay. The lean-to was used for cattle. In 2000, the Stephens family debated between tearing down the then dilapidated barn or restoring it. According to Mr. Stephens, tear down costs exceeded expenses for a new asphalt roof, siding repair and paint. Being economical, he chose restoration.

dahp.wa.gov/heritagebarngrants
In 2011, Peter and Kellie Schmidt purchased the barn and house on 5.7 acres. They currently use the barn for tractor and farm equipment storage on the ground floor, and store approximately 2500 bales of hay on the second floor annually. The third floor—an element rarely found in dairy barns—is left undisturbed due to barn owl nesting.

Thankfully, the Schmidts have also carried on the history of barn rehabilitation practiced by previous owners. In 2016, with grant support from the state’s Heritage Barn Rehabilitation Program, Peter and Kellie were able to structurally stabilize the south wall, restore exterior siding and windows, and again replace the roof—this time using wood shingles. The barn can be easily viewed from East Smith Road—a road well-traveled by people heading to Mt. Baker from Bellingham and back again!

Grant funds through the state’s Heritage Barn Preservation Initiative were provided to support rehabilitation of the Shaeffer Barn during the 2015-17 biennium. Fortunately, grant funds are once again available to owners of Heritage Barns and new projects are currently underway. The Heritage Barn Initiative is a program of the Department of Archaeology & Historic Preservation. Funding from the program has worked to preserve over 100 barns across the state. For more information, be sure to visit the DAHP website.

Special thanks to HistoryLink for details on agricultural history and practices in Whatcom County!
HISTORIC CEMETERY GRANTS

A new grant program is providing funding for capital projects in historic Washington cemeteries

By Julianne Patterson, Special Projects

The 2017-2019 Biennium welcomed the first round of grant funding for the State’s new Historic Cemetery Preservation Grant Program. Established in 2016 with the enactment of House Bill 2637, this capital grant program is intended to benefit the public by preserving outstanding examples of historic cemeteries, and enabling those historic cemeteries to continue to serve their communities and honor the military veterans buried within them.

Unlike the Heritage Barn Grant Program which requires formal listing on a historic register, any cemetery over 50 years old was eligible to apply for grant funds toward capital projects. Washington State has more than 1,700 known cemeteries potentially eligible to take advantage of this new grant program, and we received requests totaling over $1.6 million from 47 cemeteries during this first round of the grant program.

Criteria for funding included: relative historic significance, relative percentage of military burials in the cemetery, a project’s impact on future maintenance and operation costs, provisions provided for long-term preservation, urgency of the project, accessibility of the cemetery to the public, and the extent to which the project leveraged community and volunteer support.

Projects funded through this biennium range from headstone and monument restoration to irrigation and road paving. We are hopeful the program will be renewed and receive funding in the next biennium, and have already begun talking with interested cemeteries for the next cycle. To stay up-to-date on the program and receive notice about future grant cycles, sign up for the mailing list on the Washington Trust’s website!

32 grants totaling almost $455,000 were awarded through a competitive application process reviewed by the Cemetery Advisory Committee:

- Ridgefield Cemetery, Clark County
- Newland Cemetery, Columbia County
- Valley View Cemetery, Douglas County
- Republic Cemetery, Ferry County
- Sunset Memorial Park, Grays Harbor County
- Camano Lutheran Cemetery, Island County
- Hills of Eternity, King County
- Pioneer Cemetery, King County
- Buena Vista Cemetery, Kitsap County
- IOOF Brick Road Memorial Park, Kittitas County
- Roslyn Cemeteries, Kittitas County
- Washington Lawn Cemetery, Lewis County
- Twin Flrs, Mason County
- Sumner Cemetery, Pierce County
- Bay View Cemetery, Skagit County
- Freeborn Lutheran Cemetery, Snohomish County
- Zion Lutheran Cemetery, Snohomish County
- Medical Lake Cemetery, Spokane County
- Mountain View Cemetery, Walla Walla County
- St. Rose Cemetery, Walla Walla County
- Thornton Cemetery, Whitman County
- Whelan Cemetery, Whitman County

preservewa.org/cemeteries
Left: The Buena Vista Cemetery in Port Gamble in Kitsap County received funding to restore and preserve the fence enclosing the cemetery, as well as the wrought iron fences around two prominent burials. The cemetery will also be installing two benches, interpretive signs, and fifteen bronze plaques to be added to graves with illegible markers. Photo by Gwo Lin.

