BACKGROUND FOR RESEARCH

Through annual internships, 4Culture supported research that focused on gathering and evaluating data across King County on historic properties to inform the work of the Beyond Integrity (BI) group. While collecting data, interns reviewed existing documentation for properties associated with underrepresented communities (UC). The Beyond Integrity working group defines "underrepresented communities" as women, people of color, the LGTBQ community and working class. Data was collected and analyzed for individual, locally designated landmarks, or those eligible for nomination, <u>not</u> historic districts, Washington State Heritage Register, or National Register properties.

Through past internships we've looked at designated landmarks in King County and at historic properties that weren't designated to get a better sense of what is missing, particularly as landmark designation relates to histories of UC groups. Interns also developed case studies that highlighted those stories and identified gaps in the research. Research gathered through these internships can be accessed through Beyond Integrity's webpage under "Explore Our Work" section.

For the 2019 internship Beyond Integrity decided we needed to go even further back in the process and look at how properties are initially identified as significant, particularly how social and cultural significance is addressed in survey/inventory work. Using two different local survey/inventory reports, BI sought: to understand how social and cultural significance were identified; how standards of integrity, especially for context statements and area surveys were defined and applied; and recommendations for elevating considerations of cultural significance into survey work. The full internship report with more information is available below.

Introduction

Background

For the past three years, Beyond Integrity group members and program interns have researched sites, pinpointed inequities, and explored new ways to protect historic properties. Earlier internships focused on reviewing previous preservation efforts within King County, analyzing those efforts to see whether they were equitably executed as is, looked at properties that were not designated after nomination or had not yet been nominated, revised and added extra information on the cultural significance of resources to designation reports, and analyzed alternative preservation tools (Aguila, n.d.). This year, the function of Beyond Integrity's Equity in Preservation Internship is to create an in-depth case study exploring survey and inventory methodologies with the aim of making recommendations for the improved identification of culturally significant properties for marginalized communities. That work entails reviewing the existing literature in conjunction with a deep-dive into past survey work done by both the city of Seattle and King County. This case study aims to clarify the features of the cultural resources in marginalized communities that are currently being overlooked and make it easier to designate resources for marginalized communities moving forward.

Historic resource surveys are the initial step to figuring out which assets have significance. The first step to doing a historic survey is developing a course of action.

This plan determines what area will be studied and what the focus will be. The actual survey process is made up of "archival research and development of a historic context, field survey, and recording of information" with each step of the process feeding into the others (City of San Diego, 2018). A historic context is a narrative history of the survey area. This document is crucial to the planning process for the field survey. Field surveys involve going around and collecting information on resources based on their exteriors. They can be either reconnaissance or intensive level survey. Reconnaissance level surveys are exploratory surveys of "a broad group of historic resources," sometimes as a precursor to an intensive survey (Department of Archaeology & Historic Preservation, n.d.).

> Reconnaissance surveys consist of walking around an area and noting the general distribution of buildings, structures, and neighborhoods representing different architectural styles, periods and modes of construction. Because reconnaissance surveys record only observable information, they may not provide sufficient information with which to make determinations of eligibility beyond architectural significance. (Department of Archaeology & Historic Preservation, n.d.)

Intensive surveys look more closely at resources and include more research time. They build off of a reconnaissance survey to develop a report on the resource (Department of Archaeology & Historic Preservation, n.d.). Historic resource surveys are a vital part of the preservation and identification process.

Historic preservation work means different things to different groups of people. Most can agree that it is about preserving historically significant elements of a city so that those elements can carry on and continue to benefit future generations. Significant elements and their benefits can manifest in many different ways and often, that is where things become confusing.

Historic significance is distinctly different from cultural significance as it can be argued that all historic properties have a form of cultural significance, but not all properties or sites have cultural significance to a particular group. This is especially important as it relates to how a property or site might be assigned a higher value within a community due to its use within the community or inclusion within traditions, folkways, or cultural practices of the group (Holland-Moore, 2016).

Within our current national guidelines, significance is determined by analyzing a resources' location, design, setting, materials, workmanship, feeling, and association to define its significance. Historic preservation most frequently focuses on physical structures and the way that those structures are perceived to of been maintained. After significance is arrived upon, the physical features of the building are analyzed for the way that they push forward that significance; judged on their visibility on the building; compared to other properties; and from that point, the asset is analyzed to determine if the categories of integrity that most align with the significance and valued physical features are there. Integrity within historic preservation is the ability of an asset being reviewed to retain its identity. According to the *National Register Bulletin*:

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s). If the property is a site (such as a treaty site) where there are no material cultural remains, the setting must be intact…

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style….

Archeological sites, in particular, do not exist today exactly as they were formed. There are always cultural and natural processes that alter the deposited materials and their spatial relationships … integrity is based upon the property's potential to yield specific data that addresses important research questions, such as those identified in the historic context documentation in the Statewide Comprehensive Preservation Plan or in the research design for projects meeting the *Secretary of the Interior's Standards for Archeological Documentation*…

In some cases the loss of an interior will disqualify properties from listing in the National Register--a historic concert hall noted for the beauty of its

auditorium and its fine acoustic qualities would be the type of property that if it were to lose its interior, it would lose its value as a historic resource. In other cases, the overarching significance of a property's exterior can overcome the adverse effect of the loss of an interior…

For a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.

A component of a district cannot contribute to the significance if:

- it has been substantially altered since the period of the district's significance or
- it does not share the historic associations of the district (R. Quaide, 2001).

In the state of Washington, designated and potential landmarks are called cultural resources, but culture is very subjective and open to interpretation.

When American culture is referred to as "mainstream," it must be acknowledged

that this nation has a mainstream culture, but there are ethnic communities with

special concerns and issues in addition to the national culture. Typically,

mainstream American culture is understood to mean the culture and embodied

values of the dominant, majority population: White and predominantly of Western

European heritage (Holland-Moore, 2016).

The standards for determining significance and integrity are colored by America's

dominant culture's history and values. Culture's subjectivity makes it very difficult to

apply mainstream American standards to the cultural resources valued by marginalized

populations. The way historic preservation is currently set up allows for "'implicit' or

'unconscious biases' that are beyond our control and activate involuntarily" to impact the

way that every aspect of the preservation process takes place (Holland-Moore, 2016).

Unconscious bias operates in ten different ways overall with three of the ten manifesting

in the preservation process: diagnosis bias, or our unconscious urge to go with our first

impression of something; value attribution, or the impulse to assign something qualities

based on that first impression; and priming effect, the tendency to answer something

based on presupposition springing out of past situations. Implicit bias theory argues

that:

the inherent biases of the majority population would favor places and things

particular to the history of their cultural group. In the case of historic preservation,

the majority of its practitioners and decision-makers are White, reflecting the

majority population. Those inherent biases are manifested through the

determination as historically significant those properties perceived as important or related to the majority population (Holland-Moore, 2016).

The way that unconscious bias manifested in the state of Washington has left us lacking for an accurate representation of the state in the resources designated.

> There is growing acknowledgement (sic) that past historic preservation planning efforts have focused on properties derived from European settlement in the nation. As a result, national and state register listings are largely comprised of the homes, institutions, and businesses of Euro-American cultures. Often overlooked are cultural and historic resources associated with groups that are under-represented in the nation's historic narrative including African, Asian/Pacific Islander, Latino, and Native American cultures. For example, analysis of DAHP's Historic Property Inventory indicates that only 37 properties have been identified as primarily associated with ethnic heritage. This is in contrast to properties associated with other historic contexts such as transportation with 698, manufacturing/industry with 504, and agriculture with 2,277 (DAHP, 2014).

Unconscious bias manifests in both the standards for designation and the selection of resources; that has had a lasting impact on what ends up being considered historically significant. People that do not belong to marginalized groups often lack the tools and understanding to identify important cultural resources. If a marginalized group's history is not preserved, it will not be available to be studied and utilized moving forward (Holland-Moore, 2016).

The importance of cultural resources in marginalized communities centers around intangible qualities and as such, it is difficult to recognize them through traditional survey methods.

Cultural geographer Yi-Fu Tuan states that,"many places, profoundly significant to particular individuals and groups, have little visual prominence. They are known viscerally, as it were, and not through the discerning eye or mind." A building may now be currently located on a site that once had great meaning to that group. Oral histories within a community can perpetuate their importance. It is the meaning behind why it is of value to a particular group (Holland-Moore, 2016).

Working to capture intangible qualities in survey and inventory methodologies would prevent some of these resources from being overlooked. Some examples of spaces that can hold intangible cultural significance across marginalized groups are:

- Points of origin

- Routes of migration

- Places of experience

- Places of suffering and struggle

- Places of achievement

- Places of interaction

- Spiritual places

- Milestones of international relations

- Place of education and of presentation (Kaufman, 2004)

For marginalized groups, space is what you make of it; the memories made in the space are what gives it its value, not necessarily its architectural significance or integrity. Many of these spaces that hold value in marginalized communities are not considered architecturally significant. The nature of these environments is to continually change to meet the needs of the community it serves (Holland-Moore, 2016). In these communities, modifications are a manifestation of spaces being well used and those same changes exclude resources from being designated.

Scope

- Investigate how preservation staff and commission members in Seattle and King County define and apply standards of integrity, context statements, and area surveys.
    - Compare survey and inventory methodologies
- Review of Seattle and King County Historic Resources Surveys
    - Identify properties with a high level of cultural significance
        - Develop two embedded case studies
- Develop recommendations
    - Looking at past surveys to analyze what they did and determine how similar surveys could be done more equitably moving forward.

Research goals & questions

> 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. ("Washington Trust for Historic Preservation — Being Relevant," n.d.)

Determine a clear methodology to figure out what was missed in past King County and Seattle survey and inventory processes.

How do we take the cultural knowledge, experience, history, and hope for the future and reflect that in the assets that are preserved?

What is a "high level" of cultural significance?

How do survey and inventory methodology need to change to find resources of high significance for marginalized communities?

Theory

Foundationally, this case study centers on the need for more equitable and representative preservation practices and outcomes. To analyze those goals, I adapted the Equity-Centered Community Design process to use as a lens. The Equity-Centered Community Design process (ECCD), created by Creative Reaction Lab, is a "creative problem-solving" process used here for inequitable system redesign (Creative Reaction Lab, 2018). To do that, ECCD asks the researcher to build humility, integrate history,

address the power dynamics in the existing system, and find ways to co-create with the community. The steps of ECCD shaped my areas of inquiry and research goals during my case study investigation. Those steps are:

- Inviting diverse co-creators

- Building humility and empathy

- History and healing

- Acknowledging and dismantling power constructs

- Defining and assessing the topic/community needs

- Ideating approaches

- Rapid prototyping

- Testing and learning

While this work used all of the steps of ECCD as a lens for inquiry, this case study is primarily focused on acknowledging and dismantling power constructs in historic preservation; many additional steps will be necessary to make the process just.

Method

Case Study Methodology

The purpose of this case study was to analyze current survey and identification methodology to prevent community assets from slipping through the cracks of the current preservation methodology. To do that, I conducted research; created a case study protocol (see Appendix A); interviewed people partaking in historic preservation efforts in Seattle and King County; did two reconnaissance level surveys to determine

the current state of previously surveyed properties; and created embedded case studies out of two properties with a high level of cultural significance. The sites were picked based on my interviews with King County and Seattle preservationists and community members. My case study protocol guided my research and interviews. I did supplementary online, library, and archival research unpacking preservation and what it would mean for it to be equitable. I chose to create embedded case studies so that my overall case study would feel complete without having to research each property in the survey. It also enabled me to dive deeper into the individual properties. I created a case study database in the form of a bullet journal and documented all of my observations, interview notes, and avenues for further exploration within it. I supplemented my interviews and observations with additional research to increase internal validity.

Analysis

History is important because it is the foundation of a people.

- Alan Bergano

Introduction

The purpose of this case study was to find alternative methods of identifying and preserving the assets and narratives important to marginalized communities. Preserving assets that represent the rich diversity through the investigation of local survey techniques in our communities is very important to the continued vitality of our

diverse spatial fabric. The methodologies reviewed from the King County and Seattle surveys represent different ways of approaching survey work. Reviewing the body of research congruently with these surveys revealed interesting new recommendations for preservation.

Statewide, cultural resources with high cultural significance in marginalized communities are being overlooked (DAHP, 2014). For marginalized communities, history is a vital part of connecting with heritage. They are already working hard to preserve their legacy, but that work is not typically happening through official preservation channels (Holland-Moore, 2016; Kaufman, 2004). If these community assets and their accompanying narratives are not preserved, they will not be available for future generations to research or enjoy (Holland-Moore, 2016). It is important that preservationists from non-marginalized backgrounds work to understand the factors that make cultural assets important to marginalized communities and how that relates to integrity.

The importance of history as a mode of understanding heritage emerged with surprising strength from the Assessment. Surprising, at least, to a white researcher, perhaps because for many members of the majority history has become a sort of luxury good, a pleasant if vaguely defined part of heritage that can be pretty much taken for granted. For many respondents, on the contrary, history can never be taken for granted. It requires active definition and constant attention, because it shapes identity and describes relationships with the majority culture that, in turn, define life in crucial ways. Evidence of achievement must be

unearthed, underlined, spotlit. Memories of discrimination and suffering must be maintained. And sometimes evidence of existence – of simple presence within the larger story – must be discovered and defended. For much of history lies lost, forgotten, or buried, and before it can become part of heritage it has to be rediscovered...

History, then, is a crucial part of heritage. It has little in common with the genteel appreciation of the "finer things" that the word heritage frequently connotes, or with the "souvenir history" that Puerto Rican poet Martin Espada derides: the superficial and usually congratulatory commemoration of symbolic highlights in American history. It does not paint the past as "simpler times." It is instead a relentless struggle to discover, uncover, rediscover, and recover facts about the national past that have been swept from public consciousness either because they are uncomfortable or because the evidence is ephemeral (Kaufman, 2004).

