

MN Preservation

The Magazine of the Preservation Alliance of Minnesota





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416 Landmark Center
75 W. Fifth Street
Saint Paul, MN 55102-9775
651.293.9047
mnpreservation.org

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Cover Photo: Artist Michael Cimino stands in front of his mural contribution to Artists on Main Street in Mankato. Photo by Michael Tolan.

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Preservation Through Collaboration at Minnesota's Life Long Learning Classes

By Flora Klein

Preservation relies on the reconciliation of historical landscapes within a modern urban environment constantly in flux. Such was the focus of a recent course offered by the University of Minnesota's Osher Lifelong Learning Institute in collaboration with the Preservation Alliance of Minnesota. The popular course examined preservation as a product of both people and place, introducing its twenty participants to people and organizations behind Twin Cities preservation. Through collaboration, OLLI and the Preservation Alliance created course material that delved into multiple facets of preservation, ranging from panel discussions to site visits of recent renovation projects to walking tours. The eight classes visited projects spanning the commercial, industrial, and residential scales and examined pressing issues in Twin Cities preservation.

The class sequence did not merely form multiple perspectives on the same theme of preservation but also considered the formation of these perspectives. An introductory lecture from Erin Hanafin Berg, the Director of Outreach

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and Policy at the Preservation Alliance oriented participants to the field of historic preservation. After the well-received lecture, class sessions were held in situ, granting participants exclusive views of restoration projects, such as Irvine Park's Wright-Prendergast House. Other sessions focused on the underlying methodologies behind historic preservation, including research-guided restoration, operating historic buildings under economic and human pressures, preservation advocacy, and historic preservation planning. A group lunch following each class provided space for lively discussions amongst participants and instructors about pressing topics in Twin Cities preservation.

The course brought its participants out of the classroom and into the urban landscape of Minneapolis and Saint Paul. However, each class was a unique experience within itself. In the course's second class, "Building Champions: A Preservation Advocacy Panel discussion," local preservation advocates provided insight into their personal experiences challenging the urban renewal pressures of the 1960s and 70s. In the seventh class, "The Pressure to Preserve: Market and Social Concerns in Operating from Historic Buildings," a timely discussion of current human and economic challenges relating to historic preservation were brought to the fore as participants met with business owners along Raymond and University Avenues in Saint Paul.

Interactions with preservation topics did not exclusively cover completed projects. Some classes focused on the process, planning, and development of preservation. "Historic Preservation Planning," led by

John Smoley from the City of Minneapolis Department of Community Planning and Economic Development, brought participants on a tour of Minneapolis' Warehouse District, using the space as a model for planning. The final class brought participants to the more recently renovated Schmidt Artist Lofts. There, Owen Metz, the Vice President and Project Partner

"People were happy with the class... people loved walking tours and learning about architecture."

—Marghe Tabar,
Osher Lifelong Learning Institute

for Development at the Dominion Company, spoke about the Schmidt Brewery development, including the history of the building as well as the different elements of the development process, such as cost and time.

A deep delve into house histories was the focus of other classes. "How to Make Your Walls Talk: Using Research to Guide Restoration," acclimated participants to research methodologies as well as provided a rare tour of Clarence Johnson's 1894 Historic Welch House. Participants learned how the owners of the "restoration-in-progress" used historical research to make historically-informed renovation decisions. Not only were participants informed about recently completed projects, the class provided a constructed visibility of the preservation process.

An "intrinsic motivation" to teach and learn about Twin Cities architectural preservation, says Osher Lifelong Learning Institute (OLLI) Course Development Team member Marghe Tabar, created the initial concept of the course. The Osher Institute, now an affiliate program of the University of Minnesota's College of Continuing and Professional Studies, was conceived as a "health club for the mind," and was originally founded as the Elder Learning Institute in 1995 before joining the national OLLI network in 2004. With over one hundred OLLI organizations throughout the United States and twelve hundred members in Minnesota, the institute provides older adults with unique educational opportunities carefully



Eight classes visited projects spanning the commercial, industrial, and residential scales and examined pressing issues in TC preservation.

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curated by a curriculum committee. Tabar says that people were “enthused” about a course dedicated to old buildings and the restoration process: people wanted to learn more about Twin Cities architectural history. Thus, a collaboration with the Preservation Alliance seemed like a natural fit. OLLI brought ideas to the table and the Preservation Alliance, under the leadership of Education Coordinator Natalie Heneghan, brought these ideas to fruition.

Investigating preservation as a synthesis of historical and contemporary contexts has resulted in discussions about future iterations of the course, including multiple course offerings, different site visits and instructors, or an “Historic Preservation 2.0” course. A long waiting list for the limited enrollment course, coupled with positive course evaluations, resulted in discussions about multiple course offerings in the future. “People were happy with the class... people loved walking tours and learning about architecture,” Tabar says. Participants responded especially well to the introduction given by Erin

Hanafin Berg as well as the preservation advocacy panel discussion. While the course brought greater visibility to the Preservation Alliance, it also introduced some of its participants to OLLI. Whether or not a future course, or courses, will involve similar sites and projects, or will explore new sites and ideas, the demand for such a class continues.

The success of the course is are proof of a desire not to learn about the architectural preservation of the Twin Cities in a vacuum, but rather understand it in real time by situating preservation within spaces occupied by the present and the future. Says former participant Nancy Tracy, “Preservation issues are ongoing and of varied topics and, therefore, should allow us to continue to present thoughtful, informative programs with great tours.” ■

Special thanks to Marghe Tabar and Nancy Tracy. To learn more about the Osher Lifelong Learning Institute, please visit <https://olli.umn.edu>.