Lower left: The Roslyn Cemetery received a grant to construct an interpretive kiosk that will provide a consolidated collection of materials including information and directions to specific ethnic and family plots in the cemetery. Photo by Otto Greule Photography.

Lower right: A headstone at Medical Lake Cemetery in Medical Lake, Spokane County. This cemetery received funding to stabilize and repair 82 headstones, purchase a new flagpole to properly honor veterans buried in the cemetery, and design four new interpretive signs to convey the history of the cemetery.
WHERE IN THE WA

It’s not often that we stump our loyal readers, but that’s what happened with the object featured in the July issue of *This Place*. Most probably recognized that Bigfoot, or Sasquatch, was the subject of this 28-foot tall concrete statue, but it was undoubtedly more difficult to identify the location. This delightful example of roadside Americana stands in the parking lot of the North Fork Survivors Gift Shop in the Cowlitz County community of Kid Valley (not to be confused with Kidd Valley, the Seattle-area burger chain). Located along Highway 504 on the road to Mount Saint Helens, the gift shop reminds travelers that this is Bigfoot country, although locals speculate that the mountain’s 1980 eruption may have killed off the legendary creature. A second tourist attraction on the site, an A-frame house partially buried in volcanic mud, is a stark reminder of the eruption’s devastation along the North Fork of the Toutle River that has largely been erased.

Special thanks to Donette Miranda and Margaret Raimann for providing the photo for the last issue. They are part of a team who worked on a preservation plan for Cowlitz County, which you can read about on page 14 of this issue. Cowlitz County is making a concerted effort to bring broader interests and topics under the umbrella of historic preservation planning, including heritage tourism.

These sites and others can be visited by taking the Mount Saint Helens side trip off the Canadian Border to Vancouver Tour found on our *Revisiting Washington* guide. Leaving Interstate 5 at Castle Rock, the Spirit Lake Memorial Highway climbs towards its termination at the Johnston Ridge Observatory located in the Gifford Pinchot National Forest. From the observatory, named for the geologist who lost his life in the eruption, visitors can get an up close and personal view of the mountain and nearby Spirit Lake. To learn more, visit RevisitWA online!

revisitwa.org/side_trip/mount-saint-helens

Above left: Sasquatch in Kid Valley. Photograph from Lyn Topinka.
Above: Map of the Mount St. Helens sidetrip on the RevisitWA app, showing the various points of interest along the way.
THANKS TO YOU

Only through membership dues and contributions is the Washington Trust able to accomplish our mission to help preserve Washington’s historic places through advocacy, education, collaboration and stewardship. The Board of Directors and staff sincerely thank those who contributed this past quarter:

SUSTAINING SPONSORS

Premier (10 000+)
City of Port Townsend, Port Townsend

Gold ($5000+)
First Federal Community Foundation, Port Angeles
Port Townsend Main Street Program, Port Townsend

Silver ($3000-$4999)
Swenson Say Faget, Seattle
Coughlin Porter Lundeen, Seattle
Legacy Renovation Products & Services, Tacoma
Rafin Company, Bellevue
SHKS Architects, Seattle
Western Specialty Contractors, Kent

Bronze ($1500-$2999)
Bassetti Architects, Seattle
Daniels Real Estate, Seattle
Enders Company Inc., Seattle
Bartlett Tree Experts, Clackamas, OR
Fawcett Painting, Seattle
Indow, Portland, OR
McDonald Miller Facility Solutions, Seattle
Nelson Electric, Seattle
Pioneer Masonry Restoration, Seattle
Seattle Stained Glass, Seattle

Advocate ($750-$1499)
Integrus Architecture, Seattle

ADDITIONAL GIFTS

SGM Capital Campaign
Mary & Dick Thompson, Anacortes
Steve Stroming, Issaquah
Holly Chamberlain & Charles Mitchell, Vancouver
Anneka Olson, Tacoma

Youth Heritage Project
Tulalip Tribes, Tulalip

Unrestricted
Anneka Olson, Tacoma
Steve Stroeming, Issaquah
Susan White, Federal Way
Leslie Katsman, Seattle
Gideon Cauffman, Oak Harbor
Lois Crow, Seattle

MEMBERSHIP CONTRIBUTIONS

Patron ($500-$999)
Janet & Paul Rodgers, Bellingham

Advocate ($250-$499)
David Lane, Seattle

Contributor ($100-$249)
Lottie Kikkawa, Seattle
Sue & Jeff Barlow, Seattle
Lucy Mather, Bellingham
Jim & Ann Price, Spokane
Stephanie Yostman, Seattle
David & Harriet Weber, Quincy
W. Preston Woodall, Jr., Tacoma