For this case study, I chose to review two very different survey methodologies. The Seattle case study is on an area survey of Downtown Seattle, while the King County case study came out of a survey specifically focused on the cultural assets remaining in White River Valley from the Japanese Americans that populated the area for 50 years before being interned. The Downtown survey looked at a general area while the King County survey specifically analyzed the built environment with respect to culture. King County typically does area surveys rather than culturally specific surveys. The thought process behind selecting their culturally-specific survey is firstly, to have a wider range of material to discuss and secondly, to provide suggestions for

improvement of culturally-specific survey methods. The different methodologies come together to inform the resulting recommendations in their own unique ways.

Seattle Survey Context

The 2007 Downtown Historic Resources Survey and Inventory was funded by Seattle's City Council to preemptively survey and inventory historic properties in Downtown Seattle preceding an upzone of the area. An upzone increases the development potential for an area and can result in the loss of cultural resources to development. The survey aimed to analyze all historic buildings in the downtown area, largely prioritizing architecturally significant buildings. Through this survey process, many buildings were designated as landmarks.

The 2007 survey was a multiple phase survey. In the reconnaissance level research and development phase, surveyors analyzed the survey area to locate the 127 buildings in the area constructed before 1966. The properties were grouped into categories based on their architectural significance, as perceived by surveyors. 22 of the buildings were determined to not actually have any historic features or significance at all; 23 of them were not especially changed, but because of their "scale and/or physical character" appeared to be devoid of significance; 52 were well preserved and were considered potentially historic; and 30 were intact and had significance (Krafft & Krafft Architecture/CRM, 2007). The 84 properties deemed most significant by surveyors and department staff were analyzed in the intensive survey phase. For these

properties, landmark nominations were completed. Most of the remaining properties

had limited inventory forms filled out.

A large problem with the survey was the way results were distributed. The City

of Seattle's historic preservation system as a whole is in need of an overhaul to be more

cohesive between city departments and to be more transparent for the public. The lack

of transparency around the survey report initially made it difficult to understand the

methodology used. When the survey was completed, these were translated into a new

category system for sorting historic buildings by the Seattle Department of

Neighborhoods staff. In this system, Category 1 buildings were all buildings though to

be the most significant, Category 2 buildings were buildings that were less significant,

but still eligible, Category 3 buildings were buildings that were worthy of inclusion in the

historic resources inventory, but not eligible to be designated as a city landmark, and

Category 4 buildings were considered "so altered that they would not qualify as Seattle

landmarks" (Department of Neighborhoods, 2007). The survey took place without any

public announcement and as such, had little to no public input. After the survey was

completed, notices of what category properties were placed into were sent out to

property owners. In reality, it is impossible to definitively rule a cultural resource out as

a Seattle landmark without doing an intensive level survey. Seattle Municipal Code

specifies that:

> An object, site or improvement which is more than twenty-five (25) years old may
>
> be designated for preservation as a landmark site or landmark if it has significant
>
> character, interest or value as part of the development, heritage or cultural

characteristics of the City, state, or nation, if it has integrity or the ability to convey its significance, and if it falls into one (1) of the following categories:

   A. It is the location of, or is associated in a significant way with, an historic event with a significant effect upon the community, City, state, or nation; or

   B. It is associated in a significant way with the life of a person important in the history of the City, state, or nation; or

   C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation; or

   D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction; or

   E. It is an outstanding work of a designer or builder; or

   F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City (Municipal Code Corporation, 2019).

The grammatical formatting of the code leaves its interpretation a bit clouded, but it appears that the integrity of the asset itself is not actually a requirement for designation, as is rather more of an alternative within being able to convey its significance. With the assets of marginalized communities more often lacking architectural integrity, making

blanket statements surrounding designation and architectural integrity ignores assets that are cultural in nature.

After reading the report, it is clear that the intent of the 2007 survey was to judge historic buildings on their architectural integrity with secondary qualifiers considered only for buildings that qualified architecturally. The methodology of the survey specifically focused on "architectural and/or historic significance" with a heavy emphasis on architectural integrity (Krafft & Krafft Architecture/CRM, 2007). Interpreting a lack of significance and to mean properties were ineligible for designation without considering potential cultural significance indicates that they were not given an equitable chance to qualify. Even just referencing the cultural aspects of the historic context statement could have informed which types of assets needed to be looked at more in-depth. The Belltown context statement (within the downtown survey area) states that:

> For decades, relatively low rents attracted senior citizens, artists and musicians, many living in the former workers' housing and cheap hotels. In recent years it has evolved once again from a relatively small-scale neighborhood with an eclectic mix of art galleries, studios, nightclubs and affordable housing to one with an increasing number of high-rise condominiums, office buildings and upscale restaurants and shops. (Sheridan, 2007)

HistoryLink more recently produced an article on the importance of music through the ages in Belltown which referenced the Vogue (Blecha, 2018). Looking at that context, it would then make sense to look at community assets involving music and the arts. Applying this kind of insight to the process could have easily identified

Seattle's recently designated Showbox as an asset of high cultural importance from originally being categorized as a category 4 building.

Seattle Case Study

The Vogue Building in 2019 by the author.

Located at 2018 1st Avenue, the Vogue Hotel is a three-story brick building that was constructed in 1908. It was originally constructed as a hotel. The building has survived many different uses. The Vogue Hotel was "surveyed" in the 2007 Downtown

Seattle Survey. Though the Vogue Hotel does not seem historically significant at first glance, a deeper look at it shows that sometimes, digging under the surface to see what a building means to the community is necessary to see what resources should be preserved.

1916 (left) and around 1978 (right) (Sherrard, 2013).

Vogue Hotel is a Queen Anne style late victorian with a rectangular plan and a flat roof. Its standout features are bay windows going from the second to the third floor, brick construction, and cornice details. It previously featured a large fire escape from the roof with balconies on the second and third floors. The side of the building was formerly used for concert promotion before the construction of a building next door. There was a fire between the buildings which potentially damaged what remained of the mural in 2007 (Bruscas, 2007).

While the Vogue Hotel was originally a hotel, it has cycled through many uses since. After its stint as a hotel was over, it became a brothel. The downstairs space became Johnny's Handlebar, a leather bar catering to gay men. In 1979, Johnny's Handlebar closed and became WREX ("Vanishing Seattle - Posts," n.d.). WREX served the same crowd but showcased punk music. WREX started booking live music in the very early 1980s. The first show was a performance by The Fastbacks with Duff

McKagen (of Guns N Roses fame) on the drums. WREX began booking bands three nights a week and played music videos with "video wallpaper" throughout the week and between acts. As WREX grew, it became a space that "was just as much a 'gay' venue as a 'punk' venue that welcomed anyone with a love for the alternative scene" (Stevens & White, 2017). WREX closed on March 18, 1982, citing cash-flow problems. The club reopened a year later, rebranded as The Vogue. The Vogue primarily played dance music, but still occasionally booked live acts and was "one of the first venues to host bands that would one day be known as 'grunge'" (Stevens & White, 2017). Nirvana played what is largely considered their first Seattle show in the Vogue on April 24, 1988 (Humphrey, 2016). The Vogue closed moved out of the Vogue Hotel building and closed in 2007 (Scanlon, 2007). Now, the building houses VAIN, a hair salon "committed to encouraging personal self-expression and challenging conventional understandings of beauty." VAIN opened in 1996 and "has built a reputation for delivering cutting-edge style in a comfortable and empowering atmosphere" ("VAIN our story," n.d.). The upper floors serve as artist studios.

The Vogue Hotel has a rich social history within alternative communities. It has changed to both meet the needs of Belltown and create a space for cultivating counter-culture communities for decades. It was first documented as a "beer parlor" in 1934 when the staff was caught selling liquor over the counter, a violation of liquor ordinances of the time ("7 Arrested By Vice Squad," 1934). The building was originally low-cost rooms on a short term basis with the downstairs retail section activated as a counter-culture gathering hub. The building in and of itself is significant because of its

value as a third space for people that are marginalized from the dominant culture. VAIN is a salon where people can get their hair done in ways that do not subscribe to the dominant norms of respectability. The price point of VAIN, though, means that only those that have matured from their disenfranchised roots and reached some level of stability can afford to get their hair done there. As such, VAIN often serves as a third space for mothers and aging weirdos who belong to the counterculture and are struggling to define who they are in adulthood (Ariel, 2013; "How to dye your armpit hair | Offbeat Home & Life," 2014). Before VAIN, Johnny's Handlebar provided a home away from home for gay men in the leather scene. WREX was meant to invoke a sense of chaos. It was decorated with car and airplane parts meant to invoke a wreck. WREX created a synergistic environment where people who did not fit within the dominant culture were free to be themselves. The Vogue continued in the work of WREX and out of that, fostered and encouraged the transformative change of the music world as a whole by supporting the developing grunge movement. The Vogue building is largely remembered for the role it played in the development of grunge, but it is only because of its history as a counter-culture space that it could get to that point. Nirvana played there six times and fans still come to VAIN to visit the site (Garbacik, n.d.; Scanlon, 2008). Mudhoney played their first two shows at The Vogue in 1988 ("Mudhoney: Tourbook, 1988," n.d.). The use of the space has imbued it with cultural meaning for many over the course of its lifespan.
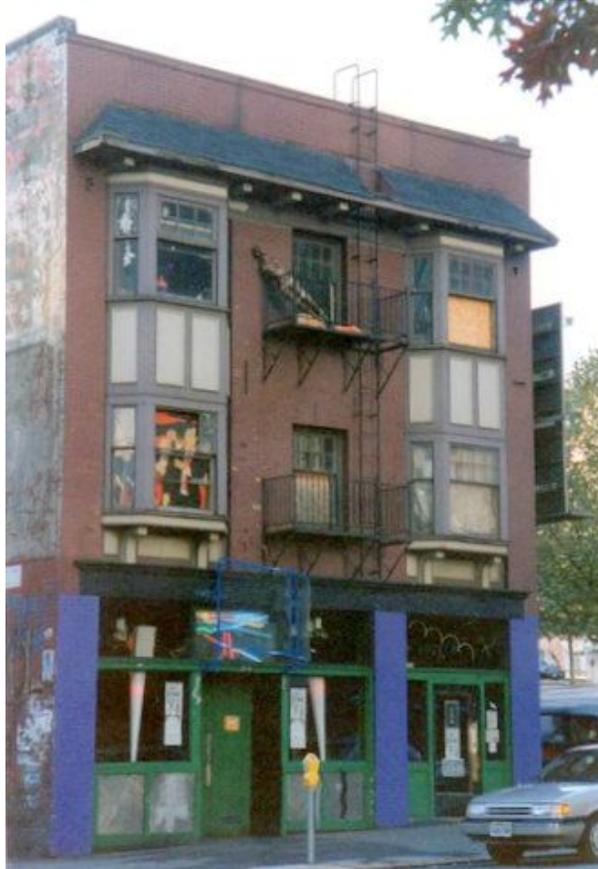
The Vogue Hotel as Wrex (Stevens & White, 2017)

The Vogue was not considered historically significant in the 2007 survey because it was not constructed to stand out or do anything out of the ordinary. While the 2007 survey had nothing at all to say about the Vogue, later surveys indicated that

This building has been significantly altered and no longer retains integrity of feeling, association and materials, so it does not warrant inclusion in the NRHP.

Constructed as a small hotel in 1908, this building was one of many small hotels along First Avenue that catered to laborers, seamen and other low-income residents. The building's bay windows and bracketed cornice indicate its early

date. However, it has had extensive window and storefront alterations

("PROPERTY: #99138 Ridpath Hotel," 2009).

We can already ascertain from this description that the hotel served a low-income population representative of the early use of the neighborhood. The structure's nature as a counterculture hub inherently indicates that it should change and transform as a manifestation of its purpose. It is worth arguing that changes to the traditional form are what create and maintain the integrity of a counterculture space for the population they serve (Desmond, McDonagh, & O'Donohoe, 2000). Counterculture

> ...refers to a coherent system of norms and values that not only differ from those
> of the dominant system (where this and nothing else is the case we speak of
> subcultures) but also comprise at least one norm or value that calls for
> commitment to cultural change, that is to a transformation of the dominant
> system of norms and values (Burnier & Roomsch-Katholieke Universiteit
> (Nijmegen, 1975).

If counterculture itself requires a dedication to cultural change, it follows that that same dedication would manifest in authentic counterculture spaces.

Additional difficulties came from systemic disorganization in preservation. The 2007 survey took place largely in secret and as such, did not source information from other departments to create the inventory. In 2005, the City of Seattle Office of Film and Music created a snapshot map of Seattle's music legacy in the downtown area. This map pointed out places considered important to Seattle's music history. The map highlighted Belltown and The Vogue in particular, stating:

In the shadow of the Space Needle, Belltown evolved during the go-go 1990s

from an edgy industrial area where underground arts flourished to a mecca for

Gen X bohemians and dot-com entrepreneurs. It's now a highly walkable hub of

boutiques, eateries and nightspots…

The Vogue: 2018 1st Ave. Nirvana played its first Seattle show in this former

crucible for the Seattle sound, opening for Blood Circus in April 1988. The

original venue now houses the rock and roll hair salon Vain (City of Seattle Office

of Film and Music, 2005).

If there were a way to more openly communicate between government organizations

and collaborate on collective goals, oversites such as this one would not happen. In

addition, the Vogue Hotel has two addresses and four historical names. In the parcel

viewer, one must search for the current address of VAIN in order for it to pop up, but it

pops up referencing the secondary address. On WISAARD the property is referenced

as Ridpath Hotel, in the 2007 survey it is referred to as the Riopath, and in archival

research, it is called the Preston Hotel or Hotel Preston.

