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THE PHOTOGRAPHIC LEGACY OF JOHN STAMETS

From the director's desk

By Chris Moore, Executive Director

The Washington Trust for Historic Preservation has always been committed to advocating for the protection, retention, and relevance of historic and cultural resources. This is evident from the organization's beginning, when advocates convened at Fort Worden State Park in Port Townsend to discuss the need to establish an organization in support of policies and programs aimed at strengthening preservation practices statewide. In the fall of 1976, these enthusiastic individuals held their first official meeting as board members of the newly formed Washington Trust for Historic Preservation. Appropriately, meeting participants convened in the central Washington town of Ellensburg, a place resplendent with historic resources and accessible to those traveling from all four corners of the state.

Those who are mathematically inclined will note next year, 2015, to be the Washington Trust's 39th year operating as a statewide advocacy organization dedicated to historic preservation. Yes – this means we are almost 40. It's said that being 39 is like the world's longest Sunday: you wake up every morning of the year knowing the weekend that served as your 30s is over, that Monday, with all its accompanying tasks and challenges, looms. But we view it differently at the Washington Trust – we see 39 as an opportunity to look back at nearly four decades of partnerships and accomplishments, reconnect with members past and present, and reaffirm our commitment to preservation. By doing this in our 39th year, when 2016 arrives and we do turn 40, we plan to relay these tales with a forward-looking pre-text focused on strengthening existing programs and establishing new ones, committed to expanding our membership base, and to setting an agenda of pro-active preservation policy. 40 is a time for optimism!

Yet, there are challenging realities to face, as well. While the Washington Trust turns 40 as an organization, the Stimson-Green Mansion will turn 115 as a historic structure. We have been successful in implementing needed

improvements through grant funding – cosmetic projects such as restoring decorative elements, rehabilitation work to convert space for office use, and efficiency upgrades with a boiler replacement. But our overall operating model for the mansion, while generating enough revenue to maintain the building, has not gone far enough in preparing for significant capital improvements that will need to be made sooner rather than later.

With this circumstance in mind, the Washington Trust recently engaged with a tenant interested in leasing the entire Stimson-Green Mansion as a sole operator. The plan included a move of our offices from the second floor of the mansion to the Carriage House, with the prospective tenant implementing a variety of upgrades and code compliance measures required to operate their business within the main house. Our public tour program would continue, but under this scenario the mansion would no longer have been available for rent as an events venue. The proposal is now officially off the table, but the experience has left us thinking dutifully about what it means to provide the best stewardship possible for the Stimson-Green Mansion while enabling the Washington Trust to fulfill our mission as a statewide advocacy organization and to meet our fiduciary responsibilities; it may not be business as usual.

With all this in mind, 2015 will be a year to reflect on the past with an eye toward the future. We will be soliciting stories, anecdotes and vignettes from you – our membership – about the impact historic preservation has had in your communities. Don't be surprised if we contact you directly for your input, ideas and, importantly, for your support. We embrace the prospect of turning 40 and plan to make it a banner year for the Washington Trust. With our members serving as the foundation and our mission providing direction, we have no doubt this will be the case. After all, it's also said 40 is the new 30 – so really, there's nothing to fear!

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National Trust Partners Network

Cover photo: Listed by the Washington Trust as an Endangered Property in 1992, the Sunrise Lodge was once threatened with demolition. Thanks to advocacy efforts, Sunrise is still standing and welcomes visitors to Mount Rainier's highest point accessible by a vehicle. Photo by John Stamets, courtesy of the Library of Congress.

Revisiting Coupeville's Haller House

By Lynn Hyde, Historic Whidbey

Just one year ago, Historic Whidbey was a passel of fresh-faced preservationists, filing our Articles of Incorporation with the State of Washington as a new nonprofit organization. We were heady on the wonderful support we had received from the Washington Trust for our inaugural cause – the purchase and restoration of Coupeville's 1866 Haller House. It had just been named to the Most Endangered Properties list for 2013, and the Trust was acting as our fiscal sponsor as we began our pursuit of funds for acquisition of the house. It has been a serpentine ride chasing victory, but every day we gain momentum. The house's builder, Colonel Granville Haller, was a speculator par excellence; we are hoping the Colonel's luck is with us.

In the last twelve months we have received our IRS letter of determination as a 501(c)3, tax-exempt nonprofit organization, and we have recently signed a lease with the owners of the Haller House with an Option to Purchase in June of 2015. This enables them to keep the house off the real estate market at a time when some hope of a rebounding market exists. Meanwhile, we focus our attentions on raising the funds for purchase.

Our happiest milestone passed is the completion of the essential Historic Structures Report, thanks to the good

people at Artifacts Consulting, Inc. in Tacoma. Aided in the field by our skilled Historic Whidbey volunteers, Artifacts produced a top-notch document. This is an invaluable tool in attracting support and can be found on our website: historicwhidbey.org.

