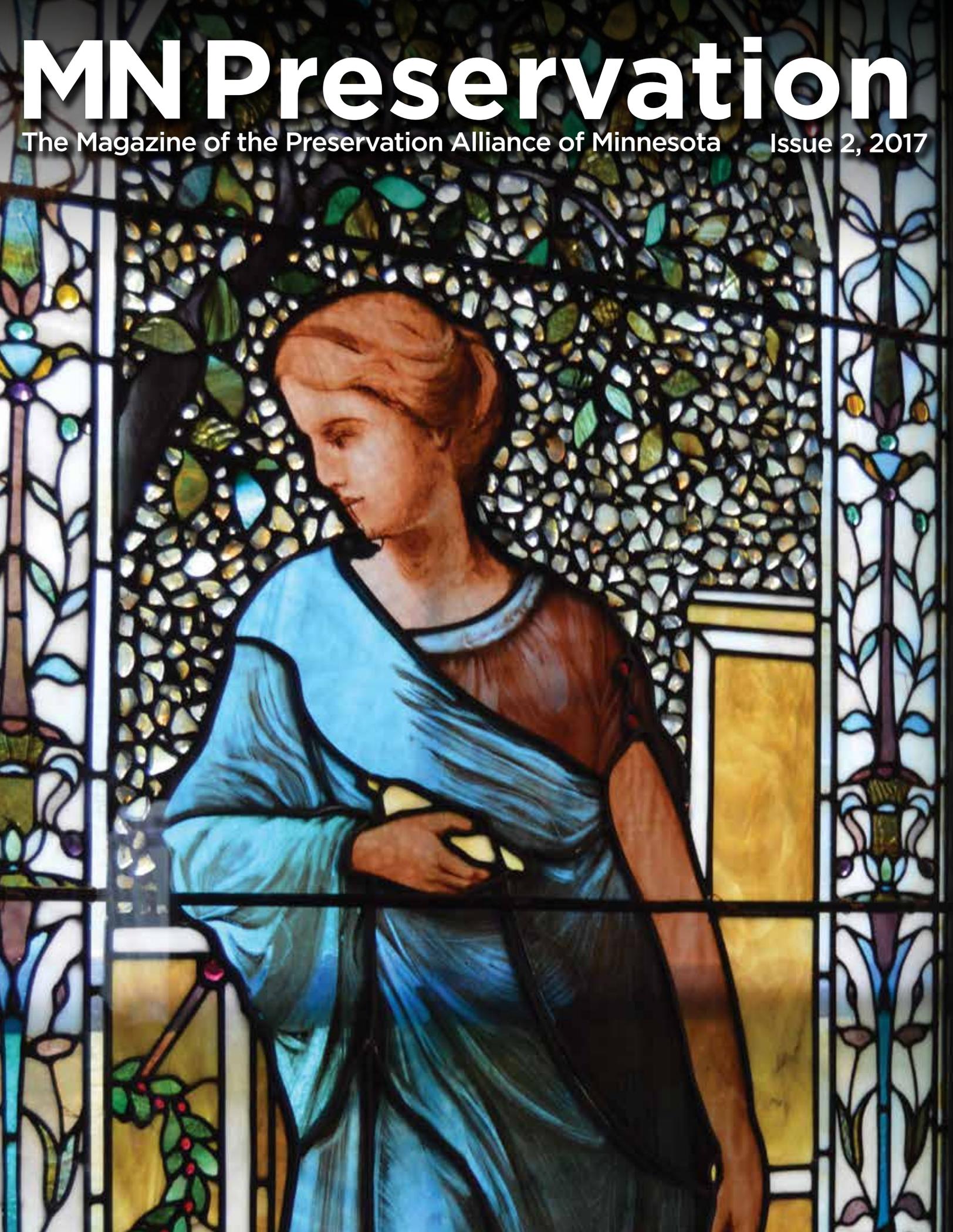


MN Preservation

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Cover Photo: Picture of the restored John La Farge window in the Wright-Prendergast house in St. Paul.

HISTORIC PRESERVATION AND IMPROV COMEDIANS

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Back to School! Fall 2017 Class Schedule

Transit Tour Series

Our Transit Tour Series explores the architecture, design, and development of Twin Cities transportation corridors. Learn from architecture and transit experts how the built environment intertwines with the evolution of local transit. We explored the Hiawatha Corridor along the Blue Line last April. Join us for the next two installments of the series this fall.

A Line Tour

Date of Tour | 09/16/17

Green Line Tour

Date of Tour | 10/14/17

Rehab Lab: All About Walls

This beginner's workshop introduces you to the materials, tools, and techniques to repair vintage walls. Participants will have the option to repair plaster cracks, fill holes, and remove layers of wallpaper at a historic, vernacular home in St. Paul's Selby-Dale neighborhood.