The map of Seattle's music legacy created in 2005 (City of Seattle Office of Film and Music, 2005).

The counterculture nature of the VAIN/Vogue building almost demands a counterculture approach to preservation. The narrative of the building has persisted because of do-it-yourself approaches to public history. A 2003 performance installation by Diana Falchuk named *Artifact* aimed to reconfigure the systems and authorities that turn material culture into official history via the speculative origins of a 100-year-old decorative floor rediscovered underneath the sidewalk in front of Vain in 2001" (Falchuk, 2003). Though it will be on hiatus until the close of 2020, there is currently a walking tour called Seattle Grunge Redux: The Walk That Rocks Through Seattle's Music History led by Eric E. Magnuson. The tour, which visits the Vogue, is said to "Explore Seattle's grunge era (from the mid-1980s through the late 1990s)" (Magnuson, 2019). Eric says that "many clubs, bars and record shops have been around for decades and are part of their identity for people, eating out and then watching a band - that's just part

of Seattle" (Tiedemann, 2017). The building itself also works to speak towards its history with interior finishes exposing the original bones of the building and a large mural on the parking lot side that references its historic context and current role as a counter-culture space.

The flooring found in front of the Vogue appears to feature a uterus and ovaries (Falchuk, 2003).

Mural on the side of the Vogue Building in 2019 by author.

Moving forward, It makes sense to think about additional non-traditional preservation methods. Finding a way to retain the Vogue Hotel through an archeological designation, preserve the narrative and the counterculture of the area through the formation of a district, or abandoning the traditional historic preservation paradigm entirely to seek designation as a cultural district through the state or arts and culture district designation through Seattle's Office of Arts & Culture are all potential options. There is potential for a district in the area centering Seattle's music history. An additional option would be to reach out to the community and gather some data around how that would like it to be preserved.

The Vogue Building in 2019 by the author.

King County Survey Context

The survey selected for King County was the Japanese-American Legacies in the White River Valley Historic Context Statement and Inventory from 1997. This survey was prepared for the King County Landmarks and Heritage Program by Mildred Tanner Andrews to pay homage to the rich Japanese-American community that lived in the White River Valley before being interned in 1942. To conduct this survey, Ms. Andrews accessed archival materials, did field work, and conducted oral history interviews with Japanese-Americans whose families were in the White River Valley region before being displaced and sent to internment camps. The age of the survey somewhat limited the amount of original research remaining. The original methodology included fieldwork, inventory forms, an addendum to an existing inventory report to adequately reflect the cultural ties of the property, a master index of the primary properties researched, and recommendations for the next steps in the process. The survey was informed primarily by interviews and site visits with Japanese-American residents whose families lived in the region before the internment in WWII. The historic context statement focused on cultural narrative and values and while the resources investigated were places and moments of importance for the community. The recommendations section of the report appears to be largely undeployed.

The Japanese-American Legacies in the White River Valley Historic Context Statement and Inventory was not a typical survey in that it focused more on cultural significance than anything else. There was a heavy focus on the Japanese-American

agricultural history in the area. They started with dairy farms, then transitioned to

vegetable and berry farming. Japanese farmers grew all kinds of vegetables, berries,

and flowers and "by the beginning of World War I, Japanese farmers from the White

River Valley and other areas occupied 70%" of the market stalls at Pike's Place Market

(Andrews, 1997). In the 1920s, Japanese farmers in the area started growing hothouse

rhubarb in the winter. The crop was only grown in 3 parts of North America at the time,

Ontario, Michigan, and Washington. Farmers used local, Japanese-owned packing

companies to ship their produce. "In 1941, the Vegetable Shipping Industry, Western

Washington District, reported that Japanese organizations shipped "80% +" of locally

grown major commodities, namely lettuce, peas, cauliflower and celery" (Andrews,

1997). In 1941, there were 285 farms in the area. 28 of them were owned and 257

were leased. There were 1,141 people involved in the farms. 456 of them were

immigrants and 685 of them were citizens (Andrews, 1997).

The Japanese-American Legacies in the White River Valley Historic Context

Statement and Inventory's focus on culture is of great value to this research, but the

lack of focus on the preservation or promotion of the properties themselves are an

oversight. Overall, the Japanese-American Legacies research is not accessible enough

to the public. The properties inventoried do not have any of the inventory information

stored in Washington Information System for Architectural and Archaeological Records

Data (WISAARD). The goal of this research presumably was to tie the story to

remaining resources. In not promoting that narrative, the effort fails to truly meet that

goal. King County normally does more traditional surveys and so it was understandably

harder for the organization to move forward with the preservation or promotion of these resources. The code for historic preservation in King County is as follows:

A. A historic resource may be designated as a King County landmark if it is more than forty years old or, in the case of a landmark district, contains resources that are more than forty years old, and possesses integrity of location, design, setting, materials, workmanship, feeling, or association, or any combination of the foregoing aspects of integrity, sufficient to convey its historic character, and:

1. Is associated with events that have made a significant contribution to the broad patterns of national, state or local history;

2. Is associated with the lives of persons significant in national, state or local history;

3. Embodies the distinctive characteristics of a type, period, style or method of design or construction, or that represents a significant and distinguishable entity whose components may lack individual distinction;

4. Has yielded, or may be likely to yield, information important in prehistory or history; or

5. Is an outstanding work of a designer or builder who has made a substantial contribution to the art.

B. An historic resource may be designated a community landmark because it is an easily identifiable visual feature of a neighborhood or the county and

contributes to the distinctive quality or identity of such neighborhood or county or because of its association with significant historical events or historic themes, association with important or prominent persons in the community or county or recognition by local citizens for substantial contribution to the neighborhood or community. An improvement or site qualifying for designation solely by virtue of satisfying criteria set out in this section shall be designated a community landmark and shall not be subject to K.C.C. 20.62.080.

C. Cemeteries, birthplaces or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature and properties that have achieved significance within the past forty years shall not be considered eligible for designation.

However, such a property shall be eligible for designation if they are:

1. An integral part of districts that meet the criteria set out in subsection A. of this section or if it is:

2. A religious property deriving primary significance from architectural or artistic distinction or historical importance;

3. A building or structure removed from its original location but that is significant primarily for its architectural value, or which is the surviving structure most importantly associated with a historic person or event;

4. A birthplace, grave or residence of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life;

5. A cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features or from association with historic events;

6. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner or as part of a restoration master plan, and when no other building or structure with the same association has survived;

7. A property commemorative in intent if design, age, tradition or symbolic value has invested it with its own historical significance; or

8. A property achieving significance within the past forty years if it is of exceptional importance. (Ord. 17635 § 2, 2013: Ord. 10474 § 4, 1992: Ord. 4828 § 4, 1980) (King County, 2016).

This code specifies that the property needs to have integrity in addition to overall historic significance, but does not actually define integrity with any rigidity. That flexibility allows for different interpretations of code.

King County Case Study

Picture of the current shed by author, 2019

The Yasumura's Shed, doing business as Sumner Packing Co., was run by I. Yasumura and his sons to sell, process, package, and transport his produce and that of other Japanese farmers. Located at 204 H St NW, the site was identified as a cultural resource in the 1997 Japanese-American Legacies in the White River Valley Historic Context Statement and Inventory. The original shed burned down in 1950 and the current shed was rebuilt to serve the same purpose in 1957 ("Break Ground Thursday for Bulbs and 'Barb," 1957, "Fire Destroys Rhubarb Shed at Sumner," 1950). For some,

it can be hard to see the historic significance in a cultural resource that has burned down. In this case, the packing shed is representative of much more.

"George Yasamura's (sic) Son, Joru relocated to New York with his family shortly after evacuating Auburn" (Parker, 1944). The evacuation happened in waves with Japanese citizens being taken first and Japanese-Americans leaving second. Joru immigrated when he was four years old. His younger brother George's family got an exception and did not leave with the rest of White River Valley because his wife gave birth a few days before the evacuation occurred (Flewelling, 2002).

The Japanese-American Legacies in the White River Valley Historic Context Statement and Inventory ended up identifying the Yasumura Shed (spelled Yasamura in the survey) through interviews with Japanese-American families that lived in the Auburn-area before and after internment. The Yasumura family packed produce and shipped it out by train, making the shed's location next to the train tracks a vital element of the business. On May 22nd, 1942, though, the shed was used as a make-shift train

stop for Japanese-American's to board evacuation trains to Pinedale Assembly Center,

outside of Fresno, CA, before being sent to internment camps that they would occupy

on a longer-term basis. While the previous survey identified the shed as a significant

resource for Japanese-Americans in the White River Valley, I would argue that the

landscape itself and the route that they traveled to Pinedale Assembly Center represent

the feeling the resource is intended to invoke more. While the shed is not without its

own significance, none of the architectural characteristics of the shed were mentioned

as being significant in the 1997 inventory.

The original shed was owned by the Union Pacific and Milwaukee Railroads and

rented out to the Yasumura family for the operation of Sumner Packing Co (Andrews,

1997). After the Yasumura family evacuated, the shed was rented out to the Sumner

Rhubarb Growers Association ("Fire Destroys Rhubarb Shed at Sumner," 1950; Parker,

1944). In 1950, an oil stove explosion ignited the shed, causing irreparable damage.

Though the Yasumuras themselves had previously been targeted by arsonists in 1938,

the shed fire appeared to be accidental and unrelated ("Epidemic of Blazes Laid to

Firebug," 1938, "Firebug Blamed for Rural Fires," 1938, "Fire Destroys Rhubarb Shed at

Sumner," 1950; Staff Correspondent, 1938). After the shed was destroyed, the Sumner

Rhubarb Growers Association moved their operation across the street, renting a

different building owned by the railroad. In 1957, a new, slightly bigger shed was

constructed on the original site to meet the needs of the Sumner Rhubarb Growers

Association and that is the shed currently on the site ("Break Ground Thursday for Bulbs

and 'Barb," 1957). The shed is a concrete block warehouse with a gabled, corrugated

tin roof. It speaks to the agricultural history of the area. George Yasumura grew 90,000 square feet of hothouse rhubarb, making him the largest grower of the herb in the area, and organized the sales and distribution of the rhubarb through his packing company. The agricultural heritage of the area for both Japanese-American and non-Japanese-American residents is very important, especially when taking into consideration the connection to Sumner, which considers itself the rhubarb/rhubarb pie capital of the world (Peterson, 2019). Though there were other packing companies of more notoriety in the area, the layers of connection that this one holds make it especially significant.

"Rare snapshot of the departure from Yasumura's Produce Shed in Auburn, taken by Auburn High School art teacher, Barbara Drake. A banner mounted by evacuees on the side of one passenger car read, 'HERE WE COME!'" (Flewelling, 2002).

It is very important to differentiate the importance of the shed from the importance of the site within this case study. In the 1997 inventory, the shed and the

site had separately completed inventory sheets, but that level of detail did not make it into the report. The shed itself is representative of the farming heritage in the area as a whole. Sumner Packing Co. was not the most prominent packing company in the area before the Japanese-Americans were interned but appears to be the most significant packing shed remaining in the area.

The shed is currently being used as warehouse space and surplus parking for Seattle Automotive Distributing, Inc. while the tracks around the site are largely owned by Puget Sound Energy (King County Department of Assessments, 2019; Seattle Automotive Distributing, n.d.). It retains its desolate industrial/warehouse feel. Next to the warehouse, the old Milwaukee tracks remain, though the Interurban tracks have been converted into the Interurban trail. The site itself maintains integrity. The site itself is representative of a harrowing event and marks the dismantling of 50 years of work to build the White River Valley community. I view the site as a lens through which to view the route that Japanese-Americans traveled from White River Valley and the symbolic representation of that journey. Japanese immigrants were taken first. On Thursday, May 21st and Friday, May 22nd of 1942, the people leaving were American citizens (Flewelling, 2002, p. 231). They met at the Yasumura's shed. 540 people left on Thursday with another 458 leaving on Friday (Flewelling, 2002, p. 233). The train trip to the Pinedale Assembly Center outside of Fresno was 36 hours long (Flewelling, 2002, p. 231). Shuji Kimura described the initial feelings of departure as follows:

We didn't feel so bad leaving with all the excitement of leaving. But soon when

six p.m. came and the train began to move, and we saw old Mr. Ballard waving

his hat at us, his coat collar turned up against the rain, mother began to cry. I

couldn't see through my tears either. I saw the Main Street Crossing -- there

were more people waving. The train began to go faster and the berry rows, the

rhubarb, the lettuce fields, the pea fields, began to slip past our window like a

panorama. My throat hurt, but I couldn't take my eyes from the familiar fields and

pastures slipping so quickly away (Flewelling, 2002, p. 234).

Pinedale Assembly Center was formerly part of the Sugar Pine Lumber Company. It

was a temporary site used to hold people until they could be sent to relocation centers.

Most people were sent to either the Poston or Tule Lake relocation center (*Japanese

Americans in World War II*, n.d.)**.**

Equitable recognition for the shed would require acknowledging the value of the

shed to the early lifestyle of Auburn independent of the internment and an

acknowledgment of the forceful removal of Auburn's Japanese population. The current

shed is 62 years old. The site has a longer combined history before the loss of the first

shed of being used for packing and processing purposes relating to farming.

The site should be recognized in a similar fashion to the Bainbridge Island Japanese

American Exclusion Memorial. The Bainbridge Island Japanese American Exclusion

Memorial named

Nidoto Nai Yoni, translated as "Let It Not Happen Again" is the motto and mission

of the Bainbridge Island Japanese American Exclusion Memorial. The Memorial

is located on the site of the former Eagledale ferry dock on Bainbridge Island,

Washington, on March 30, 1942, two hundred twenty–seven men, women and

children — two–thirds of them American citizens — were forcibly removed from their homes, rounded up by US Army soldiers armed with rifles fixed with bayonets and boarded a ferry to Seattle ("BIJAC — MEMORIALIntroduction," n.d.).