Though purchase of the house and property is our most pressing priority, we are also developing our future vision for the site. As a significant architectural artifact within Ebey's Landing National Historical Reserve, the Haller House will always be a part of a broader historical community; more dwellings of Washington's Territorial Era (1850-1875) survive in Coupeville than anywhere else in our state. This founding period of our history is little known by the public, but is perhaps the most fascinating.

Of the Reserve's 29 homes and businesses of the period, it is the Haller House that best encapsulates all the major themes of the Territorial Era. As an active participant in the forces of westward expansion, Colonel Haller makes the perfect tour guide to demonstrate that the 19th century Washington Territory was not just an isolated backwater, disconnected from the United States in the east; it was an anchor strand of a social web centered thousands of miles away.

This is the deeper narrative of Ebey's Reserve, and we intend to join our

voice to those of the Reserve's other partners in sharing this story. Thus, we see great promise in the future establishment of a historic house museum in the Haller House, one that focuses frankly on the difficult theme of Manifest Destiny – the complex and often troubling juggernaut of American expansion into the Pacific Northwest.

To support this museum, we will establish a commercial/retail space in the back ell of the house on Main Street. This shell of an earlier structure (c. 1859) was joined to the Hallers' new house in 1866, but unlike the "new" house, it has been so far degraded that we need not fear compromising its historic integrity with modernization. An appropriately themed social enterprise will support the educational mission, while generating the revenue necessary to maintain the museum and grounds. Best of all, with its prime location at Front & Main Streets along the waterfront, it can attract more visitors to the downtown corridor, increasing heritage tourism to the community that depends on it, with a complementary rather than a competing venue.

It is a plan that is a win for the Haller House, a win for Coupeville, and a win for Ebey's Landing National Historical Reserve. Please visit our website or like us on Facebook for more information!



Captain Granville Haller at his home in Coupeville.



Portraits of Captain Granville and Henrietta Haller painted in 1849 around the time of their wedding, shortly after his return to York, Pennsylvania, from the Mexican-American War. Photographed by Jeri Goldstein.

John Stamets: a documented passion

By Jennifer Mortensen, Communications Coordinator; Holly Taylor, Past Forward; and Jeff Murdock

In June, Seattle lost an important but perhaps understated individual in the historic preservation community. John Stamets was a dedicated and prolific architectural photographer, as well as a lecturer at the University of Washington (UW) where he ran the Architecture Department's photo lab in Gould Hall and influenced a generation of design and preservation students. John was also an expert documenter of historic buildings as he was often commissioned to produce large-format photos to HABS/

HAER (Historic American Building Survey/ Historic American Engineering Register) standards. Over 350 of his HABS/HAER photos are held by the Library of Congress, including documentation of Washington State sites such as the Tacoma Japanese Language School, the Snoqualmie Falls Generating Station, and Sunrise Lodge at Mount Rainier National Park. He also created a comprehensive photographic record of Seattle's constantly changing built environment, including the demolition of the

Fox Theatre (aka the Music Hall), the rehabilitation of King Street Station, and the ongoing redevelopment of the UW campus. He has provided our state with countless succinct and priceless historic images through his building documentation.

John joined the College of Built Environments (then the College of Architecture and Urban Planning) at UW in 1992, having previously worked as a photojournalist, publishing one book in 1987: *Portrait of a Market: Photographs of Seattle's Pike Place Market*. In his classes, John began at the beginning, teaching architecture students about how cameras and lenses operate, and that a good architectural photograph should explain both design and structure, noting that we mostly know the world's historic buildings through photographs of them, rather than through direct experience. He ceaselessly reiterated his "commandment" of architectural photography: "Thou Shalt Render the Vertical Lines of Buildings as Straight, Vertical, and Parallel," challenging his students not to rely on gimmicky dramatic angles for an interesting photograph. Because of his extensive experience with HABS/HAER documentation, John taught his students the skills



John Stamets' documentation of the Fox Theatre (Music Hall) during (left) and just before (right) the 1929 Spanish Renaissance-style building's demolition in the winter of 1991-1992.

needed to capture an entire building with just three or four thoughtful and well-crafted photographs.

In addition to teaching students how to tell the story of a building through a photograph, John had a passion for film photography. In the age of digital photography (into which he made an enthusiastic and successful transition), John maintained that film, black-and-white film, was the best way to actually see buildings and learn how to make good photographs. As advertisement for his courses at UW, John distributed his Silver Film Manifesto, which centered around six main points:

Black & White – Lack of color forces photographers to see light and tones only, and focus especially on how light falls on buildings and other surfaces.

Less is More – Photographers take far fewer photos with film than with digital. This forces the photographer to slow down and become a better photographer in the field by learning to see deeper and better before the photo is snapped.

Darkroom Work – Developing film in the darkroom is slower than digital processing on a computer, but it creates a studio teaching environment, where students could get needed advice and feedback through every step of the process.