Date of Class | 09/23/17

St. Paul

Rehab Lab: Repairing Old Windows

Would you spend \$50 to save \$1000s? In this workshop, historic window specialist Paul Schmidt shows how repairing original wooden windows can save money, improve window operation, boost energy efficiency and maintain architectural integrity.

Date of Class | 11/04/17

Restoration Window Systems, Fridley

Why Old is Green

Beyond the buzzwords, this class breaks down the how and why of sustainability in homes. Instructor Alissa Pier, AIA, shows us how old homes are in fact green!

Date of Class | 11/09/17

The Natural Built Home Store, Minneapolis



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Old Home Certified Fall Classes

Old Home Certified (OHC) is the course and regional REALTOR® designation that PAM created to help Minnesota real estate agents better understand vintage properties. In addition to the 2-day OHC course, we offer an ever-expanding lineup of Continuing Ed classes, all approved by the Minnesota Department of Commerce.

Old Home Certified 2-Day Designation Course

Old Home Certified is a Realtor® designation offered exclusively by PAM. Worth 12 hours of real estate continuing ed credits for Minnesota agents, this two-day, expert-taught program is invaluable for any real estate agent.

Date of Class | 10/25/17-10/26/17
Keller Williams Realty Integrity Lakes
Minneapolis

Architecture of the 1950s & 60s

You will learn about common and popular house styles, who was building them, the neighborhoods they formed in this three-credit continuing education course designed specifically with Realtors in mind.

Date of Class | 11/1/17
Christ Church Lutheran, Minneapolis

Irvine Park Cave Lake

Kids sneaking into your root cellar? The neighbors in the historic Irvine Park neighborhood have shared stories of interconnecting caves and tunnels that lead from basement to basement. Now, after a few local explorers ventured down, this myth has been busted, there isn't one large network of interconnected tunnels below the park, but, there is an underground cave lake. The discovery was written about in the August edition of The Saint Paul Pioneer in 1869. When the city began digging away some of the bluff for the extension of the railroad, they discovered the clear-watered basin after some debris seemed to just "sink out of sight" after a blast. At the time, the underground lake and streams were tentatively explored, but much of it was left unexplored because of the limits of technology back then. A write up about the "apparently limitless and bottomless lake" can be found in Subterranean Twin Cities by Dr. Greg Brick.



Minnesota Main Street Producing Real Results Over Seven Years

Over the past seven years, the Minnesota Main Street program has facilitated real results in participating communities by providing services, training, and resources. In 2016 alone, for every \$1 spent to run a local Main Street program in Minnesota, \$35.33 was reinvested back in to the community. From 2010 to 2016, local Minnesota Main Street communities recorded \$48.4 million in public and private financial reinvestment, 115 net new businesses, 543 net new jobs, and 426 property improvements.

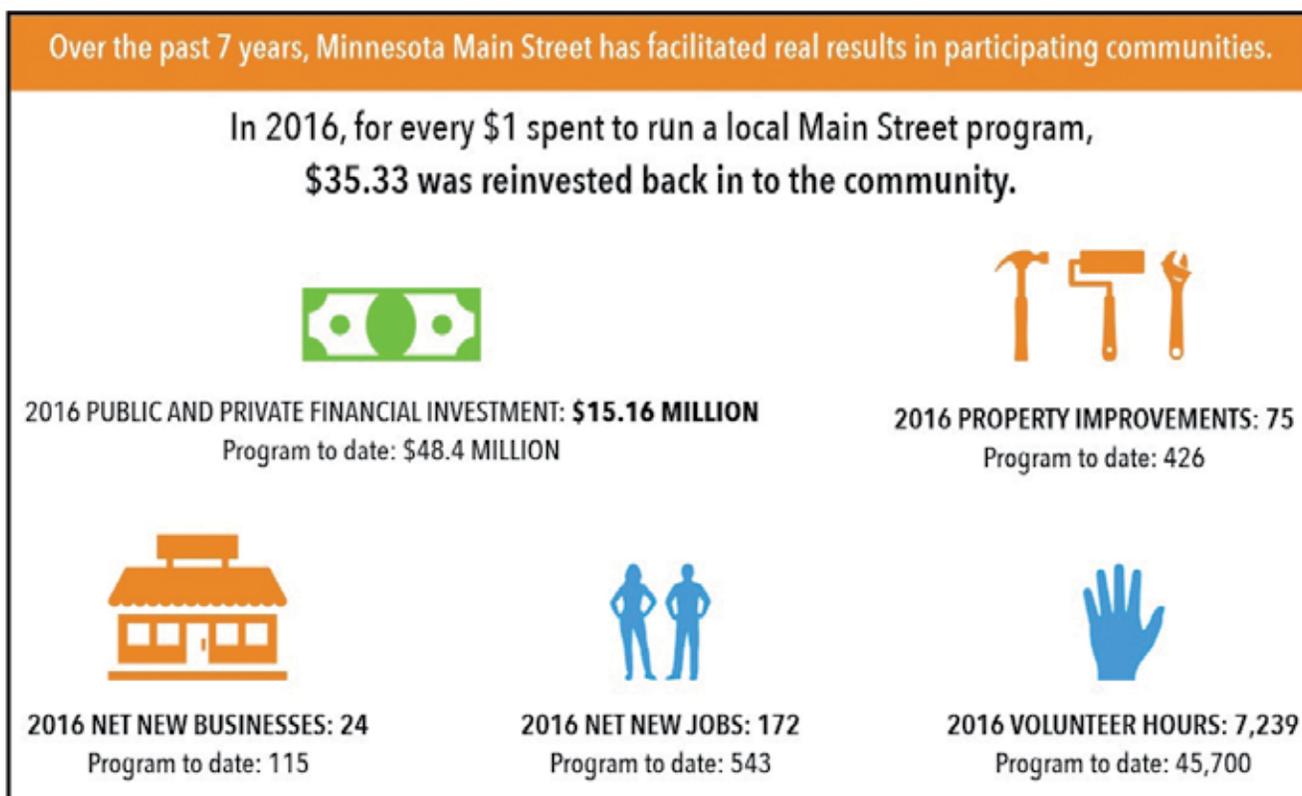
With the program's tenth anniversary coming up in a little over two years, it was time to rethink its structure to better equip the program for growth. In July, Minnesota Main Street rolled out five new community levels to better meet communities where they are at in their downtown revitalization process. For example, the Small City Affiliate community level offers flexibility in hiring requirements and will allow smaller community with a population of 5,000 or less to join the program. To learn more about the new community levels, visit: mnpreservation.org/services/minnesota-main-street/start-a-community-main-street-program.