This memorial has ample overlap with the shed site but there is more awareness around its history and significance. The memorial design features a story wall that grounds the story of the former residents in the present.

(Bainbridge Island Japanese American Exclusion Memorial Association, 2019)

The Bainbridge Island Japanese American Exclusion Memorial project is being supported in part by a Preservation of Japanese American Confinement Sites Grant administered by the National Park Service, Department of the Interior (Bainbridge Island Japanese American Exclusion Memorial Association, 2019).

Within the context of the shed site, there is an opportunity in it being located next to the Interurban Trail. The evacuation and internment of Japanese-Americans could potentially be memorialized on the trail, directly behind the actual site. Approaching this

effort from that angle would work to preserve the integrity of the site, tie into the existing art plan for the trail, create more cohesion within the narrative we are putting forth, and make the history more accessible to the public. Activating the trail for memorial purposes could also potentially allow for the promotion of the other related historic assets in the area. Both the shed and the internment from the site were featured in the book Shirakawa and they hold the potential to find out more through an archaeological survey.

Discussion

Theoretical Implications

As things stand, resources that represent the heritage of marginalized communities are not being captured by the current survey and inventory methodology and even when they are, they often do not qualify as landmarks. Many of the metrics to determine if a resource is worthy of designation, such as integrity, come down to judgment calls made by the investigator. If, instead, integrity was expanded to be a more dynamic concept and a metric for measuring the integrity of a resource overall, rather than just the architectural integrity was created (Zancheti & Loretto, 2015). Foundationally, surveys need to be designed to be reliable and valid in order for historic preservation research itself to have integrity.

Reliability refers to the consistency of a measure. Psychologists consider three types of consistency: over time (test-retest reliability), across items (internal consistency), and across different researchers (inter-rater reliability).

Validity is the extent to which the scores from a measure represent the variable they are intended to. But how do researchers make this judgment? We have already considered one factor that they take into account—reliability. When a measure has good test-retest reliability and internal consistency, researchers should be more confident that the scores represent what they are supposed to.

Face validity is the extent to which a measurement method appears "on its face" to measure the construct of interest.

Content validity is the extent to which a measure "covers" the construct of interest. For example, if a researcher conceptually defines test anxiety as involving both sympathetic nervous system activation (leading to nervous feelings) and negative thoughts, then his measure of test anxiety should include items about both nervous feelings and negative thoughts.

Criterion validity is the extent to which people's scores on a measure are correlated with other variables (known as criteria) that one would expect them to be correlated with.

Discriminant validity, on the other hand, is the extent to which scores on a

measure are not correlated with measures of variables that are conceptually

distinct (Price, Jhangiani, & Chiang, 2015).

Essentially, survey methodology needs to ensure that the information it is reporting

holds up over time, is consistent between resources being analyzed, is consistent

across different resources, makes sure all of the cultural resources of note are

adequately documented, that the standard cultural assets are being held to correlates

with the values of the community, and that values that are not supposed to have a

correlation with survey outcomes are not excessively represented in the survey results.

All current historic preservation surveys currently have face validity. Making sure that

validity goes deeper and reliably assesses cultural resources is a foundational goal for

where survey and inventory methodology should go next.

Practical Implications

While there are general guidelines for how to conduct a survey, much of the

survey process is left up to personal interpretation. A different survey procedure or goal

drastically impacts its outcomes. The two surveys investigated here had very different

methodologies. Moving forward, the survey and inventory process has to change to

accommodate resources outside of the dominant culture.

In the Downtown Seattle Survey, the intersection of the building age and the

architectural and historical significance were analyzed. Their methodology did not leave

room for culturally significant resources in the area that lacked architecturally significance. The narrative surrounding the Downtown Survey was very diluted with no public access to the actual final report. The rating system was created after the survey was completed and inaccurately stated the intended results of the survey. The lack of transparency throughout the entire process and continued lack of transparency after its reveal along with the focus only on architectural significance represent the distinct power imbalances in this survey.

The Japanese-American Survey analyzed resources remaining from the Japanese-American community in White River Valley. The survey went the complete opposite direction of the Seattle survey and centered their survey work around interviews with Japanese-Americans that lived in the area before and after the internment. The narrative was centered around describing the culture of White River Valley for Japanese-Americans in the 50 years leading up to 1942's internment. The internment, redistribution of previously Japanese-American owned or operated assets, lack of traditional "integrity" in the properties, and the difficulties in generating awareness for this history represent some of the power constructs present in preservation the process.

The current survey methodology needs to be expanded to preserve assets of high cultural significance that are not able to meet the current interpretation of the standards of integrity. Speaking practically, it would make more sense to reach out to the community and historical research/preservation organizations that focus on the area being surveyed as the first step of archival research. Outside of that, a simple key to

finding cultural resources is to look at the historic context statement and unpack how the changes to a survey area over time are currently represented in the built environment. It is important to be able to find these resources in a typical survey because otherwise, the inequity of the results will indicate a lack of methodological validity. Surveys of specific populations and their resources are important, but those hold more value in the preservation of narrative and heritage and would be better served through a more collaborative project. If historic preservation cannot preserve the assets of marginalized communities, what is it saving? If the work being done is not accessible to the public, why are we doing it?

Limitations

There are many limiting factors in applying this research. The primary barriers are the lack of funding and the lack of time required to restructure the process. Survey change will require change around the way current policy is interpreted, changes to interdepartmental information sharing and transparency with the public, and funding to get it all done. For obvious reasons, that kind of change can prove to be very challenging, especially with the level of collaboration required to create those changes. Finding a way to revamp the process with the goal of consistent validity. Consistently equitable outcomes are vital to the process moving forward, but it is not going to be easy.

Recommendations

In looking at these two very different case studies, it became clear where the holes in the process lied. Moving forward, the goal is to merge the best aspects of the two processes and build upon the new survey methodology framework to close any remaining gaps. There will always be room for improvement, but this report will serve as a good starting point.

Changes to the way the historic preservation process is being implemented, both big and small, can make a huge change in its outcomes. Survey and inventory methodologies need to be revised to allow for the detection of more diverse and representative cultural resources and to better represent the full capabilities of the policies currently in place. Developing a preservation plan that includes equity as a goal is the most tangible and transparent way to build the foundation of preservation justice. Overall, the policy as it stands is not inherently inequitable, but its implementation on a local, state, and national level has and continues to be ineffective for populations outside of dominant American culture.

Methodologies for survey and inventory need to be developed that ensure equitable outcomes. The process needs to be overhauled to exclude bias as much as possible, resulting in survey and inventory reliability and validity. The standards that determine whether or not a resource holds significance need to align with the values of the community. Equitable representation of cultural assets is a requirement for survey validity.

Context statements are a cornerstone of the survey and inventory process. In the National Registry's qualification process, context statements play a vital role in the determination of significance.

The significance of a historic property can be judged and explained only when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear…

In order to decide whether a property is significant within its historic context, the following five things must be determined:

- The facet of prehistory or history of the local area, State, or the nation that the property represents;

- Whether that facet of prehistory or history is significant;

- Whether it is a type of property that has relevance and importance in illustrating the historic context;

- How the property illustrates that history; and finally

- Whether the property possesses the physical features necessary to convey the aspect of prehistory or history with which it is associated (R. A. Quaide, 2001).

Currently, historic context statements are being partially overlooked as a source of important significance information, but that is not how things were intended to be interpreted.

Historic context statements are intended to provide an analytical framework for identifying and evaluating resources by providing focusing on and concisely explaining what aspects of geography, history and culture significantly shaped the physical development of a community or region's land use patterns and built environment over time, what important property types were associated with those developments, why they are important, and what characteristics they need to have to be considered an important representation of their type and context (Nelson, n.d.)..

The goal of the historic context is to create a scale against which to measure significance (R. A. Quaide, 2001). Additionally, getting public input would craft stronger context statements and do a lot to inform the designation process. Looking at the results of the public input; forming those along with foundational knowledge, regional research, and anything available on HistoryLink to unpack the way the area has changed over time into a context statement; and then moving forward with a survey to figure out where and how the changes, use, and the culture of the area are represented in the built environment.

Often historic preservation professionals are seen as outsiders who ignore what is important to the community itself. This sentiment was expressed during interviews with minority historic preservationists: the concern that their

communities are being told what is significant instead of being asked what they

consider to be important. Further, minority groups should be involved in

decision-making, which is not often the case today (Holland-Moore, 2016).

Building infrastructure for engagement and dedicating time to interfacing with the public

could potentially crowdsource its way into preservation justice. Interfacing with the

public makes it easier to craft historic context statements that truly reflect the intangible

values of a community (NATIONAL TRUST FOR HISTORIC PRESERVATION, 2018).

Public outreach is a vital part of equitable historic preservation, but its value is

often overlooked. Reaching out to the community and historic research/preservation

organizations that focus on the survey area should be the first step of archival research

in the survey process. Moving forward, it would be most beneficial to streamline the

public outreach process and integrate it with public engagement. Developing a wiki

repository for people to submit their photos, stories, and information about resources

would make the outreach process significantly easier and could even potentially be

used to share information on properties between departments. The Austin Historical

Survey Wiki is essentially an area survey for the architectural character that then allows

for the public to input their own information in regard to the significance of the properties

surveyed (The University of Texas at Austin School of Architecture, 2012). Other areas

have created walking tour apps, done cultural mapping workshops to map traditional

cultural properties for tribes with ArcGIS, created do it yourself tool kits for residents to

move forward with preservation efforts on their own, created walking tours in Google

Maps, and utilized virtual reality to simulate landmarks that were no longer there

(Ciecko, 2018; City of Pasadena, 2019; NATIONAL TRUST FOR HISTORIC PRESERVATION, 2018; Peter, 2013; Philadelphia Historic Preservation Task Force, 2019). These types of interventions may currently seem out of reach, but a few of these projects were done by their local universities for low or no cost to the municipality and most were grant-funded.

While ArcGIS Story Maps are often suggested as a means of conveying historic preservation information, these maps are not as accessible to the public as the hype would lead one to believe. They are often more about interrupting a written narrative with interactive maps, rather than using the map to tell the story. Mapme is an interesting alternative to ArcGIS Story Maps in that it uses the map to tell the story, functions in a manner more similar to tools the public is already familiar with, allows for the crowdsourcing of information, and is very flexible in its implementation.

Equity-Centered Community Design, used as a framework for this study, is a great framework to use in designing public outreach and engagement moving forward. It dismantles the structures around engaging the public and can help to create community meetings that are within people's window of tolerance, or do not trigger the fight, flight, freeze, or fix impulse, for the marginalized people in attendance (Williams, 2018). It is very important to make the meetings relaxed and try to have people actually doing work in the community plan them.

I made minimal use of questionnaires and none of psychological testing devices. "Talking like a man with a paper in his hand" is still a fairly common core black expression for talking nonsense or babbling. I wanted both the context and the

venues of interviews and folk seminars to be as informal and removed from

officialdom as possible (Gwaltney, 1980).

Work to share about existing resources, explain the process informally to the

community, make sure that your definition of "community" is very thoughtful and

inclusive of groups that are often excluded from these discussions (marginalized

populations, children, the elderly, low-income, unhoused, people who speak English as

a second language, LGBTQIA+, etc), eliminate jargon from all handouts and

presentations, serve food, play music, and maximize the opportunity.

In a recent community engagement process around new affordable housing

developments in a traditionally black neighborhood, I outlined the process to focus on

the values and assets of the community that they wanted to see upheld, rather than

going directly into the design of the new buildings. To do that, our team created a

cohort of community engagement specialists with diverse backgrounds and ties to the

community to dismantle the power constructs around data collection and design on the

project. They came together with the design team to build humility and empathy, look at

history, and define what healing would look like for the community, then brought the

design process into the neighborhood through targeted engagement projects designed

to build relationships with the community members most at risk of displacement. We

put on community design labs with food, music, information, and opportunities for the

community to provide input. Our team translated the community feedback for the

design team and made sure that the nuances and dialectic implications were not lost in

translation. The outcome of this first round of engagement was a program for the

buildings, but also a deeper understanding of the values the community held, the assets

they valued, and the design aesthetics that would continue to not only speak to them

but signify that they continue to belong there moving forward (Jordan & Fab 5, 2019;

Mithun & Williams, 2019; Spaceworks Tacoma, Jordan, & Williams, 2018).

Throughout the recommendations, I will be referencing the National Register

Criteria for Evaluation. Those criteria state that:

The quality of significance in American history, architecture, archeology,

engineering, and culture is present in districts, sites, buildings, structures, and

objects that possess integrity of location, design, setting, materials,

workmanship, feeling, and association, and:

A. That are associated with events that have made a significant contribution to

the broad patterns of our history; or

B. That are associated with the lives of significant persons in our past; or

C. That embody the distinctive characteristics of a type, period, or method of

construction, or that represent the work of a master, or that possess high artistic

values, or that represent a significant and distinguishable entity whose

components may lack individual distinction; or

D. That have yielded or may be likely to yield, information important in history or

prehistory (NATIONAL TRUST FOR HISTORIC PRESERVATION, 2018).

On a base level, these criteria inform preservation criteria throughout the country. It is

important to understand the similarities and differences between the way the national

standard is organized and how local standards have been organized. Overall, these

standards have similar goals; learning to read them with intention and interpret them for more equitable outcomes can ultimately change the field.