Photographic History – Learning film photography hands-on lends itself to a better appreciation for and understanding of how photography was practiced before the digital era. There is a distinct difference between the “aesthetic” of a silver-based photograph and the varied and wide-ranging aesthetics of digital photography.

Archiving – For long-term storage and archival preservation of images (100+ years), silver film is still regarded as the preferred medium because its properties are well understood, and it is easily managed. Archives of virtual images are much more difficult to maintain because the technologies that contain the images need to



A view of the south wall of the King Street Station main lobby during renovation in the summer of 2012; historic columns are prepped for reinforcement with new steel. John extensively documented the entire King Street Station renovation (including the grand reopening event), and photos are available to view through the Seattle Department of Transportation's Flickr account.

also be preserved, which can become impractical and expensive.

The Photo Lab at UW Department of Architecture – The photo lab opened from the building's inception in 1971 as a photo darkroom and studio space and was well-designed for its purpose. As other schools closed their photo darkrooms in recent years, John continued to draw students to his silver film photography courses, in which they gained skills for composition and perspective correction that transferred well to the digital realm.

John was even so enthusiastic about building documentation that he began another building survey record, the Historic Construction Record Project, documenting buildings in the process of being built. He felt his work would provide valuable information to future historians as they looked back at our buildings and wondered at their process of construction. Two of his most extensive documentation projects were the downtown branch of the Seattle

Public Library by Rem Koolhaas, and the Experience Music Project by Frank Gehry. John called this work “pre-archaeology.”

A building under construction is a building-in-motion. From one day to the next, it's a “new building” every day.
—John Stamets

John's extensive collection of work will eventually become part of Special Collections at UW Libraries. His large and diverse body of photos will be curated and stored as quickly as funding and time allow.

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Historic preservation via crowd-funding

By the LeMay Family Collections at Marymount

Crowd-funding has been a buzzword in the start-up world for years. For most entrepreneurs, though, it was virtually mythological: while it was certainly possible to fund an idea through donations by potential customers, there was no real way to reach out to a broad audience.

Then came Kickstarter.

Over the past three years, the funding platform has raised more than \$323 million for over 10,000 projects. In most cases, the funding is a fairly low number – less than \$10,000. And more projects fail to meet their funding goals than those that succeed.

Dave Burns had a few ideas on how he wanted to promote his historic preservation project and at the same time, seek out potential donors that would help support his goal to preserve an old 1910 Northern Pacific dining car located in Tacoma, Washington. Burns purchased the car in 2003 and saved up \$25,000 to have it moved to Tacoma in 2006. Once it arrived there, he leased property down on the tide flats, ran power to the car and secured the site by having a chain link fence surround the structure. Here the car had sat heated 24 hours a day for 8 years. He was hoping for the economy to bounce back so that

he could partner with a group to properly store the car and restore it to its original splendor. His goal was to eventually see the car serve as a local landmark and functioning diner.

Kickstarter was a perfect fit and became his saving grace when he was given notice that his dining car was located directly in line with new railroad tracks that were going to be laid. The contract had already been awarded, and Burns was now in desperate need of figuring out where to put his car and how to coordinate getting it from point “A” to point “B”. Furthermore, and most importantly, how was he going to raise enough money to do all of this in such a short time frame?

With a background in construction, he was well aware that the costs associated in moving a large structure over 100 years old would not be cheap. Without a known destination, Burns began getting cost estimates from contractors based on moving it 10 to



Interior of the 1910 Northern Pacific dining car in 1921.

15 miles; his estimates were coming in at \$20,000 to \$25,000.

Burns was very excited about introducing a preservation project to the crowd funding world. After researching Kickstarter and reviewing several successful projects, he realized that you needed to offer “rewards” to your donors. “Rewards” vary upon the different tiers that you set for your supporters. “This was the most difficult part for me as I didn’t know what I had to offer that would appeal to the potential donors and more importantly, what type of rewards could I really afford to provide?” Burns said. Most of the campaigns he reviewed seemed to be geared around creative gadgets, electronics and the arts. Nonetheless, he knew that if he were to properly promote the project and really show the need to save the car, he would have no problem raising the money. He spoke with a couple local businesses and decided to create tiers that were associated with different railcar occupations, i.e. Brakeman, Porter, Dining Car Waiter, Engineer, Conductor, etc. He designed some rail related posters, video of the move, hats, jackets and provided a couple open houses for groups once the car was relocated.

Funded with Kickstarter this past April, Burns’ attempt to raise a large sum of money in a short amount of time became a reality when he and his group of volunteers met their goal and were able to keep the unrestored car



The historic rail car was kept heated to prevent mold from deteriorating the interior.

in the Tacoma area rather than having to donate or sell to an out-of-town group.

The campaign was a huge success for Dave Burns, local historians, and the LeMay Family Collections Foundation. With the help of the community and local railroad enthusiasts, Burns raised over \$17,000 in just 15 days, making it one of the area's largest successful Kickstarter campaigns in 2014.