What is a classroom?



At PAM, a classroom is a brewery, a museum, local landmark, or just an ordinary house. Preservation education happens all over the state, in all kinds of classrooms. Get in on the action!

Register for our fresh batch of classes, tours, and talks on our website:
mnpreservation.org/services/education.

Repairing Old Windows

Wondering what it takes to repair your old wood windows? This workshop is for you. In this workshop, historic window specialist Paul Schmidt will show how repairing original wooden windows can save money, improve window operation, boost energy efficiency and maintain architectural integrity. Get a thorough overview on how to repair drafts, deal with glazing and sashes, fix broken glass, and more.

Date of Class || 9/29/18 ~ St. Cloud

West 7th Brewery Tour

From St. Paul institutions like Schmidt Brewery to contemporary favorites like Summit, beer culture along West 7th is both familiar and ever-changing. Join us for an excursion through the West End, where we'll learn about the neighborhood's brewing history, immigrant roots, and commercial evolution. And yes, there will be beer.

Date of Tour || 10/6/18

Summit Brewing Co., St. Paul

Winterizing Wood Windows

Winter is near, but don't fear! Learn how to ensure your old wood windows can handle the wintry drafts and keep you toasty. In this workshop, you'll learn how to maximize the energy efficiency of your old windows and save money through the winter. You'll get a thorough overview on how to repair leaks and weatherize your windows.

Date of Class || 11/3/18

Restoration Window Systems, Fridley





Where Preservation Meets Excavation:

The John Lewis House at Goodrich Avenue

By Flora Klein

From the street, the John Lewis House at 412 Goodrich Ave is dwarfed by the tall spruce shading its front yard. Yet, the house's diminutive stature is hardly reflective of its lengthy and rich history. Built in 1856 by English carpenter John Lewis, 412 Goodrich, also known as the "John Lewis House," precedes both the Civil War and Minnesota statehood. Thus, the house offers a glimpse into Saint Paul's far-reaching residential past, its preservation providing an opportunity to examine in detail how the scale of living arrangements has both changed and remained the same throughout its sixteen decades of existence. Slated for demolition in 2017, the Little Bohemia Neighborhood Association, Historic Saint Paul, and interested citizens saved the Greek vernacular house and have since begun efforts to preserve the house for future residency. Research into the Greek vernacular house's history transcends the historical record and has involved numerous types of research, including archaeology. In examining the history of daily life at 412 Goodrich, archaeologist Jeremy Nienow, of Nienow Cultural Consultants, LLC, has been brought on as an historical archaeologist. Through the sharper lens of archaeology can a wider view of preservation be cast. Literal digging

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through the past produces artifacts of former residents and enhances historical understanding of the house's lived, human experience, in turn better informing its preservation for the future.

Having shifted the course of the Lewis House from demolition, the numerous groups involved in the preservation of 412 Goodrich reveal the multifaceted nature of preservation. Initially connected to the house by local architect John Yust, Nienow lends his time, equipment, and expertise to oversee the house's archaeological excavations. These excavations are primarily executed by volunteers, many of whom are organized by the Historic Preservation Commission. This excavation has primarily been not on the house itself, but on the site of the house's former privy in the property's backyard. According to Nienow, the privy excavation presents a "once in a lifetime opportunity," since most extant privies exist on private property.

Following the passage of the Historic Preservation Act, which states that when using federal money for projects on public lands, cultural resources must be viewed similarly to natural resources, private property landowners are not required to excavate when demolishing or renovating historic structures. Without the legal requirement to excavate, some privies fall prey to "bottle hunters," which remove artifacts from their specific site, rendering historical accuracy irrelevant. Nienow was "excited" when Yust invited him to oversee the privy's archaeological excavation: for historic archaeologists, privy excavation is a rarity.

Demarcated on insurance maps dating back to the 1880s, the privy remains the focal point of excavation. The preservation spotlight remains focused on this specific site due to the privy's use as a depository of the unwanted items amassed by the former residents of 412 Goodrich. The artifacts found in the privy are themselves a fossil record of material culture, encapsulating the possessions of former residents documenting what was consumed, played with, and experienced within the house. The privy, Nienow says, is a "huge wealth of knowledge," which is reflected in the sheer quantity of recovered artifacts. Indeed, thousands of artifacts have been excavated from two units alone (each of which are about five square feet in size and about ten centimeters deep). In using archaeology as one of several research methodologies, does information about the house's history become increasingly complex.

Indeed, the archaeological record contains unique information that can better inform preservation.

"[The historical record] doesn't tell you what [former residents] ate, it doesn't tell you what their religious beliefs were, it doesn't tell you about their socioeconomic status beyond the general neighborhood... what they leave behind tells us a huge range of information about the family," Nienow says. Uncovered artifacts include animal bones, bottle caps, medicine bottles,

Literal digging through the past produces artifacts of former residents and enhances historical understanding of the house's lived, human experience, in turn better informing its preservation for the future.

children's toys, such as glass marbles and a toy car, clothing items, such as buttons and zippers, and architectural items, such as nails. Other artifacts, such as electrical wiring, provides evidence about the timing of house renovations, such as its conversion to electricity. "Not only does archaeology tell you things that the documentary record will never reflect," Nienow says, "but it will also give you clues and things to look for in the documentary record." While the documentary record documents the house's former residents, the archaeological record provides a history of daily life. Investigating place in this way focuses on the interaction of individuals with the material world of everyday Saint Paulites throughout the decades.