In Seattle's criteria, landmarks only have to be 25 years old, it is only required that the resource has a relation to has "integrity or the ability to convey its significance," and integrity is not clearly defined. The categories in Seattle's criteria are A. align with an event, B. associated with an important person, C. associated "with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation," D. embodies an architectural style, E. "outstanding work of a designer or builder," or "F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City" (Municipal Code Corporation, 2019). The categories align relatively well with the National Register's criterion with A and B aligning directly in both systems, Seattle's C seems to be relatively redundant and aligns primarily with the basis of eligibility for the National Register, Seattle's D and E are equivalent to the National Register's C, Seattle features nothing equivalent to the National Register's D, and Seattle's F, identifies neighborhood icons. The recent designation of the Showbox speaks to the flexibility in Seattle's criteria and the lack of flexibility with which it was previously being applied.

King County's criteria require that a resource is at least 40 years old, "possesses integrity of location, design, setting, materials, workmanship, feeling, or association, or any combination of the foregoing aspects of integrity, sufficient to convey its historic character" and fall into a supplementary category (King County, 2016). King County's

categories, 1. Events, 2. Associated with significant people, 3. Distinctive architectural

characteristics, 4. Has or could yield information, and 5. "Is an outstanding work of a

designer or builder who has made a substantial contribution to the art" (King County,

2016). King County also has extended criteria allowing for the designation of community

landmarks and criteria considerations very similar to the ones listed by the National

Register (King County, 2016). King County's criteria also line up relatively well with the

National Register's. A and B align directly with King County's 1 and 2, C aligns with

King County's 3 and 5, D aligns with King County's 4, and King County's extended

criteria align with Seattle's F.

On a local and national level, historic preservation professionals largely only

survey for criterion C, when criteria A, B, and D are also viable pathways to designation

(NATIONAL TRUST FOR HISTORIC PRESERVATION, 2018). The National Register

is significantly more flexible than the way it has been interpreted.

Archeologist Barbara Little believes this type of usage is what it was intended for.

Little states that "the law does not have to be changed, but the way that historic

preservationists interpret and execute the guidance. It is supported and it is a

matter of reclaiming the intent that place is important to people." The National

Register was conceived to be flexible, and should be more flexible again

(Holland-Moore, 2016).

Rewriting the inventory form to ask about events that have happened at an asset,

people they may be associated with, and whether or not they have the potential to

reveal more information specifically would encourage designation through the other

criterion. Making this change would also require a redefinition of integrity to mean retained identity rather than architectural integrity.

Gonzaga University professor Raymond Rast argues that:

Although the means of measuring integrity continue to serve the need of architectural preservation, they often fail to meet the needs of historic preservation, the preservation of archaeological sites, the preservation of traditional cultural properties, and the preservation of intangible heritage. The means of measuring integrity also often fails to meet the needs of a preservation movement seeking diversity on its lists and in its rosters.

Rast suggests that incremental changes to properties should be reflected and integrity should be a continuum, that is, a sliding scale. He asserts that the current means of measuring integrity often fails in meeting the needs of a movement seeking diversity. How assessments of integrity are implemented archeologically opens up the possibility for a different approach that would actually support his suggestion of a sliding scale. The concept of looking at different evaluation methods is not a new notion. Michael and Rast echo National Register guidance as these different approaches to the criteria are built-in. However, practitioners, tend to not pay attention to the National Register's criteria to be broadly applied, possibly due to lack of training or the relative ease of narrow interpretation (Holland-Moore, 2016).

Integrity is usually interpreted to mean architectural integrity, but is not defined on a local level and on a national level is significantly broader than the way it has

previously been interpreted. Nationally, integrity grows out of significance and manifests in "location, design, setting, materials, workmanship, feeling, and association" (R. A. Quaide, 2001). The National Register defines those aspects as follows:

- Location is the place where the historic property was constructed or the place where the historic event occurred.

- Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.

- Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just where, the property is situated and its relationship to surrounding features and open space. Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve.

- Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of

materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies.

- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques.

- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.

- Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character (R. A. Quaide, 2001).

The way that integrity is currently being assessed locally is largely just by analyzing the architectural features of the building. The National Register, on the other hand, has a thorough methodology for assessing integrity. The National Register bases integrity on

the significance of a property and goes through the steps of defining which physical

features are vital to that significance, determining whether or not those "features are

visible enough to convey their significance," determine if the property needs to be

compared to similar properties, and determining which of the seven "aspects of integrity

are particularly vital to the property being nominated and if they are present" (R. A.

Quaide, 2001). They define integrity as the resource retaining the "identity for which it is

significant" (R. A. Quaide, 2001). On the process of determining integrity, the National

Register says:

DEFINING THE ESSENTIAL PHYSICAL FEATURES

All properties change over time. It is not necessary for a property to retain all its

historic physical features or characteristics. The property must retain, however,

the essential physical features that enable it to convey its historic identity. The

essential physical features are those features that define both *why* a property is

significant (Applicable Criteria and Areas of Significance) and *when* it was

significant (Periods of Significance). Criteria A and B

A property that is significant for its historic association is eligible if it retains the

essential physical features that made up its character or appearance during the

period of its association with the important event, historical pattern, or person(s).

If the property is a site (such as a treaty site) where there are no material cultural

remains, the setting must be intact.

Archeological sites eligible under Criteria A and B must be in overall good

condition with excellent preservation of features, artifacts, and spatial

relationships to the extent that these remains are able to convey important associations with events or persons…

Criterion D

For properties eligible under Criterion D, including archeological sites and standing structures studied for their information potential, less attention is given to their overall condition, than it (sic) they were being considered under Criteria A, B, or C. Archeological sites, in particular, do not exist today exactly as they were formed. There are always cultural and natural processes that alter the deposited materials and their spatial relationships…

For properties eligible under Criterion D, integrity is based upon the property's potential to yield specific data that addresses important research questions, such as those identified in the historic context documentation in the Statewide Comprehensive Preservation Plan or in the research design for projects meeting the *Secretary of the Interior's Standards for Archeological Documentation.*

VISIBILITY OF PHYSICAL FEATURES

Properties eligible under Criteria A, B, and C must not only retain their essential physical features, but the features must be visible enough to convey their significance. This means that even if a property is physically intact, its integrity is questionable if its significant features are concealed under modern construction. Archeological properties are often the exception to this; by nature they usually do not require visible features to convey their significance.

Non-Historic Exteriors

If the historic *exterior* building material is covered by non-historic material (such as modern siding), the property can still be eligible if the significant form, features, and detailing are not obscured. If a property's exterior is covered by a non-historic false-front or curtain wall, the property will not qualify under Criteria A, B, or C, because it does not retain the visual quality necessary to convey historic or architectural significance. Such a property also cannot be considered a contributing element in a historic district, because it does not add to the district's sense of time and place. If the false front, curtain wall, or non-historic siding is removed and the original building materials are intact, then the property's integrity can be re-evaluated...

COMPARING SIMILAR PROPERTIES
For some properties, comparison with similar properties should be considered during the evaluation of integrity. Such comparison may be important in deciding what physical features are essential to properties of that type. In instances where it has not been determined what physical features a property must possess in order for it to reflect the significance of a historic context, comparison with similar properties should be undertaken during the evaluation of integrity. This situation arises when scholarly work has not been done on a particular property type or when surviving examples of a property type are extremely rare…

DETERMINING THE RELEVANT ASPECTS OF INTEGRITY

Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. Determining which of the aspects is most important to a particular property requires an understanding of the property's significance and its essential physical features.

Criteria A and B

A property important for association with an event, historical pattern, or person(s) ideally might retain *some* features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, and would not be relevant if the property were a site. A basic integrity test for a property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.

For archeological sites that are eligible under Criteria A and B, the seven aspects of integrity can be applied in much the same way as they are to buildings, structures, or objects. It is important to note, however, that the site must have *demonstrated* its ability to convey its significance, as opposed to sites eligible under Criterion D where only the potential to yield information is required…

Criterion D

For properties eligible under Criterion D, setting and feeling may not have direct bearing on the property's ability to yield important information. Evaluation of integrity probably will focus primarily on the location, design, materials, and perhaps workmanship (R. A. Quaide, 2001).

Criterion D is usually applied to archeological sites, but can also be applied to buildings, structures, and objects. Integrity does not need to be visual in the case of assets under criterion D, it just needs to be able to yield information if a research study was completed. A building, for example, could qualify for criterion D if it spoke to local design, construction techniques, or available materials.

> No matter how humble or unassuming the historic structure or site, this intertwining of lifestyle and traditions is integral to the understanding of community significance and evaluating the historic significance of places of meaning to ethnic minority cultural groups as their needs and concerns might be very different than what is evident to "outsiders." These hidden or intangible elements figure greatly in the determination of what is important—what is historically significant—to that community. The challenge then becomes how to incorporate those intangibles into what is considered the formal historic significance evaluation and designation process (Holland-Moore, 2016).

Changes made by marginalized groups should be seen as a manifestation of use and a sign of integrity in properties significant for their association with those groups. The fact that these changes are seen instead as detraction is little more than a manifestation of the respectability politics within the field, making the uniformity of resources an unspoken goal. For assets of marginalized communities, then, it would make sense to evaluate the changes in materials or design as a manifestation of workmanship. Often, these changes are viewed as a compromise of their integrity, but

culturally, that kind of integrity is not valued in the margins of traditional American culture.

Michelle Magalong, Chair of APIAHiP, states: Our communities aren't like 'Don't touch that window! Don't change that sconce!' It's such a nonexistent term or value. Our community in times of need or shelter doesn't think 'I can't modify or modernize those things.' That is, if we were able to own those structures. For many Asians, we couldn't own land or titles. Also, given our history of displacement and transience, it's such an irrelevant concept. Why would we have wanted to maintain a shack or renovate it?

Many ethnic communities alter structures and sites because it does not occur to them not to. Hence, these alterations result in the property's integrity becoming compromised in the traditional view. Vince Michael argues that historic preservationists "must get away from or restrict integrity as an ideal and look more closely at Criterion A and B. As there is hidden heritage that has been deliberately erased or destroyed, we need to bring in more intangible heritage and use 'authenticity' instead. We need a different approach." Authenticity implies a true representation of what is significant to the community itself. What they themselves identify as important. If there is a use of integrity as the "ideal" to convey historic significance, then by default the architectural fabric and/or the lack of it will be more highly considered than the community significance or the property's elements of intangible heritage valued by its cultural group (Holland-Moore, 2016).

While switching terminology from integrity to authenticity could potentially solve the interpretation problem, authenticity is used globally as a criterion and comes with its own baggage.

The current inventory form does not actually allow for resources to be interpreted in this manner. A revision would be necessary to successfully implement the current standards for more equitable outcomes. It would be worthwhile to include the National Register's list of all of the areas of significance on inventory forms. It would also make sense to include traditional cultural properties on the same form. Resources that do not fall into the other categories could then go into consideration for designation as traditional cultural properties.

> A traditional cultural property … can be defined generally as one that is eligible for inclusion in the National Register because of its association with cultural practices or beliefs of a living community that (a) are rooted in that community's history, and (b) are important in maintaining the continuing cultural identity of the community…
>
> The traditional cultural significance of a historic property, then, is significance derived from the role the property plays in a community's historically rooted beliefs, customs, and practices (Joeckel, 2001).

Some additional considerations include adding a note about including all known names for a property on inventory form, including primary and secondary addresses, and providing links to the property in other city or county databases (NATIONAL TRUST FOR HISTORIC PRESERVATION, 2018). Having a standard set of consistent criteria

to use across survey work would help to create validity across the data collected. No survey should ever state that properties are ineligible for designation. Only the landmarks board can make that determination. This example of survey criteria classifies properties without putting forth the claim that they are ineligible for designation:

Rank I Properties deemed immediately eligible for Local Landmark status or nomination to the National Register because of their essential historic importance and retention of architectural integrity. 75 properties were classified as Rank I.

Rank II Properties that retained a high level of integrity and played a crucial role in the community's overall development. 690 properties were classified as Rank II.

Rank III Properties that did not themselves retain a high level of architectural integrity but were deemed culturally significant or likely eligible for designation as part of an historic district. Approximately 2800 properties were classified as Rank III.

Unranked Properties that featured limited integrity, were built in the recent-past, and/or exhibited potentially significant features but could not be determined eligible for historic designation. 1500 unranked properties were included in the HRI (Convergence Architecture, 2018).

Reconnaissance level surveys should be required to use this new rating system for

surveys. An example of an updated inventory form for intensive surveys based on the

forms used by the National Registry and DAHP is included in **Appendix B**.

The most important parts of making sure survey and inventory methodology have

more equitable outcomes is really more about the foundational system that the

preservation is happening in.

Public historian Donna Graves states that it is the connection, rather than the

physical attributes or the association with the place. "It becomes about social

justice and creating a more accurate way of describing and understanding

histories. Without those histories being given their due, we are telling a partial or

skewed story" (Holland-Moore, 2016).

As such, it is important that King County and Seattle have historic preservation plans

that list public outreach and engagement, equity, transparency, and accountability as

goals.

The City of Portland's Comprehensive Plan includes a bold policy for advancing

a more inclusive historic preservation program:

Policy 4.53. Preservation Equity. Expand historic resources inventories,

regulations and programs to encourage historic preservation in areas and in

communities that have not benefited from past historic preservation efforts,

especially in areas with high concentrations of under-served and/or

underrepresented people.

Portland's existing inventory of historic resources, those included in the 1984 HRI

and those that have been voluntarily designated since, are heavily weighted

toward the central city and architectural landmarks associated with

Euro-American Portlanders. An updated historic resource inventory with a new

public database and mapping application could more comprehensively tell

Portland's story and provide plentiful opportunities for public education into the

future (Convergence Architecture, 2018).

If Seattle and King County made preservation equity a goal in the same way that

Portland has, changes to the preservation policy would follow. Some of the tools that

should likely be used to implement those goals include:

- increased landmark inventory functionality

- increased awareness around the use of easements and tax incentives for
  property owners; a redeveloped inventory form

- staff and landmark board training on equitable use of criteria

- in the case of Seattle, increased interdepartmental communication and a
  thorough troubleshooting of the current communication pitfalls

- increasing the diversity of preservation staff to decrease implicit bias in the
  survey results

- updating the existing inventories to include narratives and resources of
  marginalized populations that were not captured in previous inventories.