"What I found amazing was the fact that this last minute campaign wasn't for actual restoration work, rather, it was to pay for the cost to move the 80 foot long, 47 ton structure, approximately 15 miles from where it had resided for the past 8 years." Burns added that "There was quite a bit of coordination involved in moving a large oversized load like this along backroads and down I-5. The move required two 110 ton cranes to carefully lift and move the car at both locations, a special low boy trailer with extensions, pilot cars with a remote control to swing a large radius at intersections, special permits and overhead clearance considerations throughout its journey."

(Search for "Northern Pacific Railroad Dining Car #1663 - Coming Home" on YouTube to watch a video of the move!)

"Keeping this Dining Car preservation project in Tacoma would not have happened without the generosity of some incredible local donors, including a number of businesses. Thank you," says David Burns. Among their supporters, the stand-out organizations include: Mountain Mist Water Co., LeMay Family Collections, Crestwood Studios, Exit133.com, Tacoma Rail, Tacoma News Tribune, Tacoma Historical Society, Tacoma Power, Port of Tacoma and Coast Rail.

Burns describes his immediate plans for the car: "As summer winds down, we are preparing to start dismantling interior walls to assess the condition of the structural members that are taking the load of the roof. We need to see what we have below before we can start digging into the roof system above. We have been documenting the interior with photos and defining sections so that once it is removed, we can properly replace it in its original location. In an effort to raise funds for further work, we are applying for grants to help us in our efforts."

The Northern Pacific Dining Car project is sponsored by the LeMay Family Collection Foundation, a 501(c)3, nonprofit, tax exempt organization. For more information, please visit:

lemaymarymount.org/vintage-cars-tacoma



Cranes and crew work to lift and move the historic dining car.

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Josh Polanski, director of the Visual Resources Collection in the UW College of Built Environments, and Nicolette Bromberg, the Visual Materials Curator of Special Collections at UW Libraries, are working to see that John's photography (negatives, prints, documentation, and harddrives) is transferred into UW Libraries Special Collections. John had a large amount of negatives, prints, and digital photographs both at the photo lab in Gould Hall and at his home; John's family has gifted his body of photography work to UW Libraries, and the collection is now gathered together. This is an incredible historic resource that will benefit generations to come.

Josh Polanski is also overseeing a refresh of the photo lab facilities in Gould Hall so that film photography instruction can resume in the upcoming winter quarter. The photo lab and darkroom will stay open, and students will continue to have the opportunity to learn basic architectural photography as well as the 4x5 format that John used for his extensive documentation of buildings. This autumn, maintenance and cleaning work are underway in order to give students and instructors a refreshed space for teaching and learning.

Meanwhile, several hundred of John's HABS/HAER photos are available for viewing by searching his name in the Library of Congress archive and several more are available to the public through the UW Libraries digital archive. For any who are interested in supporting the archival of John's work, you can send a check made out to the University of Washington Foundation with the memo that it is for the "Historical Photography Fund—John Stamets" to the following address:

Nicolette Bromberg
Special Collections
University of Washington Libraries
Box 352900
Seattle, WA 98195

For more information about donating, please contact Nicolette Bromberg at UW Libraries: nxb@uw.edu.

YHP: Asian and Pacific Islander heritage

By Jennifer Mortensen, Communications Coordinator

In July, the Washington Trust hosted our third annual Youth Heritage Project (YHP), basing our program in the Chinatown-International District (C-ID) in downtown Seattle with visits to related sites on Bainbridge Island and in Port Gamble. The program this year focused on Asian and Pacific Islander history in the Pacific Northwest, revolving around three main themes: memorialization, representation, and renewal. Throughout the four day program, our inspired students and teacher participants wrangled with challenging issues while exploring how the tools of historic preservation can lead to a greater understanding of our past.

YHP would not have been possible without the help of our partner organizations who were invaluable in helping us both with planning an engaging curriculum for our students and supporting us through generous funding: the Wing Luke Museum of the Asian Pacific American Experience, the National Park Service, and the Washington State Department of Archaeology and Historic Preservation. Special thanks also goes to 4Culture, Daniels Real Estate, and the National Trust for Historic Preservation for additional funding assistance.

We began our program at the Wing Luke Museum where students explored the exhibit *Grit: Asian Pacific*

Pioneers Across the Northwest and toured the Historic Hotel, providing students insight to what life was like for early Asian immigrants in Seattle. After a photo scavenger hunt tour of the C-ID, students had the opportunity to learn from a theatrical performance by Living Voices entitled *Within the Silence*. With a multimedia presentation as her backdrop, an actress portrayed the story of a fictional Japanese family being taken to an internment camp, a format that enabled students to understand history on a more personal and tangible level.

I love the [historic] apartment at the Wing Luke Museum; it felt like you were the one coming home and it was your children's books scattered across a wood table.