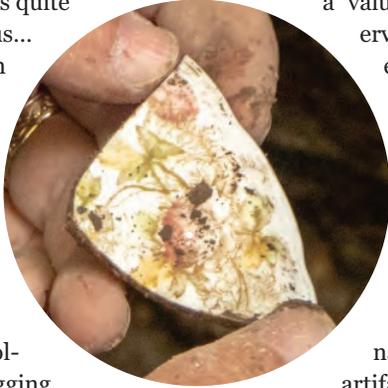
Saved from demolition by the community, archaeological excavation at 412 Goodrich is a community affair. Providing an archaeologist's expertise, Nienow oversees a team of volunteers, who are mainly organized by Historic Saint Paul via the "Save 412 Goodrich" Facebook page. Although volunteer-fueled, the excavation adheres to historic archaeological standards. "Archaeologists do things quite scientifically,

Excavations are primarily executed by volunteers, many of whom are organized by the Historic Preservation Commission.

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and some people think it's quite slow, ponderous, tedious... we excavate things in very small increments, so we can see how over time the amount of artifacts, the distribution changes in the soil," Nienow says. In situ excavation is a time-intensive process and often involving volunteers methodically digging through specific soil layers, which are then placed in buckets and screened for artifacts. Later, volunteers either wet or dry brush artifacts in the lab. Nienow says that field notes and photographs are taken and that documentation is thorough: "that's another thing that makes [archaeologists] different from bottle hunters... [archaeology] is like a science. A scientist documents how they go about doing their work on a daily basis. Yes, the discoveries and the results are really cool, but the process that got you to that place is just as important."

The preservation of 412 Goodrich is an ongoing process, but is highlighting



a valuable piece of the preservation process. The expertise of archaeologists like Nienow and the involvement of neighbors and volunteers in the excavation process uncovers important pieces of the historical narrative of 412 Goodrich. The narratives told by these artifacts humanize the space and the stories these artifacts tell are vitally important in preserving the house for future inhabitation. ■

Special thanks to John Yust, Jeremy Nienow, Aaron Rubenstein, and Mark Higgins. To learn more about the John Lewis House at 412 Goodrich Ave and explore the interior of the house in its current condition in 3D, please visit <https://historicsaintpaul.org/412Goodrich>. To get involved in the house's preservation, join the "Save 412 Goodrich" Facebook group.





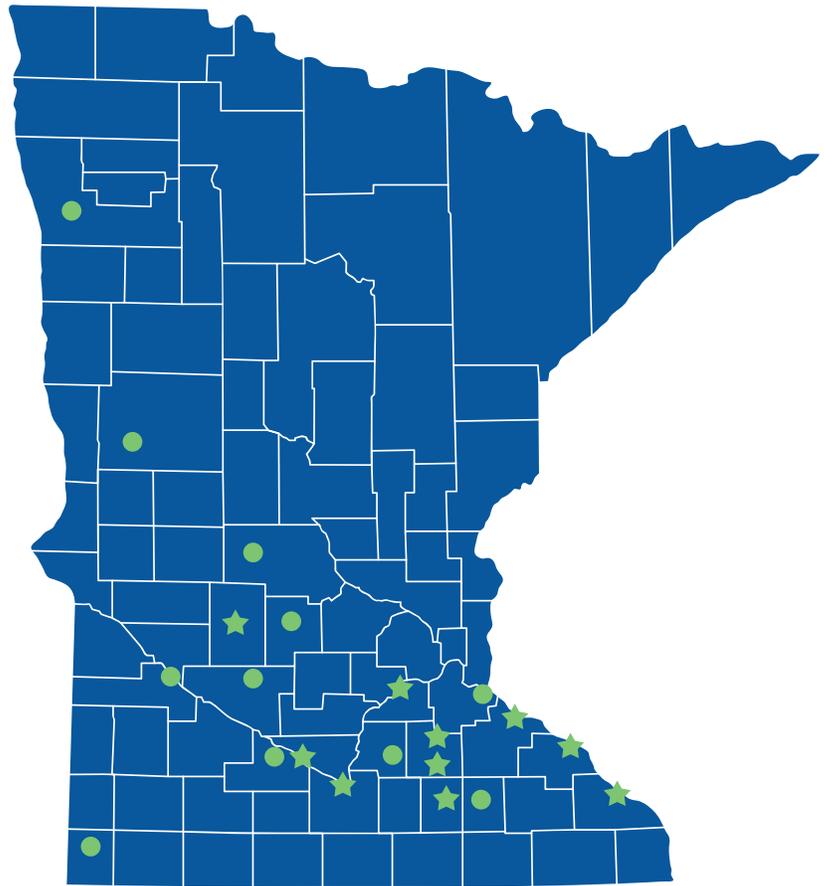
Announcing the Upper Mississippi Main Street Conference!

The 2018 Upper Mississippi Main Street Conference will take place Tuesday, October 23, through Thursday, October 25 in downtown Winona, MN. Organized by the Preservation Alliance of Minnesota's Main Street program, Wisconsin Main Street, Main Street Iowa, and Winona Main Street, the conference will bring together leaders in downtown and historic commercial district revitalization from across the upper Midwest to highlight asset-based strategies to community and economic development.

The theme of this year's conference is downtown activation seven days a week, twelve months a year, and features two days of educational content as well as local tours, round table discussions and networking opportunities.