As the first step to implementation, I would suggest writing a handout on the new procedural suggestions for doing survey and inventory work including writing context statements, using those statements to determine significance, and judging integrity for the specific criteria of the organization. Holding a training around that handout and the new inventory form for both staff and the board would then be the first step in retraining towards the equity imperative.

King County's historic preservation program is featured in both its own strategic plan and the King County strategic plan. As such, their plan is more detailed and included action steps, but will be completed as of 2020. King County's strategic plan reads like a work plan to project manage their goals moving forward. If they could largely keep working on what they are working on, but center equity as a primary goal in their own plan, rather than just in the King County plan; work to be more accessible for the general public regarding details on landmarks; be more transparent about what each county agreement entails; and marry their community engagement efforts with community participation efforts the results should prove to be a step in the right direction. A review of where they landed on their goals and how those goals have shifted since their last plan would help to frame their work moving forward in the best light.

Seattle's plan is featured in the Seattle 2035 plan under "Historic Preservation and Cultural Resources" but they have no plan of their own, but that does not specify when things will happen between now and 2035. Their plan details many of the things that they need to work on already. If they were to marry their existing list of

goals and policies with the suggestions here and create a priority list and work plan of the actions necessary to achieve those goals, they would be on their way to better outcomes. Overall, their inventory management system results in poor cultural resource management and inequitable outcomes.

In addition to the recommendations here, some additional ideas to increase equitable outcomes include creating an inclusive and equitable location-based public history of the area to reference for research; specifically seeking out and dedicating funds to equity in historic preservation, then reach out to marginalized communities to develop how that program would run; and creating a historic preservation research data crawler that cross-references existing databases.

If the National Register is to reflect a broader history in terms of a diversity of properties, it needs to continue to have properties identified that have cultural significance to a community or cultural group—if only at the state and local levels. The identification of significant historic properties at the local level can reveal previously untold histories and "trickle up," helping to redefine broader themes and the historic narrative at the national level. At the national level, we have to reassess how we look at our history collectively, or how we look at history period and what it means to all of us as Americans. As the National Register reflects properties deemed significant to America at large, it is very important that it better reflects all of the citizens whose history it represents (Holland-Moore, 2016).

Conclusion

Historian James Horton… has written that "it is much easier and much more meaningful to write about events that shaped history when you can stand in the places where those events occurred. It is easier to understand the people of history when you can be in the spaces that they occupied, the spaces where they lived their lives" (Kaufman, 2004).

This research process was guided throughout by the foundational research questions, designed to examine the methodologies being used for inequities. Through those questions, four goals were set for inquiry. I examined the survey and inventory process, conducted embedded case study research, and channeled that research into recommendations for methodology changes moving forward. This inquiry is the first step, but the hard work lies ahead.

The first goal was to select previous surveys and develop a methodology for selecting resources of high cultural importance from within those surveys. Within the Seattle survey, I was specifically looking at resources that had been deemed ineligible for designation in the 2007 downtown area survey but still hold meaning to the community. Within the King County survey, per the request of the department, I was looking for a resource that potentially created a means for promoting all of the resources found through the Japanese-American Heritage survey process. To select the resources to focus on, I looked for places that spoke to the intangible values listed in the

National Parks Service's Cultural Heritage Needs Assessment.   The Vogue building is a place of experience, achievement, and interaction. The Yasumura's shed and the shed site are a route of migration, place of experience, place of suffering and struggle, place of interaction, and (negative) milestone of international relations (Kaufman, 2004). The two resources were deeply impactful, but their history has not been amplified through official channels.

The second goal was to, through the process of analyzing those resources myself, figure out the kinds of steps that needed to be taken to ensure that the resources being preserved are not only reflecting one cultural story. As it turns out, the process as a whole had no tangible way of valuing culture in and of itself. The inventory process was set up to survey for things related to integrity. Integrity had not been defined on a local level and was being interpreted to mean architectural integrity rather than the integrity of identity. A broader interpretation of local and national guidelines could resolve most of the equity problems in the selection and evaluation of historic resources. In addition, restructuring the archival research stage of the survey process to include public engagement and organizational collaboration will lead to more representative results. Overall, the process needs to be framed as more of a creative problem-solving process than a rigid protocol.

My third goal was to figure out a more refined metric for a high level of cultural significance. I came to the conclusion that resources with a high level of cultural significance had to speak to an intangible quality of some sort within their associated community and would also likely have the integrity of location, workmanship, feeling,

and association in order to be highly significant. There is an argument to be made that any design changes would be because of cultural significance, making those a manifestation of use. Displacement could potentially impact the integrity of setting, but the integrity of location would speak to the history of the area. Centering culture in the analysis of the resource is the most important aspect of the process. A high level of cultural significance is integrity with cultural significance.

The fourth and last goal was to change methodology so resources of high cultural significance are initially recognized in the survey and inventory process. Foundationally, preservation plans would have to center equity and create a work plan on achieving it, heavily featuring public engagement and transparency. Staff and board members would need to be retrained on evaluation criteria with a renewed focus on the importance of context statements, interpreting those statements for significance, expanding our interpretation of integrity, and creative means of designation. Creating organizational change in this way is not going to be easy, but the results will be worth it.

Making sure that the history important to marginalized groups is preserved and accessible is vital moving forward. Preservation policy is significantly more flexible than it is given credit for. Reviewing resources for significance and integrity does not work out of context. Changing the foundational way that we engage in historic preservation to center equitable and just outcomes benefit everyone.

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only brother owned and operated a produce packing and shipping house. At the

time of evacuation, Jobu and his family, wife and two children, Seiichi, 11, and

Ailyn, 7, were sent to the Minidoka Relocation Center. At the center Mr. Yasamura

was Asst. Mgr. of the center co-op store. In January of 1943, he brought his family

to New York, where they found a comfortable home in Upper Manhattan near

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Appendix

Appendix A. Case Study Protocol

Brief Overview

For the past three years, Beyond Integrity group members and program interns have researched sites, pinpointed inequities, and explored new ways to protect historic properties. Moving into year 4, the goal of the Beyond Integrity Internship is to create an in-depth case study exploring the survey and inventory methodologies of Seattle and King County and make recommendations for the improved identification of properties with high social and cultural importance and the preservation of their stories.

The specific identification tasks that will be undertaken to that end:
- Investigate how preservation staff and commission members define and apply standards of integrity, context statements, and area surveys.
    - Compare survey and inventory methodologies
    - Determining a clear methodology to figure out what was missed.
- Develop recommendations
    - Looking at past surveys to analyze what they did and determine how similar surveys could be done more equitably moving forward.
- Review of Seattle and King County Historic Resources Surveys
    - Identify properties with a high level of cultural significance
        - Develop two embedded case studies

Methods:
Internet Research
Interviews
Site Visits

Field Procedures
Contacting Informants
4Culture will contact people/organizations that are aware of the ongoing work and set up meetings to interview them with the case study protocol. Tera will contact additional informants through email.

Case study kit
The investigator will bring a case study kit to all fieldwork and interviews. The kit will contain (at least) 2 pens, a notebook, and an iPhone. There will be no additional personal items in the main compartment.

Schedule
The case study inquiry will take place from June-August of 2019. Beginning in late June, internet research will be conducted. Interviews with informants will be conducted, data will be collected and processed, and a report of findings will be created by the end of August.

June 24th - July 6th Weeks 1&2
Review all properties from Seattle's 2007 Downtown Historic Resources Survey and Inventory to determine which properties have been nominated for landmark status, which have been designated, and which have been demolished based on the initial spreadsheet from Krista. Review properties ranked as "Category 4" and identify ones that may possess a high level of cultural significance.

July 8th - July 19th Weeks 3&4
Investigate how the city and county staff and board/commission members define integrity, and whether they are applying different standards for integrity, depending on which designation criteria are met. KC survey will be selected and reviewed.

Interview staff and consultants with knowledge of the surveys being reviewed in this case study to understand the methodology that was used and the criteria for evaluation.
Meetings
- July 8th King County
- July 8th Seattle Staff
- July 11th Historic Seattle

July 22nd - July 26th Week 5
Write the case studies of Category 4 properties that have a high level of cultural significance but were dismissed due to lack of integrity.

Pull together a preliminary report for presentation to the committee
Expected to have:
- Interviewed staff
- Reviewed downtown and KC surveys
- Draft of case studies

July 29th - August 2nd Week 6

Beyond Integrity: internship review & discussion 7/31. Will use this meeting to get recommendations for future survey and inventory projects. Revise report based on feedback.

August 5th - August 16th Week 7 - Week 8
Research survey methodologies used in other cities to develop recommendations for future survey and inventory projects in Seattle and King County.

Develop an updated report with recommendations for the final presentation.

August 19th - August 30th Week 9 - Week 10
"Final" presentation is likely to be the beginning of week 9, to allow input before finalizing the written report. Not expecting full BI participation for this.

Additional research on previous tasks as needed; Develop final recommendations.

If time allows:
Create ArcGIS maps that include information from Downtown Historic Resources Survey and Inventory and current status (landmarked, not landmarked but still standing, or demolished).

Case Study Inquiry
Equity in Historic Preservation
Site visits, Interviews with individuals, Interviews with organizations, Broad Community Inquiry for the context of sites

Additional research for embedded case studies:

Site visits
Take pictures, take observation notes

Archival Research
- Resource name - either the historic name, if known or a generic name that describes the resource, i.e. residence, commercial building, gas station, etc...

- Property type

- Location information sufficient to find the property if one were looking for it in person or on a map

- Surveyor and survey name

- Date recorded

- Current use of the building should be noted since it is observable from the street

- Historic use, if apparent from the building type

- Historic Context

- All observable architectural information (characteristics & styles)

- Description of Physical Appearance section on the Narrative must be completed

- Statement of Significance - based on the knowledge of the surveyor, briefly discuss the architectural qualities of the structure. The narrative should clearly indicate how and why a resource does or does not meet National Register criterion C.

- Determination of Eligibility opinion - Fill in the boxes which denote if the resource eligible for listing in the National Register either individually or part of a district?

- Approximate date of construction

- Digital image(s) of the resource

- The historic use of the property

Level 1 Questions - Questions for City/County Consultants
Background
Talk a little bit about what this survey was and why you did it.

Building Humility + Empathy
Who worked on this project?
Why did you decide this needed to be done?
Where did the funding come from?

History + Healing
(often addressed in the background section)
How was integrity defined in this survey?
How were context statements constructed?
Whose perspectives did they include?
Did area surveys consider the perspectives of marginalized populations?

Acknowledging + Dismantling Power Constructs
How did you involve community members and organizations in the process?

Defining + Assessing the Topic / Community Needs
What aspect(s) of this process did not serve marginalized populations?
How should I select a case study?

Level 1 Questions - Questions for Community Consultants
Background
Talk a little bit about what you wish was being preserved and isn't?

Building Humility + Empathy
What is the hardest loss your community has taken?

History + Healing
(often addressed in the background section)
How do you feel context statements should be written?
How should integrity be defined to make sure we're saving these cultural assets?

Acknowledging + Dismantling Power Constructs
Have you ever been involved in the historic preservation process?

Defining + Assessing the Topic / Community Needs

What would you like to be different about this process?

Which of these would make a good case study?

Level 2 Questions - Questions about the Case
Building Humility + Empathy
Who analyzed this building?
Why did they decide this needed to be surveyed?
Where did the funding come from?

History + Healing
What is the history of this building?
What is the history of the work taking place in this building?
How was integrity defined?
How does it serve the community?
Why was it not designated?

Acknowledging + Dismantling Power Constructs
In what ways did residents have power within the process?

Defining + Assessing the Topic / Community Needs
What kinds of things does the community want to be preserved?
What would make the neighborhood better for its existing residents?

Level 3: questions asked of the pattern of findings across multiple cases
Building Humility + Empathy
How did the different survey processes impact the processes?

History + Healing
How was the community information used in the case studies?
How were the narratives different in different discussions?

Acknowledging + Dismantling Power Constructs
What power constructs impacted the process?

Defining + Assessing the Topic / Community Needs
What kinds of things does the community want to be preserved?

Level 4 Questions - Foundational guiding questions + Looking to literature
Inviting Diverse Co-Creators
Who is at the table?
What are their interests in Preservation?
What are the common threads?

Building Humility + Empathy
How were the systems of power, privilege, and oppression that have impacted and continue to impact preservation addressed here?
What values are the most important to the community?
How does respectability manifest in this work?
What is the demographic make-up of this org?
What was the demographic make-up of this org when the survey took place?

History + Healing
What came up often?
How did those topics relate to each other?

Acknowledging + Dismantling Power Constructs
How does HP in King county share power?
How does this work lift up marginalized voices?
What opportunities are coming out of this work?

Defining + Assessing the Topic / Community Needs
What different types of feedback did we receive from different interviews?

Level 5 Questions - Broad/Policy implications + Outside of scope
Inviting Diverse Co-Creators
How is the county engaging with the community?
How diverse are the people making decisions for the communities?
How is Historic Preservation impacted by state and federal co-creators?

Building Humility + Empathy
What policies are reinforcing systems of power, privilege, and oppression in historic preservation?
How do Seattle's Equitable Development Initiative and Social Justice Initiative interact with historic preservation?
Does the county have anything similar?
Can the local government use historic preservation policy to reinforce the importance of community?

History + Healing
What narrative does the county hold of marginalized cultural hubs?
How can the relationship between the county and marginalized populations take steps towards healing?
What narrative shifts need to happen in historic preservation?
How is that different in the city, county, and country?