**—Hannah Welzbacker
Klahowya Secondary School**

With the themes of memorialization and representation in mind, we explored a variety of sites on Bainbridge Island (BI). The Strawberry Plant Park, where a large plant once stood, is now empty and compelled students to think critically about how this site should be remembered today. Students also visited Bainbridge Gardens, a long-standing farming operation and a legacy Japanese family business with

a significant association to the story of Japanese American Incarceration. Suyematsu Farms also provided a setting for students to consider changing landscapes and the concept of memorializing a site still in active use.

Perhaps the most impactful site on BI for our students was the Bainbridge Island Japanese American Exclusion Memorial, located at the site of the former Eagledale ferry dock. This memorial represents a First History site: it marks the place where the first Japanese Americans in the nation were forcibly removed from their community and sent to Seattle before being deported to internment camps. Docents instructed students about the symbolism of the curving wall leading to the waterfront, the selection of materials used in construction, and the attitude of hope that remains on the island within the Japanese American community. In a powerful exchange, students interviewed a survivor of Japanese American Incarceration, who, as a seven-year-old girl, carried her younger brother down the Eagledale dock to the waiting ferry on March 30, 1942. Her name is among the 277 included on the memorial wall. In their own act of remembrance, our students hung paper cranes, symbolizing peace, at numerous spots along the wall.

Approaching the themes from a different angle, we learned about the history of Port Gamble, the industry that established the company town, and the difficulty of balancing its past with its future as the company searches for long-term viability in a changing economy. Students explored the downtown area, including the history museum, analyzing which historical perspectives were well represented and which were missing.

The C-ID offered examples of renewal, illustrating first-hand how new uses for historic buildings can integrate with and help sustain a vibrant community with deep roots in the neighborhood. The Panama Hotel, with its treasure trove of original artifacts from the time of Japanese Incarcera-



YHP group shot at the Bainbridge Island Japanese American Exclusion Memorial.

tion, fascinated students, encouraging discussion about curation and interpretation issues. At the Jackson Building, students toured the Murakami Warehouse, once the hub of Japanese-American business in Nihonmachi (Japantown), and the urban memorial known as Chiyo's Garden.

[At the Panama Hotel] you can see the glass window that shows all [the possessions] people had to leave behind. They didn't try and hide it. They wanted people to know what happened there.

**—Baelei Lamberson
Lakeside High School**

A favorite site for many students, the former Immigration and Naturalization Service Building (INS) now houses artists' studios as the Inscape Building. One artist created a sound tour of the building, leading students through its halls with voices of past occupants guiding them. Students applauded the interactive nature of the tour, as it allowed for a unique and more personal interpretive experience.

The Wing Luke Museum hosted the culminating Town Hall event, with welcomes from museum Executive Director Beth Takekawa and Congressman Jim McDermott. Despite a neighborhood-wide power outage, the students presented their ideas seamlessly, impressing all who attended with their enthusiasm and understanding. A special thank you to our distinguished panel: Allyson Brooks, Washington State Historic Preservation Officer; Paul Mar, board member of the Wing Luke Museum; Stephanie Toothman, National Park Service Associate Director; Sung Yang, Chief of Staff to the King County Executive; and Joe McDermott, King

It is important to highlight all layers of history, and it might be difficult to do so, but it's definitely time to expand our attitude on how to tell history as our world is becoming more diverse every day.

**—Ynah De Luna
Ingraham High School**



County Councilmember. We look forward to working with our 2014 YHP participants in the coming months to help connect them with projects and organizations through which they can continue to explore their interest in history and historic preservation.

We are excited to be publishing a video about YHP in mid-October, which will be posted on our Youtube account:

youtube.com/preservewa

Looking ahead, the Washington Trust is thrilled to announce the location for YHP 2015: the Fort Vancouver National Historic Site. Working once again with the National Park Service and the

Washington State Department of Archaeology and Historic Preservation, planning is underway for a program aimed at exploring the early settlement of the American West, the process and significance of archeological excavation, and the merits of reconstruction as a method of historic preservation. We invite all high school age students and their teachers to apply to participate in YHP. Due to the generous support of our program sponsors, there is no cost to program participants. Applications will be available in early 2015, so be sure to follow YHP on Facebook to stay up-to-date:

facebook.com/discoverwashingtonyhp

Western Construction Group

Western Construction Group is the nation's largest specialty contractor in masonry, concrete and facade restoration, waterproofing and specialty roofing and proud to be celebrating their 100th year anniversary next year.

From their humble beginnings in 1915, Ben Many and George Bishop Sr. built what we know today to be Western Construction Group with consistent hard work, dedication, and an eye for the future. What started as a small waterproofing contractor in St. Louis, Missouri, has now become the #1 masonry restoration firm in the United States. Offering a nationwide network of expertise, building owners, engineers, architects and property managers can count on Western Construction Group to develop cost-effective, corrective measures that can add years of useful life to industrial, commercial, healthcare, historic, educational and government buildings, parking structures and sports stadiums. Nationally, the company has completed numerous restoration projects, including: 15 state capitol buildings, the US Capitol

Building, the Field Museum in Chicago, the St. Francis Hotel in San Francisco, the Tweed Courthouse in New York City, and Rose Bowl Stadium in Southern California, to name a few.