Conference highlights include:

- Keynote presentation by Paul Jordan, CEO of The Forks North Portage Partnership, on how The Forks' in Winnipeg was transformed from a burden to an asset through placemaking and reframing winter.
- A second keynote presentation by Jim Peters, Founder and President of the Responsible Hospitality Institute, on trends and effective strategies on managing nighttime economies.
- Breakout sessions will occur throughout the two-day conference and cover topics ranging from sponsorship sales and business succession to arts-based community development and placemaking.
- Fun evening networking opportunities with colleagues from the Upper Midwest on a Mississippi River Boat Cruise, Island City Brewing Company, and the Minnesota Marine Art Museum.
- Mobile sessions that include tours of a newly renovated riverside public space, a long-term building rehab after fire, and a repurposed building as a new mixed-use space for the community.
- Registration for the Conference is now open, with special early bird discounts available until October 5.
- **Register here:** mnpreservation.org/events/main-street-conference/



MAIN STREET NETWORK

★ Designated Minnesota Main Street Communities

Faribault • Mankato • New Ulm • Northfield • Owatonna • Red Wing
Shakopee • Wabasha • Willmar • Winona

● Network Communities

Granite Falls • Kasson • Hastings • Litchfield • Luverne • Olivia
Montgomery • Sauk Centre • Sleepy Eye • Crookston • Fergus Falls

Northfield First Friday Art Nights

We launched a new monthly event in 2018 to celebrate Northfield's vibrant art scene. The free event brings people downtown on the first Friday of every month to experience art of all kinds. We've seen visitors and locals of all ages enjoying art making, visual art exhibits, live music, dance lessons and more. Because it's an art crawl format, it gives them a chance to shop and dine along the way.

Wabasha Main Street First Small Cities Affiliate

Wabasha Main Street was recognized at the HPC Awards Night as the 10th Main Street Program. We are the First Designated Small Cities Affiliate in the state. Our Steering Committee and board are very committed to creating a 501 c 3 organization so that we may be strategically focused in our workplan year 2 & 3. We had a team visiting all businessowners in the Wabasha Main Street District to get our first Reinvestment statistics on file.

Willmar Main Street

The City of Willmar has taken on the Main Street program -- the first city in Minnesota to house a program within its staff. During the beginning stages of revamping the program, we are working towards building a board, gaining community support and involvement, and gathering data from previous programs to consolidate and unify all Main Street efforts that have taken place in Willmar over the years. ■

Nick Andersen in Conversation: **Inside the mind of Dominion's Architect of Adaptive Reuse**



Nick Andersen of Dominion on the critical role of historic tax credits in reusing old buildings for affordable housing By Phil Davies

When Nick Andersen joined apartment developer Dominion as an intern, nobody told him that converting historic properties into desirable yet affordable housing would be easy. Eleven years later, Andersen, a vice president and project partner for the Plymouth-based apartment developer, wouldn't have it any other way.

"There are a lot of different challenges that come along with doing these historic projects, and that really attracts me to them—trying to tackle something that's really difficult to get done," he said.

Over the past decade Dominion has converted several historic properties into rental housing, mostly in the Twin Cities. Old commercial or industrial buildings that have won a second lease on life as Dominion housing for artists, service workers, and others earning moderate incomes include the Pillsbury A Mill and the former Lake Street Sash & Door factory in Minneapolis, and the Schmidt Brewery complex in St. Paul.

Andersen is spearheading Dominion's latest adaptive reuse project, the \$110 million Iron Store development in Minneapolis' North Loop. The company plans to transform the 102-year-old C.J. Duffey Paper building and adjacent properties on Washington Avenue into an apartment complex with over 200 income-restricted units (see illustration). Rents could range from about \$500 to \$2,000 per month—a steal in the trendy neighborhood west of downtown.

The complexity of financing such projects is one of the challenges that keeps Andersen engaged in his work. Federal and state historic tax credits (see boxed sidebar) play a crucial role in the restoration and reuse of historic structures—especially for affordable housing—by offsetting the high cost of rehabilitation.

The Minnesota Historic Structure Rehabilitation Tax Credit will sunset in 2021 unless state lawmakers renew it.

MN Preservation spoke to Andersen about the value of repurposing historic buildings for housing, and how Dominion has leveraged historic tax credits to transform



DOMINIUM

time-worn buildings—in the process bestowing socioeconomic benefits on their surrounding communities.

MnP: I understand that Dominion strives to renovate at least one historic building for affordable housing each year. Why has your company made that commitment?

Andersen: We view ourselves as a company that is good at working in the affordable housing environment and all the complexity that comes with it. The challenge of tackling projects like this is attractive to us.

Also, a lot of the projects that we've done have been transformational for the neighborhoods and communities that they're in. Developing housing is obviously our focus and why we exist as a company. That's something that should be celebrated by and of itself, but there are many other aspects to these projects. They're economic development tools, they create jobs, they revitalize neighborhoods. There's so much benefit that comes

from them, way beyond the benefits of supplying affordable housing. Moving forward we want to pursue as many of these projects as we can, but it's often hard to find these opportunities.

MnP: Can you cite a couple of examples of Dominion housing conversion projects that have given a shot in the arm to a neighborhood or community?

Andersen: The Schmidt Brewery project in St. Paul is a great example. The brewery and that stretch of West Seventh Street was blighted and underused for a really long period of time, and we were able to come in and bring new life to the area. There are some intangible benefits that go along with heightened pride in the neighborhood, and there are more tangible benefits when you look at the jobs the project created, all of the development it spurred; there were a number of smaller developments that happened in the wake of the Schmidt project.

Another example is the Millworks Lofts

project. There was a whole city block on the Hiawatha Avenue corridor that had been left untouched for a long time. Our project revitalized the neighborhood.

MnP: Adaptive reuse projects are often costlier than new construction, because of all the rehab needed and the time and the expertise involved in preserving the architectural features of historic buildings. How important are federal and state historic tax credits as a tool to reduce redevelopment costs?

