

## Farmhouse: ‘Demolition is forever’

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The preservation society sent the board a proposal in November to potentially split the cost of moving the farmhouse offsite, estimated at \$10,000 each.

Rachel Jensen, the executive director of the preservation society, said what they really wanted in November was a delay so the preservation society could have more time to create a strategy.

However, she believes the board has “farmhouse fatigue” from going over all the different options.

“We really just needed more time. But by the time it was really on our radar and we had the capacity to work with it, they were already well far down their path,” Jensen said. “So, we understand that, but we also can’t stand by and not take a stand if we’re the preservation society.”

Anticipating a planned burn this month, the preservation society sent a letter to county commissioners last week asking them to halt the burn and consider better alternatives.

The letter outlines the top three reasons not to burn the house and asks the county to work with the preservation society to develop a plan for the John Jacob Astor Experiment Station superintendent’s house.

The preservation society argues the house is a significant historic resource that should be restored and reused. They argue it can even be renovated for housing and put back



Hailey Hoffman/The Astorian

**A farmhouse at the county fairgrounds could burn.**

on the tax rolls.

The letter also asks commissioners to confirm the farmhouse has been tested for hazardous materials like lead and asbestos, which can cause an environmental hazard when burned.

The Fair Board’s records show asbestos was removed from the farmhouse in 2013. John Lewis, the fair manager, said the board has looked at all options for the house. The board explored selling the house to a private buyer last April, saying the farmhouse did not fit into their priorities or strategic plan.

“We feel like the community should be well aware of what’s happening because demolition is forever and so it’s a big decision to make,” Jensen said.

## King tides: Photo archive being developed

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“But, bit by bit, we’re really developing a useful photo archive people can use to track things,” Johnson said.

There are still gaps, however.

The project has almost no photos in the dunes near Florence down to the north end of Coos Bay.

“Not only is it not as satisfying (visually) but, yeah, you have to walk miles and miles out on the dunes in winter when it may well be storming,” Johnson said. “So, understandably, there are a lot fewer photos in places like that.”

The most dramatic photo opportunities occur where high tides interact with infrastructure: waves almost breaking over U.S. Highway 101 at Waldport, or climbing up the stairs at a state park.

Less visually interesting, and more difficult to access, are places like marshes and mudflats in estuaries where sea level rise is a threat to crucial, natural habitat, Johnson said.



Katie Frankowicz/The Astorian

**Waves flood the beach at Hug Point during the king tides in December 2018.**

“It makes for less visual appeal, but watching the potential loss of estuary and lower river marshes is one of the most important things to document,” he said.

In many ways, “if you get the message (about sea level rise), you get the message,” Johnson said. “And you can get the message from a photo in Newport or Astoria. You can extrapolate your awareness to where you are.”

But, he added, “It has much more of an impact if you’re seeing a place you know.”

## Warrenton: Issue with term ‘combat firefighter’

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Investigators specifically took issue with the city’s use of the term “combat firefighter” for volunteers to keep them engaged while they completed the required training to combat structure fires. Most of the firefighters in Warrenton are volunteers, supported by one paid firefighter, a training officer and the fire chief.

“There are no control measures in place that would prohibit a ‘combat firefighter’ from participating in fire suppressions, rescue or both inside of a building or structure without” the required training, the investigation concluded.

Investigators found the city struggles to provide the proper number of trained firefighters or maintained equipment for responding to structure fires, and confusion over when to use lights and sirens during responses.

“The lack of clarity regarding this element can place the responding truck/engine to the hazard of vehicle collisions or accidents,” the investigation concluded.

The investigation also found a lack of clarity in the city’s standard operating procedures.

“There was a significant level of frustra-

tion communicated during the employee interviews regarding the lack of (standard operating guideline) development or any policy development during the last seven years,” the investigation concluded.

Investigators called on the city to create new guidelines and solve the deficiencies by Jan. 23. City Manager Linda Engbretson said in an email that the city has requested an extension on the deadline as it updates internal operating procedures.

“I will note that employees are required to wear appropriate protective equipment at all times when responding to fire incidents,” Engbretson wrote. “The employee who was not wearing turnout pants is no longer with the department.”

Warrenton has a month from receiving the citations to pay or appeal them. Engbretson did not comment on which action the city would take.

Among other changes, investigators called on the city to include adequate funding to calibrate and replace key pieces of firefighting equipment. Several city departments recently came before the City Commission detailing their budget constraints. The fire department did not take part because of the recent change in leadership.

## Shannon: ‘Only thing I have left is to win a Grammy’

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“I think my demographic of people will probably appreciate more songs from the ’60s and ’70s, so I’ll probably focus on a few from then, maybe some Beatles, but also some classic love songs, too. I’m stepping outside of my repertoire. It will be a fun show to hear old songs you haven’t heard in the way that I’m going to do it.”

Shannon, originally from Spokane, Washington, comes from a family of music educators and performers. Her grandparents were music teachers, and her grandfather was the concertmaster of the Spokane Philharmonic. Her mother, Patricia Shannon, sang and danced. A friend of hers, a jazz musician, introduced Shannon to the classics.

“He started playing Sarah Vaughan and Ella (Fitzgerald) and all the greats,” she said. “That’s when I heard Miles Davis for the first time and started listening to Charles Mingus and Thelonious Monk.”

Shannon hunted the library as a teenager looking for vinyls and other recordings, memorizing the greats and learning the structure and improvisation in jazz.

“You can create something that doesn’t exist yet over something that exists,” she said. “It’s like there’s some kind of creative

power. That’s what I wanted. That’s what I was so curious about.”

Shannon followed her mom, a local art gallery owner, to Astoria in 1996 when she was 19. She participated twice in the 2000s in Betty Carter’s Jazz Ahead, a program bringing young musicians together with experienced professionals at the Kennedy Center in Washington, D.C., and spent time in the industry in Los Angeles and the East Coast.

But “home is where your mom is,” Shannon said of her recent return to the North Coast.

Aside from Decades of Love — the Valentine’s Day show on Feb. 14 — Shannon is planning a future concert in the region with Euphoria, a Brazilian groove collaboration between her and trumpeter Derek Sims, and working on another record with guitarist John Stowell.

“The only thing I have left is to win a Grammy,” Shannon said.

That and passing the love of music along to her 3-year-old daughter, Violet, who Shannon said already has perfect pitch and creates her own melodies.

“She loves the microphone, so I’ll probably have her up for a song,” Shannon said. “And of course, she’ll steal the show.”

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