In July 2012, Western Construction Group's Seattle Western Waterproofing branch was called upon to take on the exterior cleaning and repairs of the Washington State Legislative Building. The 84-year-old structure had not been cleaned since 2004 resulting in weather and organic growth taking their toll on the exterior sandstone and mortar.

Access to the damaged area of the building was a challenge due to the height; it is the tallest masonry dome in the United States. To remedy this, swing stages were used and secured around the lantern at the top of the dome as to not cause any permanent damage to the stone of the structure.

Chemical cleaners would have damaged the delicate sandstone, so a combination of hand scrubbing and powerwashing techniques were used to clean off the years of dirt and grime from the dome that had been building up, restoring it to its former glory. For more details on this project, you can watch our video profile by searching for the video title, "Washington State Legislature Building Cleaning," on YouTube.

Western Construction Group is headquartered in St. Louis, MO with over 30 branch offices nationwide and employs more than 1,200 salaried and hourly professionals who offer the best in time-tested techniques and innovative technology.

For more information about Western Construction Group, visit: westerngroup.com



SEISMIC RETROFIT SERIES

Courtesy of Steve Stroming and Rafn Company, we are running a series of technical articles about seismic retrofitting in historic buildings. For any questions or more information about these featured projects, please contact us at info@preservewa.org.

Leashing Your Gargoyles

By Steve Stroming

As a dog owner you may be well familiar with the Seattle leash ordinance, that it is unlawful to permit any animal, except cats and pigeons, to be at large or trespass upon the property of another. (So what's with cats and pigeons getting a free pass anyway?)

Anxious to comply, the good people at Queen Anne's Bethany Presbyterian recognized their own creature control problem. Gargoyles lurking on their bell tower, though not trespassing,

were definitely "at large," and threatening those walking below.

Fortunately a simple and architecturally pleasing solution was derived by I.L. Gross Structural Engineers. Utilizing unobtrusive stainless steel cable, leashes were fashioned around their necks and anchored to the bell tower wall with eyebolts. Now in a seismic event, passersby do not have to fear attacks from gargoyles leaping off their perches!



4Culture grant for the Stimson-Green Mansion

The old black and white photograph cannot show the vibrant colors, but the courtly figures stand out vividly nonetheless. The c. 1901 photograph captures the Stimson-Green Mansion's dining room shortly after the home's completion as a showpiece residence for Charles and Harriet Stimson. Evident among the room's many elaborate design elements, the painted frieze is seen encircling the entire room just below the boxed ceiling and above the sycamore paneling. Executed on corduroy to simulate a tapestry, the frieze depicts scenes of court life during the English Renaissance era. A feasting king and his court seated at a banquet table serve as the frieze's focal

point above the fireplace clad with blue-glass tiles imported from Italy.

Over the ensuing years, dirt, smoke and other pollutants slowly began to obscure the details of these scenes and dimmed their palette of colors, even after the installation of cove lighting in the 1990s improved their visibility. Cleaning and restoration of the frieze was identified as a priority for the Washington Trust as part of a phased interior rehabilitation of the Stimson-Green Mansion begun in 2012. Funding for the second phase of the project came in the form of a \$16,000 grant awarded by 4Culture through their Heritage Cultural Facilities program

in late 2013. Managed by 4Culture, the cultural services agency for King County, this program funds the purchase, design, construction, and remodeling of heritage facilities throughout the county with a goal of enhancing the quality of life and creating a unique and authentic sense of place for residents and visitors.

With these grant funds in hand, the

Washington Trust was able to contract with Allison & Ross Fine Art Services of Seattle to undertake a cleaning and restoration of the dining room frieze. Over the course of ten days in June, conservator Eric Eschenbach gently vacuumed the entire surface, dry cleaned the fabric, and re-touched scratches, scuffs and other areas of damaged paint. For those familiar with the frieze, the results were dramatic as details, color, and contrasts between light and dark areas emerged once again. The patina of history (and no doubt of the many dinners hosted by the Stimsons and Greens) is still present but does not overwhelm the images as it once did.

Grant funding remained to also clean and restore the plaster relief sculptures in the ceiling cove of the reception room (also referred to as the ladies' parlor). Designed in the Empire Style of Napoleonic Paris, this room's primary feature is the ceiling's delicate plaster frieze of classical female figures alternating with swans, a symbol of Napoleon's Empress Josephine. Over the course of nine days in August, accumulated surface dirt, dust, and cobwebs were removed from the plaster relief sculptures. We are grateful for the generous grant support provided by 4Culture through Lodging Tax revenues collected in King County.



Stimson-Green Mansion dining room c. 1901.