Andersen: They're critically important. Without them I would say that most if not all of the projects we just talked about would never have happened. A good example of what I'm talking about is the Duffey Paper project that I'm currently working on. Some of the developers that initially had contracts with the owner to buy the building were not utilizing historic tax credits. They had these audacious plans to build new construction on top of the historic buildings on that



This old tax credit



Federal and state tax laws encourage the preservation of culturally significant buildings that would otherwise deteriorate and eventually fall to the wrecking ball. Property owners can apply for a federal income tax credit worth 20 percent of the cost of restoring historic structures for commercial uses, and in many states, state income tax credits that can be combined with the federal credit.

In 2010, the Minnesota Legislature enacted the state Historic Structure Rehabilitation Tax Credit to match the long-standing federal credit. Income-producing historic preservation projects are eligible for a state income tax break of up to 20 percent of rehabilitation costs. To qualify buildings must either be on the National Register of Historic Places or contribute to a federally recognized historic district.

Developers that apply for historic tax credits typically work with financial partners such as large banks and corporations with significant tax liabilities; they invest in the renovation project in return for acquiring rights to the credits. In Minnesota, developers have the option of receiving a cash grant in lieu of a state tax credit.

Historic restoration projects have surged in Minnesota since passage of the state tax credit, but the credit is scheduled to end in 2021. Renovation activity is likely to drop sharply without Legislative action to renew the credit.

block, in order to create more value than was possible by converting the buildings to affordable housing. They didn't end up getting it done, and that's why the project came back to us.

The only reason we were ultimately able to make affordable housing work was the availability of those historic tax credits, which generate an estimated \$26 million in equity capital for the project. Had they not been available there's no way the project would be happening; almost 25 percent of the total capital needed for the project would evaporate. Under such a redevelopment scenario it's likely the buildings would either need to be demolished or significantly altered from their original appearance.

MnP: In some cases, has Dominionium combined historic tax credits with other financial tools, such as federal low-income housing tax credits and incentives offered by local governments?

Andersen: All of the projects that we've done have combined low-income housing tax credits with both federal and state historic tax credits. Putting those two types of resources together is really what has made these projects feasible, and in most cases we also utilize some other resources. They're not as substantial in terms of the dollar contribution or the percentage of capital brought to the project, but there are some environmental and transit-oriented grant programs that are available from the state of Minnesota, as well as tax exempt development bonds issued by city or county governments

MnP: The state historic rehabilitation tax credit is at risk; it's scheduled to sunset within three years. What would the loss of the credit mean for Dominionium adaptive reuse projects in Minnesota? If it went away, would your firm lose interest in these types of projects, or take on far fewer?

Andersen: I think that's fair to say—far fewer or none at all. All of the projects that we did in Minnesota happened because

of the existence of the state credit. Our experience with the Schmidt project is evidence of that. We were pursuing that project before the state historic tax credit was created, but it didn't make financial sense until the Legislature enacted that credit. As soon as it passed it got the project over the hump and we were able to get it done.

MnP: Given the uncertain future of the state historic tax credit, what's your message to organizations and individuals in Minnesota who are passionate about the preservation and reuse of historic buildings?

Andersen: It's really important for preservation advocates and housing developers and anybody who supports the credit to talk to people about the benefits of the credit, all those things that we talked about earlier—neighborhood revitalization, economic development, preservation of the historic fabric of our neighborhoods. These are benefits that go beyond just providing housing. All of that goes away if the credit goes away.

From our perspective continuing this credit is money well invested by state government because of all those benefits. They are measurable and in a lot of ways they're immeasurable, but the projects that we've done have clearly been very positive for the state, for the cities where they're located and for their neighborhoods. People need to be talking about that and making sure that those who aren't as close to these projects as we are understand what this credit brings to the table. ■

Phil Davies is a St. Paul writer and editor with an abiding passion for history and old buildings. He has written previously about historic tax credits for the Federal Reserve Bank of Minneapolis.

FACES & PLACES



ARTISTS ON MAIN STREET



This summer marks the beginning of the first round of projects from **Artists on Main Street**, a program in partnership with **Springboard for the Arts** and with support from the **Bush Foundation**. The Preservation Alliance invited three Minnesota Main Street communities, Faribault, Winona, and Mankato, to participate in a cohort and explore how artists and creatives can address pressing issues facing downtowns. Thus far, Artists on Main Street has funded 36 different projects and over 40 artists and creatives.

Members of the cohort recently met in Winona to discuss successes, challenges, progress of the program. Faribault seeks to challenge negative perceptions of downtown, Winona aims for greater activation of an area of their downtown, and Mankato is using the arts to encourage people to access local businesses from alleyways. This first round of projects will run through the end of October, so be sure to check out the projects in these communities soon! For more information, please visit mnpreservation.org/services/minnesota-main-street/artistonmainstreet/

Winona Main Street hopes free public art events can make downtown a ‘third space’ By Tesla Mitchell | Winona Daily News

The Winona Main Street Program wants to make downtown more than just a business district.

They want to make it a “third space.”

And to make that happen, Main Street has teamed up with a dozen artists and groups to create art, music, dance and other events from now until October on the streets and sidewalks of downtown — with the first event happening next week in the form of Shakespeare plays in the street.

What’s going on in Winona: A quick guide to the area’s must-see events this weekend

A quick guide to the area’s must-see events this weekend:

In April, the Main Street Program was awarded \$15,000 through the Artists on Main Street Grant, which they’ve turned into smaller grants, called Third Space Grants, that they’re distributing to local artists to create art and activity downtown. Winona was one of three Minnesota communities to get the grant. The \$15,000 award was created as a way to use artists to

solve problems that were often put in front of non-artists — problems like bringing people to downtown businesses for more than just shopping.