Acknowledging + Dismantling Power Constructs
What power constructs exist in historic preservation?
How do those negatively impact assets for marginalized populations?

Defining + Assessing the Topic / Community Needs
How can historic preservation be more equitable?
What can be done to cultivate connections between community and government to stop cultural erasure in the historic preservation process?
How do we take the cultural knowledge, experience, history, and hope for the future, and reflect that in the assets preserved?
What is a "high level" of cultural significance?
How is information that's preserved shared?

Outline
- Introduction
  - Background
  - Scope
  - Research goals & questions
- Theory
- Method
- Analysis
  - Introduction - Review
  - Seattle Context
  - Seattle Case Study
  - King County Context
  - King County Case Study
- Discussion
  - Theoretical Implications
  - Practical Implications
  - Limitations
  - Future Research Suggestions
- Conclusions
  - Reviews
  - Recommendations
- Appendix
  - GIS
  - Case Study Protocol

Appendix B. Sample Inventory Form

1. Name of Property
Historic name:
Other names:
Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing):

2. Location
Address/Location:
Alternate Addresses:

3. Category of Property

Category

(Check only **one** box.)

Building(s) ☐

Site ☐

Structure ☐

Object ☐

Traditional Cultural
    Property ☐

4. Function or Use
Historic Functions

Current Functions

5. Description

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and non contributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. If applicable, indicate how this property relates to the historic context statement for the area. Indicate whether the property has historic integrity.)

Summary Paragraph

Number of stories:

Construction date(s):

Characteristics:

Styles:

Changes to structure:

Potential to reveal more information: Yes/No

Narrative Description

6. Statement of Significance

Applicable Criteria
(UPDATE FOR ORG)
(Mark "x" in one or more boxes for the criteria qualifying the property for listing.)

☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B. Property is associated with the lives of persons significant in our past.

☐ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction.

☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance (Circle Relevant Areas)

Agriculture	*Engineering*	*Landscape Architecture*
Architecture	*Entertainment/Recreation*	*Law*
Archeology	*Exploration/Settlement*	*Literature*
Prehistoric	*Ethnic Heritage*	*Maritime History*
Historic	*Asian*	*Military*
Aboriginal	*Black*	*Performing Arts*
Non-Aboriginal	*European*	*Person*
Art	*Hispanic*	*Philosophy*
Commerce	*Native American*	*Politics/Government*
Communications	*Pacific Islander*	*Religion*
Community Planning and	*Other*	*Science*
Development	*Event*	*Social History*
Conservation	*Health/Medicine*	*Transportation*
Economics	*Industry*	*Other*
Education	*Invention*	

Period of Significance/Significant Dates:

Cultural Affiliation:

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Narrative Statement of Significance (Provide at least **one** statement for each area of significance.)

7. Statement of Integrity

Areas of Integrity (Circle Relevant Areas)

Location

Design

Setting

Materials

Workmanship

Feeling

Association

Statement of Integrity Summary Paragraph (Provide a summary paragraph that includes level of integrity, applicable considerations, and justification for the level of integrity based on the significance.)

Narrative Statement of Integrity (Provide at least **one** statement for each area of integrity. Address the way that each area is or is not met based on the significance.)

8. Photos

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file:

Primary location of additional data:
State Historic Preservation Office
Other State agency
Federal agency
Local government

University
Other
Name of repository:

10. Form Prepared By

date:
name/title:
organization:
address:
contact information:

(R. A. Quaide, 2001; Washington State Department of Archaeology & Historic

Preservation, 2019)

Appendix C. The Vogue Hotel Inventory Form

1. Name of Property

Historic name: The Vogue Hotel

Other names: The Preston Hotel, Ridpath Hotel, VAIN

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing): N/A

2. Location

Address/Location: 2018 1st Ave, Seattle, WA 98121

Alternate Addresses: 2016 1st Ave, Seattle, WA 98121

3. Category of Property

Category

(Check only **one** box.)

Building(s)   X

Site   ☐

Structure   ☐

Object   ☐

Traditional Cultural   ☐
    Property

4. Function or Use

Historic Functions

Hotel, Nightclub

Current Functions

Apartments/Artist studios, Hair Salon

5. Description

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and non contributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. If applicable, indicate how this property relates to the historic context statement for the area. Indicate whether the property has historic integrity.)

Summary Paragraph
Located at 2018 1st Avenue, the Vogue Hotel is a three-story brick building that was constructed in 1908. Vogue Hotel is a Queen Anne style late victorian with a rectangular plan and a flat roof. Its standout features are bay windows going from the second to the third floor, brick construction, and cornice details. It previously featured a large fire escape from the roof with balconies on the second and third floors. It was originally constructed as a hotel. The building has survived many different uses. The Vogue Hotel has a rich social history within alternative communities. It has changed to both meet the needs of Belltown and create a space for cultivating counter-culture communities for decades.

Number of stories: 3

Construction date(s): 1908

Characteristics: Brick, Bay Windows

Styles: Queen Anne

Changes to structure: Upstairs windows replaced, Fire escape removed

Potential to reveal more information: Yes/No

Narrative Description
While the Vogue Hotel was originally a hotel, it has cycled through many uses since. After its stint as a hotel was over, it became a brothel. The downstairs space became Johnny's Handlebar, a leather bar catering to gay men. In 1979, Johnny's Handlebar closed and became WREX("Vanishing Seattle - Posts," n.d.). WREX served the same crowd but showcased punk music. WREX started booking live music in the very early 1980s. The first show was a performance by The Fastbacks with Duff McKagen (of Guns N Roses fame) on the drums. WREX began booking bands three nights a week and played music videos with "video wallpaper" throughout the week and between acts. As WREX grew, it became a space that "was just as much a 'gay' venue as a 'punk' venue that welcomed anyone with a love for the alternative scene"(Stevens & White,

2017). WREX closed on March 18, 1982, citing cash-flow problems. The club reopened a year later, rebranded as The Vogue. The Vogue primarily played dance music, but still occasionally booked live acts and was "one of the first venues to host bands that would one day be known as 'grunge'" (Stevens & White, 2017). Nirvana played what is largely considered their first Seattle show in the Vogue on April 24, 1988(Humphrey, 2016). The Vogue closed moved out of the Vogue Hotel building and closed in 2007(Scanlon, 2007). Now, the building houses VAIN, a hair salon "committed to encouraging personal self-expression and challenging conventional understandings of beauty." VAIN opened in 1996 and "has built a reputation for delivering cutting-edge style in a comfortable and empowering atmosphere"("VAIN our story," n.d.). The upper floors serve as artist studios.

6. Statement of Significance

Applicable Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for listing.)

A. It is the location of, or is associated in a significant way with, an historic event with a significant effect upon the community, City, state, or nation
B. It is associated in a significant way with the life of a person important in the history of the City, state, or nation
C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation
D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction
E. It is an outstanding work of a designer or builder
F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City

Areas of Significance (Circle Relevant Areas)

Agriculture	Engineering	Landscape Architecture
Architecture	Entertainment/Recreation	Law
Archeology	Exploration/Settlement	Literature
Prehistoric	Ethnic Heritage	Maritime History
Historic	Asian	Military
Aboriginal	Black	Performing Arts
Non-Aboriginal	European	Person
Art	Hispanic	Philosophy
Commerce	Native American	Politics/Government
Communications	Pacific Islander	Religion
Community Planning and	Other	Science

Development	*Event*	*Social History*
Conservation	*Health/Medicine*	*Transportation*
Economics	*Industry*	*Other*
Education	*Invention*	

Period of Significance/Significant Dates:
Late 1970's to 2007

Cultural Affiliation:
Counter-culture, Music

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

    The Vogue is highly significant for the ways that it contributed to the development of Seattle's music scene. It is significant as a performing arts venue, for providing entertainment, for being the site of Nirvana's first Seattle show, and for the social history of the space. The period of significance is listed as Late 1970's to 2007 because I was unable to find information on when Johnny's Handlebar opened and 2007 is around the time that The Vogue club moved out of the vogue building. It could be argued for the social history category that the period of significance continues to current day, as VAIN continues to be a counter culture hub.

Narrative Statement of Significance (Provide at least **one** statement for each area of significance.)

Social History
The Vogue Hotel has a rich social history within alternative communities. It has changed to both meet the needs of Belltown and create a space for cultivating counter-culture communities for decades. The building in and of itself is significant because of its value as a third space for people that are marginalized from the dominant culture. Even now, VAIN is a salon where people can get their hair done in ways that do not subscribe to the dominant norms of respectability. VAIN often serves as a third space for mothers and aging weirdos who belong to the counterculture and are struggling to define who they are in adulthood(Ariel, 2013; "How to dye your armpit hair | Offbeat Home & Life," 2014).

Entertainment
The Vogue was first documented as a "beer parlor" in 1934 when the staff was caught selling liquor over the counter, a violation of liquor ordinances of the time("7 Arrested By Vice Squad," 1934). The building was originally low-cost rooms on a short term basis with the downstairs retail section activated as a counter-culture gathering hub. Before VAIN, Johnny's Handlebar provided a home away from home for gay men in the leather

scene. WREX was meant to invoke a sense of chaos. It was decorated with car and airplane parts meant to invoke a wreck. WREX created a synergistic environment where people who did not fit within the dominant culture were free to be themselves.

Performing Arts
The Vogue continued in the work of WREX and out of that, fostered and encouraged the transformative change of the music world as a whole by supporting the developing grunge movement. The Vogue building is largely remembered for the role it played in the development of grunge, but it is only because of its history as a counter-culture space that it could get to that point.

Event
Nirvana played their first Seattle show and the Vogue and went on to play there a total of six times. Nirvana fans still come to VAIN to visit the site(Garbacik, n.d.; Scanlon, 2008). Mudhoney played their first two shows at The Vogue in 1988("Mudhoney: Tourbook, 1988," n.d.). The use of the space has imbued it with cultural meaning for many over the course of its lifespan.

7. Statement of Integrity
Areas of Integrity (Circle Relevant Areas)
Location
Design
Setting
Materials
Workmanship
Feeling
Association

Statement of Integrity Summary Paragraph (Provide a summary paragraph that includes level of integrity, applicable considerations, and justification for the level of integrity based on the significance.)

The Vogue holds a high level of integrity. The integrity level is so high based on the fact that the ground floor is the space that has significance. The ground floor space appears to retain its original windows.

Narrative Statement of Integrity (Provide at least **one** statement for each area of integrity. Address the way that each area is or is not met based on the significance.)

Location
The location retains integrity. The building has not moved.

Design
The design retains integrity. There is still downstairs storefronts and upstairs sleeping/studio space.

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Materials
The materials retains integrity. The downstairs windows appear to be original and the original brick is exposed in the interior.

Workmanship + Feeling + Association
The workmanship supports integrity and generates integrity of feeling and association. Changes to the structure including a mural on the side referencing counter culture and alternative lyrics and paint to highlight design features on the front work to make the building stand apart and stand firm in its history.

8. Photos

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Stevens, J., & White, D. R. (2017, July 28). WREX. Retrieved July 23, 2019, from Jive Time Records website: https://jivetimerecords.com/northwest/wrex/

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Vanishing Seattle - Posts. (n.d.). Retrieved July 2, 2019, from
https://www.facebook.com/vanishingseattle/posts/tbt-the-vogue-one-of-the-longest-running-
alternative-clubs-in-seattle-the-2018-1/1633937156685566/

Previous documentation on file:

Loser: The Real Seattle Music Story by Clark Humphreys

Primary location of additional data:

State Historic Preservation Office: PROPERTY: #99138 Ridpath Hotel
Other State agency
Federal agency
Local government: Parcel Number: 197720-0890
University
Other:
Name of repository:

10. **Form Prepared By**

Date: 8/30/19
name/title: Tera Williams, Equity in Preservation Intern
organization: 4Culture
Address:
contact information: iamWilter.com

Appendix D. Yasumura Site Inventory Form

1. Name of Property

Historic name: Yasumura's Shed

Other names: Sumner Packing Co., Yasamura's Shed, Seattle Automotive Distributing, Inc.

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing): N/A

2. Location

Address/Location: 204 H St NW, Auburn, WA 98001

Alternate Addresses: 225 H St NW, Auburn, WA 98001

3. Category of Property

Category

(Check only **one** box.)

Building(s) ☐

Site X

Structure ☐

Object ☐

Traditional Cultural Property ☐

4. Function or Use

Historic Functions

Packing Shed

Current Functions

Warehouse

5. Description

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and non contributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. If applicable, indicate how this property relates to the historic context statement for the area. Indicate whether the property has historic integrity.)

Summary Paragraph
The Yasumura's Shed, doing business as Sumner Packing Co., was run by I. Yasumura and his sons to sell, process, package, and transport his produce and that of other Japanese farmers.

Number of stories: 1

Construction date(s): N/A

Characteristics: N/A

Styles: N/A

Changes to structure: N/A

Potential to reveal more information: Yes/No

Narrative Description

Located at 204 H St NW, the site was identified as a cultural resource in the 1997 Japanese-American Legacies in the White River Valley Historic Context Statement and Inventory. The original shed burned down in 1950 and the current shed was rebuilt to serve the same purpose in 1957("Break Ground Thursday for Bulbs and 'Barb," 1957, "Fire Destroys Rhubarb Shed at Sumner," 1950). The Yasumura family packed produce and shipped it out by train, making the shed's location next to the train tracks a vital element of the business. On May 22nd, 1942, though, the shed was used as a make-shift train stop for Japanese-American's to board evacuation trains to Pinedale Assembly Center, outside of Fresno, CA, before being sent to internment camps that they would occupy on a longer-term basis.

6. Statement of Significance

Applicable Criteria
(UPDATE FOR ORG)
(Mark "x" in one or more boxes for the criteria qualifying the property for listing.)