Dinos on the loose in Washington

Readers of our July 2014 issue of *Trust News* may have wondered why a dinosaur was featured as a location in our “Where in the WA is your Trust?” article. However, fans of roadside architecture know there’s a long tradition of erecting oversized and exotic animals on our Main Streets and along our highways and byways. In fact, there are entire websites such as *RoadsideAmerica.com* that are dedicated to cataloguing these offbeat attractions to make it easier for tourists seeking the unusual on the road less traveled. Jerri Honeyford of Sunnyside did not need to consult with anyone before sending in her correct guess because this dinosaur located in Granger is just a short nine miles from her house. Jerri not only knew the location but was able to relate the amazing story of how it began.

Granger Dinosaurs: A brief history

In 1958 a mastodon leg bone from a 10 to 12 foot tall elephant was found a mile and a half east of Granger, WA. That bone is now on display in the Granger museum, 508 Sunnyside Ave. in Granger. Besides other displays on Granger’s history, there is quite a complete display of dinosaur types and where they might be found in the world.

In 1994 the Granger Public Works Dept. was asked to produce something with a dinosaur theme. Thanks to the work of Jack Burns, the now retired Granger public works director, the first dino, a baby brontosaurus, was born. Six others were also constructed that year.

As of today, there are 31 dinosaurs and 1 caveman along the downtown streets, along the Yakima River water park, and at the city entrances. Children are free to play on them, so they come from all over the Valley to feed their dreams.

Of course, no dinosaur fossils have ever been found in all of Washington State, but we have a rich fossil record of our own (check out the Stonerose Interpretive Center & Eocene

Fossil Site in Republic) and an even richer civic imagination. Not only are there dinosaurs roaming the streets of Granger, but a concrete volcano houses the town’s public restrooms. More information about the “Dinosaur Town With Volcano Toilets” can be found on the Roadside America website:

roadsideamerica.com/story/17550

This may have been where Anne Christiansen of Bellevue tracked down the location:

I love weird sculptures like the Dinosaur sculpture in your picture this month. It took me a heckuva lot of searching, but I think I figured out that this sculpture is in Granger, WA, and that it is one of many. I’m going to have to plan a trip to Granger!

Of course, this is exactly what the folks in Granger intended when they built the dinosaurs!

And there was one more correct guess from Washington Trust Board Member Kelsey Doncaster of Yakima who happened to pass by the dinosaurs and enthusiastically called our office to confirm before even getting home!



Dinosaurs in Granger!



Where in the WA? October 2014

For the next challenge, can you identify the location of the Washington place pictured here? If you can, give our office a call at 206-624-9449 or email us at info@preservewa.org. 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!

Meet Washington's newest Main Street organizations

Chehalis Community Renaissance Team

The City of Chehalis was incorporated in 1883, and the downtown district of late 19th and early 20th century architecture includes the historic depot and the historic Washington Hotel, now the Vintage Motorcycle Museum. Driven by voluntary leadership, broad community participation and disciplined project management, the Chehalis Community Renaissance Team (CCRT) was established in 2009. The overall goal: make Chehalis a more attractive place to live, enhance job opportunities and involvement of youth, and grow tourism.

The CCRT has created a solid foundation of support within their community. Since its inception, this group has seen tremendous growth and developed a reputation for successful projects, enthusiasm, and perseverance. With this groundwork in place, the CCRT is ready to move forward, soliciting the resources available from the Main Street Program and other communities within the network.



Historic downtown Chehalis.

Dayton Development Task Force

Dayton is the home to the state's oldest working courthouse, the oldest train depot, and likely the oldest continually operating drug store in the state of Washington. The Dayton Development Task Force (DDTF) is a project-based organization that has been working 30 years to improve historic Dayton. The group was formed in 1983 when the local Chamber noted that the communities' greatest asset—the historic Main Street district—was languishing.

The DDTF's vision is to work together with public and private entities throughout the community to improve the historical, financial, commercial, recreational, and cultural aspects of Dayton. The Task Force is committed to building a healthier economy, improving stakeholder value, promoting an aesthetic environment, and encouraging a truly sustainable community that continues to represent the exceptional quality of life that their residents embrace.



The Liberty Theater in downtown Dayton.

Waterville Main Street Association

Founded in 1885, the small town of Waterville rests atop the beautiful, wheat-covered Waterville Plateau. In 1889, it became the highest incorporated town in the state of Washington, and at an elevation of 2,622 feet, it's a record that still stands today. The roots of the community are anchored in agriculture, with the family farm still a strong economic driver.

The Waterville Main Street Association was organized for the purpose of developing, revitalizing and promoting this historic town. With a mission to, "encourage economic vitality and preservation of our historic downtown district while maintaining our small town quality of life," the Waterville Main Street Association is poised to energize this wonderfully intact historic district.



A bank building in downtown Waterville, currently vacant, is seeking a new owner and new possibilities!

INTERESTED IN HOSTING REVITALIZEWA 2015?