“Ours is to create regular activity and events in the business district,” Main Street Program coordinator Emily Kurash said. “Creating activity beyond just shopping events.”

If you’re confused by what a “third space” is, Kurash has you covered on the explanation.

“There’s your home, your work and then that other place you go,” Kurash said. “Sometimes it’s a church, a pub, a gym. We want people to start thinking of the places downtown as places of gathering (or their third space).”

As far as the artists and events go, there’s 15 events in the planning process so far, and they cover a wide range of events.

One of them is Thursday, Aug. 2. The Great River Shakespeare Festival will host two free street performances of shortened versions of its plays. And prior to that will be a family

concert by a group of musicians.

“There are a number of concerts happening (with the grants),” Kurash said.

But she wasn’t too specific on exactly what else will happen and when — part of that is intentional and part of it is because many are still in the planning process.

“We want them to be fun surprises that people stumble upon,” she said. “Really organic and surprising.”

The crew involved in Sydney Swanson’s “In This Place” dance film. Swanson will be recreating the dances in live performances through a Third Space Grant received by the Winona Main Street Program.

One that is can be shared is a performance by Winona resident, dancer and former Daily News photographer Sydney Swanson.

“With this grant I’m going to be doing three live (dance) performances,” she said. “In the empty lot right next to Blooming Grounds.”

The dances are based off of material she created for a dance film she produced and released in June called “In This Space.”

Now she’s turning them into live performances and she’s even adding a twist.

“I’ll be inviting any audience members to participate in an improv based structure,” she said with excitement, adding that she’ll be giving verbal cues and prompts to the participants.

There isn’t a date set for Swanson’s live performances, but it’ll be the first or second weekend in October.

All of the events, Kurash said, will be on Third Street between Center Street and Lafayette Street.

“The goal is to get people thinking about how they interact downtown and why they come downtown,” Kurash said. “And to continue to make downtown a place where you know something’s going to be happening regularly.” ■



ARTISTS ON MAIN STREET

Your Friends and Neighbors: Virtues Project Fairbault

This summer, community members and visitors who walk through Downtown Faribault are getting a better sense of the values of its local businesses.

That's thanks to the Virtues Project Fairbault, an initiative developed by Cindy Diessner, a member of the Virtues Project Steering Committee, and funded through the Artists on Main Street program and the Bush Foundation.

The Virtues Project Fairbault is inspired by The Virtues Project International, a global organization that promotes collective oneness and unity by emphasizing the shared values that exist across all cultures and religions. "Virtues are the essence of

"who we are" as individuals, institutions, and as a community," according to Diessner. "They are all the good qualities that we bring to the 'things we do.'" The organization lists 52 of these virtues, such as loyalty, trust, and patience.

Honesty

Honesty is being truthful, sincere, open, and genuine. We are content and confident to be ourselves. We see ourselves and others with unclouded eyes. We do not exaggerate to impress others. We refuse to lie, cheat or take what is not ours. We strive to keep our promises. As we recognize illusions and self-deceptions, we gently let them go. We admit mistakes even when we know someone may be disappointed or angry. We heal old messages that tell us we are less than worthy. We stand strong, knowing that we have true value in being who we are.



La Regia Mexican Grocery
Hugo Ruiz Lugo
229 Central Ave, 332-6818
Hugo_Ruiz13@hotmail.es

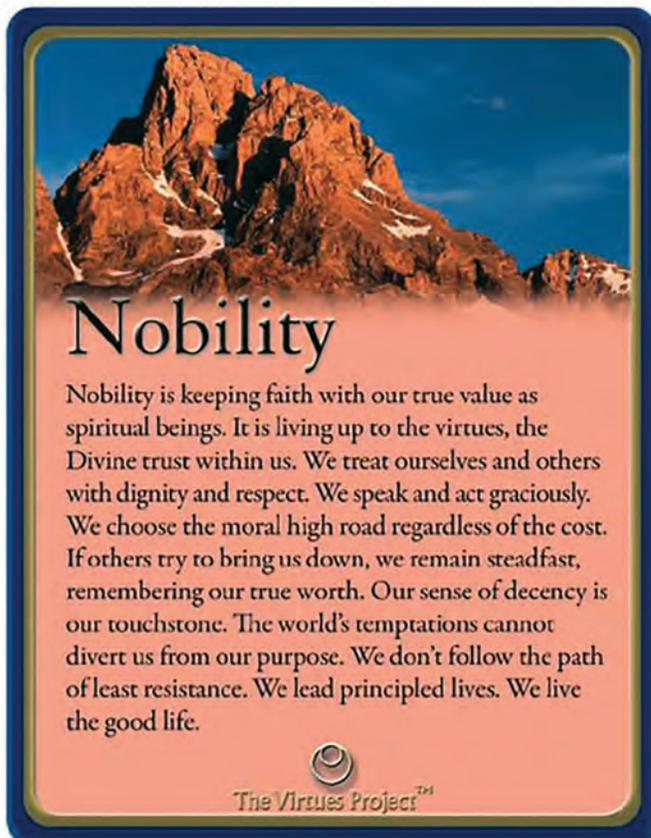
Diessner encouraged local businesses to create a poster with a virtue that resonates with them, or that they're striving towards, and a profile of their business. The business owners then put these posters in their front window. Each week and a half, the posters rotate through different businesses, giving businesses and their customers alike an increased awareness of who else works in their community—and what they stand for.