Household ($55-$99)
Michael Dreyfous & Ilsa Jansons, Edgewood
James & Jean Hoard, Tacoma
Ingmar Sabel, Pullman
William Shopes, Bainbridge Island

Individual ($10-$50)
Denny Anderson, Seattle
William Baltrick, Seattle
Justin Cowling, Shelton
Lois Crow, Seattle
Don Glickstein, Seattle
Patrick Hall, Everett
Rod Hanna, Everett
David Holland, Vail
Brian Kamens, Tacoma
Leslie Katsman, Seattle
Aileen Langhans, Seattle

ORGANIZATIONAL MEMBERSHIP CONTRIBUTIONS

Advocate ($250-$499)
Port Townsend Main Street Program, Port Townsend

Contributor ($100-$249)
Marvin Anderson Architects, Seattle
City of Port Townsend, Port Townsend
Tonkin Architecture, Seattle
VanWell Masonry Inc., Snohomish

Nonprofit Level ($75)
Ellensburg Mason Temple Association, Ellensburg
First United Methodist Church of Ellensburg, Ellensburg
Historic Fox Theatre Restorations, Centralia
The Historic Trust, Vancouver
The Hulton Settlement, Spokane
Points Northeast Historical Society, Tacoma
Quincy Valley Historical Society & Museum, Quincy
City of Rainier, Rainier
San Juan Historical Museum, Friday Harbor
Schooner Martha Foundation, Port Townsend
Southwest Seattle Historical Society, Seattle
Washtucna Heritage Museum, Washtucna

Special thanks to Pierce County Landmarks & Preservation for making a substantial donation to support preservation in Pierce County.

We strive to promptly print names for all donations we receive, but are sometimes unable to print names for donations that come in as we are finalizing magazine content at the end of the quarter. If you have donated recently but don’t see your name listed here, be sure to check the next issue!
Help save historic places by becoming a member of the Washington Trust for Historic Preservation!

**Membership Benefits:**
- Quarterly issues of *This Place* — your guide to preservation issues in Washington State.
- Complimentary tour of the historic Stimson-Green Mansion for member and guest.
- Advance invitations & discounted admission to events like RevitalizeWA, VintageWA, and the Sivinski Benefit
- Access to the Stimson-Green Mansion for private events and meetings.
- Access to scholarship funding to attend Lobby Day in Washington D.C. (as available)
- Access to Valerie Sivinski Grants (as eligible and pending a competitive process)
- A tax deduction — the Washington Trust is a 501(c)3 nonprofit organization.

**Member Information**
Name(s) ____________________________________________________________________________________________________________
Company/Org. Name (for organizational membership)  _____________________________________________________________
Address  ____________________________________________________________________________________________________________
City/State/Zip  _____________________________________________________________  Phone  _______________________________
Email ______________________________________________________________________________________________________________

**Payment Information**
☐ I am enclosing a check payable to the Washington Trust for Historic Preservation or WTHP
☐ Please bill my credit card:  ☐ Master Card  ☐ Visa  Expiration Date  _____________  CV2 Code  _____________
Billing Address  _________________________________________________________________________________________________
Signature  ______________________________________________________________________________________________________
☐ My employer will match my gift (please send form from employer)

**Membership Levels:**
(Please select one)

- $50 Individual
- $75 Household
- $100 Preservation Contributor
- $250 Preservation Advocate
- $500 Preservation Patron
- $1000 Preservation Circle
- Other $ _______________

**Additional Giving**
In addition to my membership, enclosed is a gift to the Washington Trust of $ __________ to:
☐ support the Most Endangered Places program ☐ provide Valerie Sivinski Fund grants
☐ maintain the historic Stimson-Green Mansion ☐ assist the area of greatest need
☐ other:  __________________________________________________________________________________________________________

The Washington Trust welcomes tax deductible gifts of stock or other securities, whether they have appreciated or declined in value, and we are 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.

□ My employer will match my gift (please send form from employer)

**Non-Profit/Corporate/Government:**
- $75 (Non-profit only)
- $100 Preservation Contributor
- $250 Preservation Advocate
- $500 Preservation Patron
- $1000 Preservation Circle
- Other $ _______________

Corporate sponsorship opportunities with additional benefits are available beginning at $750. Contact us for more information.

**Or join online at:**
preservewa.org/membership