The Washington State Main Street Program has released a request for proposal for the host city of RevitalizeWA 2015, our annual Preservation and Main Street Conference. Proposals must be from communities within the Main Street Network and are due by 5pm on

FRIDAY, NOVEMBER 21

To download the application, visit:
preservewa.org/main-street.aspx

For questions, please contact Sarah Hansen at shansen@preservewa.org.

Second edition published: *Shaping Seattle Architecture: A Historical Guide to the Architects*

Second Edition *Shaping Seattle Architecture: A Historical Guide to the Architects* celebrates many of the men and women who helped create the built environment of Seattle, Washington State, and the Pacific Northwest. Twenty years after the first edition was published (and seven years after it went out of print), the University of Washington Press released the revised and expanded Second Edition in June 2014. In response to the updated and expanded text and many new illustrations, the Press created a completely new design for the Second Edition.

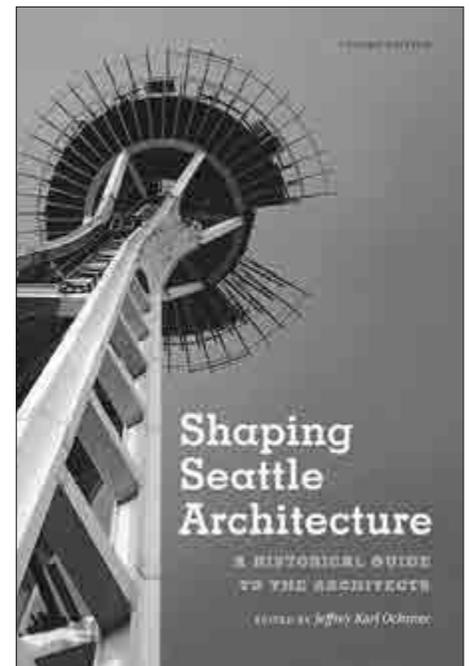
Shaping Seattle Architecture now includes fifty-four profiles of architects and firms, with new essays on Edwin J. Ivey, Fred Bassetti, L. Jane Hastings, and Richard Haag. As in 1994, the book also includes essays on buildings of the Coast Salish people, the influence of plan and pattern books, the vernacular and popular architecture found in the city, and two new essays address the roles that architects played in speculative housing developments before and after World War II.

Shaping Seattle Architecture opens with a preface that explains the origins of

the book as well as the changes in the new edition, and a thirty-page introductory essay providing an overview of Seattle's architectural history. Following the architect essays, five appendixes form a substantial reference section. The first two describe sources for additional information (supporting the fifty-four essays) and lists of addresses for surviving buildings and sites. Appendix 3, "Additional Significant Seattle Architects," includes over 250 thumbnail sketches of important figures not included in the main text, and Appendix 4 identifies non-Seattle architects who were responsible for significant Seattle works. The final appendix, "Researching Seattle's Architectural Past," is a guide to the sources for pursuing research on the history of the city's built environment and those who created it.

Like the original edition, the development of the Second Edition of *Shaping Seattle Architecture* was guided by the Editorial Board including Dennis Alan Andersen, Duane A. Dietz, Katheryn Hills Krafft, David A. Rash, and Thomas Veith, as well as volume editor Jeffrey Karl Ochsner. Twenty additional writers also contributed to the essays.

Leonard Garfield, Executive Director of the Museum of History and Industry, has described *Shaping Seattle Architecture* as "the single indispensable guide to understanding the built environment of the Pacific Northwest's largest city and the men and women who designed it."



Shaping Seattle Architecture: A Historical Guide to the Architects edited by Jeffrey Karl Ochsner, published by the University of Washington Press, 2014.

Seattle Sketcher: An illustrated journal by Seattle Times artist Gabriel Campanario

From everyday moments to historic events and places, Seattle Times sketch artist Gabriel Campanario captures life in the Pacific Northwest in his popular weekly column and blog, *The Seattle Sketcher*, and is now publishing a collection of his work. This limited-edition book features some of Campanario's best: the colorful variety of people, places and slices of life that characterize our unique and ever-changing city from a new perspective.

The hardcover book includes more than 100 full color sketches and is available online at seattletimes.com/sketcherbook or in select retail outlets starting October 10th (Bartell Drugs, MOHAI gift shop and UW bookstore).

Gabriel Campanario has been living and drawing in Seattle since 2006. He's a *Seattle Times* artist, founder of Urban Sketchers nonprofit, Spaniard, husband, and father.

seattletimes.com/seattlesketcher



Seattle Sketcher: An illustrated journal by Seattle Times artist Gabriel Campanario, published by The Seattle Times, 2014.

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.

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This publication has been financed in part with Federal funds from the National Park Service, Department of the Interior administered by the Washington State Department of Archaeology and Historic Preservation (DAHP). However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or DAHP nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or DAHP. This program received Federal funds from the National Park Service. Regulations of the U.S. Department of Interior strictly prohibit unlawful discrimination in departmental Federally Assisted Programs on the basis of race, color, national origin, age, or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, 1849 C Street, NW, Washington, D.C. 20240.

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