The project has been a tremendous success. The Virtues Project worked with translators to include the Somali and Latino businesses, and business owners are giving deliberate consideration to which virtue they want to select. 86 businesses have participated so far, and minority business owners in particular

“Virtues are the essence of “who we are” as individuals, institutions & as a community”

—Cindy Deisner,
Virtues Project Steering Committee Member

have noticed an uptick in new customers coming in, making purchases, or starting a conversation. Many community members have spoken about how the Virtues Project helped them discover hidden gems in Faribault they wouldn't have otherwise found. ■



Nobility

Nobility is keeping faith with our true value as spiritual beings. It is living up to the virtues, the Divine trust within us. We treat ourselves and others with dignity and respect. We speak and act graciously. We choose the moral high road regardless of the cost. If others try to bring us down, we remain steadfast, remembering our true worth. Our sense of decency is our touchstone. The world's temptations cannot divert us from our purpose. We don't follow the path of least resistance. We lead principled lives. We live the good life.


The Virtues Project™



Brett Christensen



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ARTISTS ON MAIN STREET



A Mural in Mankato

On a stormy weekend in July, Michael Cimino set out to paint a mural on the wall of Bellissimo, a paint shop in the heart of Mankato's Old Town. Cimino and the staff at Bellissimo, including Justin Ek, co-owner and the visionary behind the project, had spent the past few weeks preparing—laying down a base coat and outlining the mural's design, a series of interwoven mandalas. But despite their careful planning, Cimino and Ek had no idea what would happen next.

Cimino specializes in community murals. Rather than paint everything himself, he creates an elaborate coloring book on the wall, inviting the public to fill in the blanks with the colors of their choosing. Cimino has a background in ceramics, but he began to explore murals more after a friend, an Iraq War veteran, invited



him to organize a community mural on the side of an American Legion building in Eagle Lake.

Cimino sees community murals as an opportunity to invert the traditional, indirect way people experience art. With community murals, people direct the experience themselves. Rather than passively absorb the art, they have a role in the finished product. Cimino merely acts as a facilitator. "My prerogative is to create something where people can feel like they participated in a project and invested in the growth of their community—at least aesthetically," he said. "A project like this isn't going to look perfect, but then again, if it was, it wouldn't be as successful," Cimino said. "To make this happen, I have to forgo my idea of what it ought to be, my vision of perfection and success, and hand it over to others. It wasn't intended to be the most aestheti-

ARTISTS ON MAIN STREET



cally perfect mural, but a reflection of the community.”

He typically partners with small businesses when doing a mural to help with outreach, permissions, and promotions. When Ek reached out to Cimino about the idea, he was excited to work with them. Partnering with a paint shop on a mural provided particular benefits: “They provided the permissions, the wall, the drop cloths, the paint. They really added some legitimacy to the project.” They named the project “All for One” to reflect the community focus and the aspiration of bringing people together to make something that would inspire pride. The project is supported by the Preservation Alliance’s Artists on Main Street initiative, in partnership with Springboard for the Arts and Mankato’s City Center Partnership, and supported by the Bush Foundation.

Bellissimo and Cimino set up a Facebook event, spread the word, and put up fliers. But the storms complicated their scheduling. At first, they reluctantly announced that they would be canceling the session on Saturday, focusing on Sunday instead. When the storms unexpectedly veered

away from Mankato, Cimino and company abruptly announced that Saturday was back on.

Given the shifting weather and schedule, and that no one had done an event like this before in Mankato, Cimino kept expectations modest. “We expected 40 or 50 people,” he said. “But we got over 400.” There were so many people he had to usher hopeful participants into a line and find space for the growing lines on an increasingly cramped wall.

The massive turnout revealed to Cimino and the organizers the real thirst for people to engage in not only the arts, but also to participate in the community at large. “People want to be part of their community’s growth, at least visually,” Cimino said. They want to have a stake in how the community evolves and looks. Cimino felt that the experience underscored how important it is for him and other artists to create those opportunities for others to engage.

Doing so sets a precedent. “I saw people working on the mural who I’ve never

seen before in all my years working in the Mankato arts scene. It wasn’t the usual suspects. It was lots of families,” he said. Cimino hopes that projects like this inspire people to have greater confidence in their own creativity. “So often people say, ‘I’m not an artist,’ or ‘I’m not creative.’” Experiences like the “All for One” mural challenge that idea. People begin to recognize their own latent creativity and that the barrier to entry for participating is much lower than they once thought. ■

“A project like this isn’t going to look perfect, but then again, if it was, it wouldn’t be as successful.”



PAM Champion Awards

The Preservation Alliance of Minnesota has honored ten elected officials and four volunteer advocates with its first-ever PAM Champion awards.

These awards are intended to underscore the importance of strong public policies that support, encourage, and incentivize the preservation and rehabilitation of historic buildings across Minnesota. Over the past year, PAM has significantly increased its efforts in public policy to advocate for state and federal programs that align with our mission to connect people to historic places and promote community vitality.

This year's PAM Champion awards recognize the leadership of Minnesota House and Senate members who sponsored bills to protect the Minnesota Historic Tax Credit during the 2018 Legislative session. Awards were presented to Rep. Pat Garofalo (Farmington), Rep. Paul Rosenthal (Minneapolis), Rep. Jim Davnie (Minneapolis), Rep. Paul Marquart (Dilworth), Rep. Jon Koznick (Lakeville), Rep. Bob Dettmer (Forest Lake), Sen. Jim Abeler (Anoka), Sen. Tom Bakk (Cook), Sen. Nick Frentz (North Mankato), and Sen. Ann Rest (New Hope).