1. Is associated with events that have made a significant contribution to the broad patterns of national, state or local history;

2. Is associated with the lives of persons significant in national, state or local history;

3. Embodies the distinctive characteristics of a type, period, style or method of design or construction, or that represents a significant and distinguishable entity whose components may lack individual distinction;

4. Has yielded, or may be likely to yield, information important in prehistory or history;

5. Is an outstanding work of a designer or builder who has made a substantial contribution to the art.

Areas of Significance (Circle Relevant Areas)

Agriculture	Engineering	Landscape Architecture
Architecture	Entertainment/Recreation	Law
Archeology	Exploration/Settlement	Literature
Prehistoric	Ethnic Heritage	Maritime History
Historic	Asian	Military
Aboriginal	Black	Performing Arts
Non-Aboriginal	European	Person
Art	Hispanic	Philosophy
Commerce	Native American	Politics/Government
Communications	Pacific Islander	Religion
Community Planning and	Other	Science
Development	Event	Social History
Conservation	Health/Medicine	Transportation
Economics	Industry	Other
Education	Invention	

Period of Significance/Significant Dates:
1942

Cultural Affiliation:
Japanese

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The site is highly significant to the Japanese-American community that was in White River Valley before being forcibly displaced and relocated. They identified the site themselves. The period of significance is the year the internment occurred at that site.

Narrative Statement of Significance (Provide at least **one** short paragraph for each area of significance.)

Ethnic Heritage - Asian
The site itself is representative of a harrowing event and marks the dismantling of 50 years of work to build the White River Valley community.

Event
Japanese immigrants were taken first. On Thursday, May 21st and Friday, May 22nd of 1942, the people leaving were American citizens(Flewelling, 2002, p. 231). They met at the Yasumura's shed. 540 people left on Thursday with another 458 leaving on Friday(Flewelling, 2002, p. 233). The train trip to the Pinedale Assembly Center outside of Fresno was 36 hours long(Flewelling, 2002, p. 231).

7. **Statement of Integrity**
Areas of Integrity (Circle Relevant Areas)
   Location
   Design
   Setting
   Materials
   Workmanship
   Feeling
   Association

Statement of Integrity Summary Paragraph (Provide a summary paragraph that includes level of integrity, applicable considerations, and justification for the level of integrity based on the significance.)

The site itself has a high level of integrity. It is relatively desolate and the train tracks are still in place.

Narrative Statement of Integrity (Provide at least **one** statement for each area of integrity. Address the way that each area is or is not met based on the significance.)

Location
The location maintains integrity. The site has not moved locations.

Design
The design maintains integrity. The train tracks are in the same location.

Setting
The setting maintains integrity. The area is still relatively industrial.

Materials
The materials maintain integrity. The train tracks have not been updated.

Feeling
The feeling maintains integrity. It feels very desolate.

8. **Photos**

9. **Major Bibliographical References**

Bibliography (Cite the books, articles, and other sources used in preparing this form.)
Break Ground Thursday for Bulbs and 'Barb. (1957, July 14). *THE NEWS TRIBUNE*, p.
    31.

Fire Destroys Rhubarb Shed at Sumner. (1950, January 27). *THE TACOMA NEWS TRIBUNE*, p. 10.

Flewelling, S. (2002). *Shirakawa: Stories from a Pacific Northwest Japanese American Community*. University of Washington Press.

Previous documentation on file:

Shirakawa: Stories from a Pacific Northwest Japanese American Community by Stan Flewelling

Primary location of additional data:

State Historic Preservation Office
Other State agency
Federal agency
Local government: Parcel Number: 446340-0111
University
Other
Name of repository:

10. Form Prepared By

Date: 8/30/19
name/title: Tera Williams, Equity in Preservation Intern
organization: 4Culture
Address:
contact information: iamWilter.com

Appendix E. Yasumura Shed Inventory Form

1. Name of Property

Historic name: Yasumura's Shed

Other names: Sumner Packing Co., Yasamura's Shed, Seattle Automotive Distributing, Inc.

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing): N/A

2. Location

Address/Location: 204 H St NW, Auburn, WA 98001

Alternate Addresses: 225 H St NW, Auburn, WA 98001

3. Category of Property

Category

(Check only **one** box.)

Building(s)   X

Site   ☐

Structure   ☐

Object   ☐

Traditional Cultural   ☐
        Property

4. Function or Use

Historic Functions

Packing Shed

Current Functions

Warehouse

5. Description

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and non contributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. If applicable, indicate how this property relates to the historic context statement for the area. Indicate whether the property has historic integrity.)

Summary Paragraph
The Yasumura's Shed, doing business as Sumner Packing Co., was run by I. Yasumura and his sons to sell, process, package, and transport his produce and that of other Japanese farmers.

Number of stories: 1

Construction date(s): 1957

Characteristics: N/A

Styles: N/A

Changes to structure: N/A

Potential to reveal more information: <mark>Yes</mark>/No

Narrative Description

Located at 204 H St NW, the site was identified as a cultural resource in the 1997 Japanese-American Legacies in the White River Valley Historic Context Statement and Inventory. The original shed burned down in 1950 and the current shed was rebuilt to serve the same purpose in 1957("Break Ground Thursday for Bulbs and 'Barb," 1957, "Fire Destroys Rhubarb Shed at Sumner," 1950). The Yasumura family packed produce and shipped it out by train, making the shed's location next to the train tracks a vital element of the business. On May 22nd, 1942, though, the shed was used as a make-shift train stop for Japanese-American's to board evacuation trains to Pinedale Assembly Center, outside of Fresno, CA, before being sent to internment camps that they would occupy on a longer-term basis.
The shed itself is representative of the farming heritage in the area as a whole. Sumner Packing Co. was not the most prominent packing company in the area before the Japanese-Americans were interned but appears to be the most significant packing shed remaining in the area.
The shed is currently being used as warehouse space and surplus parking for Seattle Automotive Distributing, Inc. while the tracks around the site are largely owned by Puget

Sound Energy(King County Department of Assessments, 2019; Seattle Automotive Distributing, n.d.). It retains its desolate industrial/warehouse feel. Next to the warehouse, the old Milwaukee tracks remain, though the Interurban tracks have been converted into the Interurban trail.

6. Statement of Significance

Applicable Criteria
(UPDATE FOR ORG)
(Mark "x" in one or more boxes for the criteria qualifying the property for listing.)

☐ 1. ==Is associated with events that have made a significant contribution to the broad patterns of national, state or local history;==

☐ 2. Is associated with the lives of persons significant in national, state or local history;

☐ 3. ==Embodies the distinctive characteristics of a type, period, style or method of design or construction, or that represents a significant and distinguishable entity whose components may lack individual distinction;==

☐ 4. Has yielded, or may be likely to yield, information important in prehistory or history;

☐ 5. Is an outstanding work of a designer or builder who has made a substantial contribution to the art.

Areas of Significance (Circle Relevant Areas)

Agriculture	*Engineering*	*Landscape Architecture*
Architecture	*Entertainment/Recreation*	*Law*
Archeology	*Exploration/Settlement*	*Literature*
Prehistoric	*Ethnic Heritage*	*Maritime History*
Historic	*Asian*	*Military*
Aboriginal	*Black*	*Performing Arts*
Non-Aboriginal	*European*	*Person*
Art	*Hispanic*	*Philosophy*
Commerce	*Native American*	*Politics/Government*
Communications	*Pacific Islander*	*Religion*
Community Planning and	*Other*	*Science*
Development	*Event*	*Social History*
Conservation	*Health/Medicine*	*Transportation*
Economics	*Industry*	*Other*
Education	*Invention*	

Period of Significance/Significant Dates:
1942 - 1960+

Cultural Affiliation:
Japanese

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The building is highly significant to the Japanese-American community that was in White River Valley before being forcibly displaced and relocated. They identified the site themselves. The period of significance is the year the internment occurred at that site until rhubarb processing stopped in the shed.

Narrative Statement of Significance (Provide at least **one** short paragraph for each area of significance.)

Ethnic Heritage - Asian
The site itself is representative of a harrowing event and marks the dismantling of 50 years of work to build the White River Valley community.

Event
Japanese immigrants were taken first. On Thursday, May 21st and Friday, May 22nd of 1942, the people leaving were American citizens(Flewelling, 2002, p. 231). They met at the Yasumura's shed. 540 people left on Thursday with another 458 leaving on

Friday(Flewelling, 2002, p. 233). The train trip to the Pinedale Assembly Center outside of Fresno was 36 hours long(Flewelling, 2002, p. 231).

Agriculture

   The original shed was owned by the Union Pacific and Milwaukee Railroads and rented out to the Yasumura family for the operation of Sumner Packing Co(Andrews, 1997). After the Yasumura family evacuated, the shed was rented out to the Sumner Rhubarb Growers Association("Fire Destroys Rhubarb Shed at Sumner," 1950; Parker, 1944). In 1950, an oil stove explosion ignited the shed, causing irreparable damage. Though the Yasumuras themselves had previously been targeted by arsonists in 1938, the shed fire appeared to be accidental and unrelated("Epidemic of Blazes Laid to Firebug," 1938, "Firebug Blamed for Rural Fires," 1938, "Fire Destroys Rhubarb Shed at Sumner," 1950; Staff Corespondent, 1938). After the shed was destroyed, the Sumner Rhubarb Growers Association moved their operation across the street, renting a different building owned by the railroad. In 1957, a new, slightly bigger shed was constructed on the original site to meet the needs of the Sumner Rhubarb Growers Association and that is the shed currently on the site("Break Ground Thursday for Bulbs and 'Barb," 1957). The shed is a concrete block warehouse with a gabled, corrugated tin roof. It speaks to the agricultural history of the area. George Yasumura grew 90,000 square feet of hothouse rhubarb, making him the largest grower of the herb in the area, and organized the sales and distribution of the rhubarb through his packing company. The agricultural heritage of the area for both Japanese-American and non-Japanese-American residents is very important, especially when taking into consideration the connection to Sumner, which considers itself the rhubarb/rhubarb pie capital of the world(Peterson, 2019). Though there were other packing companies of more notoriety in the area, the layers of connection that this one holds make it especially significant.

7. Statement of Integrity
Areas of Integrity (Circle Relevant Areas)
Location
Design
Setting
Materials
Workmanship
Feeling
Association

Statement of Integrity Summary Paragraph (Provide a summary paragraph that includes level of integrity, applicable considerations, and justification for the level of integrity based on the significance.)

The site itself has a high level of integrity. It is relatively desolate and the train tracks are still in place.

Narrative Statement of Integrity (Provide at least **one** statement for each area of integrity. Address the way that each area is or is not met based on the significance.)

Location
The location maintains integrity. The site has not moved locations.

Design
The design maintains integrity. The train tracks are in the same location.

Setting
The setting maintains integrity. The area is still relatively industrial.

Materials
The materials maintain integrity. The train tracks have not been updated.

Feeling
The feeling maintains integrity. It feels very desolate.

8. **Photos**

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Andrews, M. T. (1997). *Japanese-American Legacies in the White River Valley: Historic Context Statement and Inventory*. Retrieved from King County Landmarks and Heritage Program website: https://play.google.com/store/books/details?id=oiLKGwAACAAJ

Break Ground Thursday for Bulbs and 'Barb. (1957, July 14). *THE NEWS TRIBUNE*, p. 31.

Epidemic of Blazes Laid to Firebug. (1938, September 5). *Seattle Post-Intelligencer*, p. 2.

Firebug Blamed for Rural Fires. (1938, September 5). *Seattle Post Intelligencer*, p. 1.

Fire Destroys Rhubarb Shed at Sumner. (1950, January 27). *THE TACOMA NEWS TRIBUNE*, p. 10.

Flewelling, S. (2002). *Shirakawa: Stories from a Pacific Northwest Japanese American Community*. University of Washington Press.

King County Department of Assessments. (2019). Parcel Number 446340-0111. Retrieved August 6, 2019, from King County Parcel Viewer website: https://blue.kingcounty.com/Assessor/eRealProperty/Dashboard.aspx?ParcelNbr=4463400111

Parker, T. (1944). *Yasamura family. Mr. Jobu Yasamura manages a cooperative store in Brooklyn, New York. Back home in Auburn, Washington, he and his father and only brother owned and operated a produce packing and shipping house. At the time of evacuation, Jobu and his family, wife and two children, Seiichi, 11, and Ailyn, 7, were sent to the Minidoka Relocation Center. At the center Mr. Yasamura was Asst. Mgr. of the center co-op store. In January of 1943, he brought his family to New York, where they found a comfortable home in Upper Manhattan near Riverside Drive. Mr. Yasamura is an issei, though he came to the United States when he was four years old*. Retrieved from https://oac.cdlib.org/ark:/13030/ft9h4nb5hd/?docId=ft9h4nb5hd&order=2&brand=oac4&layout=printable-details

Peterson, J. (2019, July 23). The rhubarb pie capital of the world gears up for annual homage to tart vegetable. Retrieved August 1, 2019, from thenewstribune website: https://www.thenewstribune.com/news/local/community/puyallup-herald/article232863932.html

Seattle Automotive Distributing. (n.d.). Seattle Automotive Distributing. Retrieved August 6, 2019, from About Us website: https://seattleautomotive.com/about-us/

Staff Corespondent. (1938, September 11). Firebug's Trail Hot. *THE TACOMA NEWS TRIBUNE*, p. 1.

Previous documentation on file:

Shirakawa: Stories from a Pacific Northwest Japanese American Community by Stan Flewelling

Primary location of additional data:

State Historic Preservation Office

Other State agency
Federal agency
Local government: Parcel Number: 446340-0111
University
Other
Name of repository:

10. Form Prepared By

Date: 8/30/19
name/title: Tera Williams, Equity in Preservation Intern
organization: 4Culture
Address:
contact information: iamWilter.com