Awards also were presented to four preservation professionals who went above and beyond this year, meeting with Legislators and testifying before committees. These advocates shared their firsthand experiences working with historic buildings, emphasizing the importance of the Minnesota rehabilitation tax credit and the Minnesota Main Street program. PAM Champion awards were presented to: Joe Weis, Weis Builders; Denita Lemmon, Miller Dunwiddie Architecture; Chris Sherman, Sherman Associates; and Megan Tsui, Red Wing Downtown Main Street.

Proposed revisions to the Minnesota Historic Tax Credit in this session's omnibus tax bill would have changed the terms under

which the state tax credit could be claimed, requiring it to conform to federal policy changes that were enacted in December 2017. Bills introduced by the PAM Champion Legislative leaders would have allowed the Minnesota historic tax credit to be claimed as a single refund and would have eliminated the sunset date for the credit, which is due to expire in 2021. Ultimately, Governor Mark Dayton vetoed the omnibus tax bill that



had been passed by the Legislature, making the issue moot. Tax conformity – and impacts to the Minnesota historic tax credit – is expected to be one of the first orders of business when the Legislature convenes in January 2019. Executive Director Doug Gasek and Policy Director Erin Hanafin Berg presented the PAM Champion awards at the Networking Happy Hour on August 23, held at the 333 on the Park Apartments in Lowertown St. Paul. This adaptive reuse of the historic Gordon & Ferguson Building is an excellent example of the kinds of projects completed using state and federal rehabilitation tax credits. The rehabilitated building includes a number of unique features, such as photographic murals of the historic interior spaces and original roof-top skylights. 333 on the Park is one of twenty historic tax credit projects completed in 2016-2017 (the most recent period for which data is available). These twenty projects generated \$9.20 in economic activity for every \$1 allowed in credits, for a total impact of over \$273 million in economic activity. Since 2011, more than 100 rehabilitation tax credit projects have been completed, supporting 12,900 jobs and resulting in \$2.2 billion of economic activity. ■

Stay up to date on PAM's policy initiatives by following us on Facebook and Twitter (@PresAlliance MN) and visiting our webpage: mnpreservation.org/policy

VOTE



Where do the candidates stand on preservation issues?

The Preservation Alliance of Minnesota and Preservation Action, the national grassroots lobby organization for preservation, have prepared and distributed candidate surveys for state and federal offices. The Preservation Action survey has been distributed to all U.S. House and Senate candidates in Minnesota; the PAM survey has been distributed to the candidates for the Minnesota House of Representatives and governor. Be a preservation advocate and urge the candidates to complete these surveys so that we can all be better-informed voters!

PAM's policy webpage is your one-stop shop for all things related to the upcoming election. Visit mnpreservation.org/policy to find information on how to reach out to the candidates, when and where you can attend in-person candidate forums in your community, and for a list of suggested preservation-related questions. We will compile the candidates' responses to our surveys and post them online as they come in.

Remember, election day is Tuesday, November 6. Our communities are stronger when our democracy is strong. VOTE!



Doug Gasek
PAM Executive Director

“If we want to save buildings we have to do it ourselves, so let’s roll up our sleeves and get to work”

It’s been a packed summer here for us. The Preservation Alliance has been visiting every corner of the state, We celebrated new Main Street communities in Wabasha and Northfield; conducted education sessions in Virginia, Little Falls, Rochester, and Minneapolis; funded new art projects on Main Street in Winona, Mankato, and Owatonna, and tackled the common question of how to create new uses in older places in International Falls, Cloquet, Duluth, and Saint Paul.

Despite our outreach, new partnerships, and continuing education programs, we still have a lot of work to do. The demolition of Southways, the former Pillsbury family summer estate on Lake Minnetonka, has occupied the minds of our staff and board. We wonder how one of the most important, iconic, and beautiful homes in the country, associated with a family integral to the history of Minnesota and an architectural could be demolished so quickly. The craftsmanship, the natural resources embedded in the house, the history, and the pride of place, all obliterated without as much as a blink.

How do we prevent future demolitions like this from happening? The Preservation Alliance has been wrestling with this issue and we believe two things need to change to help prevent such loss in the future and promote strong towns throughout the state.

First, more properties need to be recognized as historically and culturally significant. One good place to start is the National Register. Simply going through the process to list a property helps raise the stature and general understanding can be very impactful. When communities identify those places culturally or historically important to them, they can lobby government systems to help ensure review takes place. The Preservation Alliance is challenging itself to figure out a partnership among with other like-minded organizations and government entities, so we can get more cherished places identified. If we want to save buildings, we have to do it ourselves, so let’s set some goals and get to work.

Second, tax credits have proved to help protect commercial buildings in Minnesota. We believe a tax credit for residential buildings would keep more old buildings standing to sustain strong towns. Our neighbors in Wisconsin and Iowa offer different types of tax incentives and it has helped create more residential historic districts and direct investment in older homes.

Buildings come down. That is inevitable. But when buildings do come down, it is important to preserve as much of the resources and craftsmanship as possible through careful and considerate demolition. This way, old materials can be reused in new construction or the rehabilitation of existing buildings. Let’s not just figure out a way to recycle the components of these buildings, but ensure this becomes a main consideration and policy.

Continued use, support, and rehabilitation of homes and businesses both large and small should be celebrated and recognized, so that no day is a demolition day.

Properties need to be recognized as historically and culturally significant.

A handwritten signature in black ink, appearing to read 'D. Gasek'.

Doug Gasek
Executive Director

MNPreservation

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416 Landmark Center
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Saint Paul, MN 55102

Phone: 651.293.9047
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Miss Myra *and the Moonshiners*

If you can't attend, you can still participate in the Gala. Head to mnpreservation.org to reserve your tickets or make a donation.