Two local Main Street programs achieved the Accredited Community Level this year: Shakopee

Main Street and Winona Main Street. Both were recognized as accredited Main Street America™ programs for meeting rigorous performance standards set by Main Street America and for their exemplary commitment to preservation-based economic development and community revitalization through the Main Street Approach®.

The following local Main Street programs are Affiliate Main Street America™ programs: Faribault Main Street, New Ulm Downtown Action Team, MainStreet Owatonna, and Red Wing Downtown Main Street. Nationally recognized Affiliate programs are committed to achieving meaningful improvements in downtowns across the country using the Main Street Approach®.

As a Main Street America™ Coordinating Program, Minnesota Main Street helps to lead a powerful, grassroots network consisting of over 40 Coordinating Programs and over 1,200 neighborhoods and communities across the country committed to creating high-quality places and to building stronger communities through preservation-based economic development. This project has been financed in part with funds provided by the State of Minnesota from the Arts and Cultural Heritage Fund through the Minnesota Historical Society.





Bonding Bill Passed

The state of Minnesota will invest more than \$68 million in preservation-related construction after the Legislature passed and Governor Dayton approved a “catch up” bonding bill during the 2017 legislative session. Typically capital investment bills are presented only in even-numbered years, but the Legislature and governor failed to agree on a bill last year. The projects included in this year’s bill include most of the projects from last year’s bill, as well as a few other priority items.

One of the projects funded this year is renovation of the Sheldon Theater in Red Wing, part of the River Town Renaissance project that will address other infrastructure needs near the historic downtown and harbor. The Minnesota Museum of American Art, which is housed in the Cass Gilbert-designed Pioneer-Endicott Building in downtown St. Paul, will receive \$6 million for rehab and exhibit expansion. Repair and rehabilitation of two historic bridges in

Minneapolis – the truss bridge at the Minneapolis Veteran’s Home, and the 10th Avenue Bridge, which was the longest and highest reinforced-concrete, continuous arch bridge when constructed in 1929 – have also been funded through this bonding appropriation.

PAM worked with the Building Jobs Coalition to urge passage of the bonding bill. The Building Jobs Coalition is an advocacy and lobbying group made up of representatives from the construction and building trades, including the Associated General Contractors of Minnesota and the state chapter of the American Institute of Architects. We will continue to advance preservation issues next year, as we expect that another bill will be proposed on schedule in 2018.

Find out more about PAM’s public policy work, and read the full list of projects included in the approved bonding bill, on our website: mnpreservation.org/policy



The Beauty is in the Details

Jennifer Kirby, PAM Board member

This elegant Tudor Revival home in Minneapolis is unique in its abundance of natural light, original architectural details, spacious rooms, and beautiful grounds. Designed by architect William Kenyon for Wadsworth and Ida Williams in 1931, the home has known only three owners with the current owner being its steward for the last 45 years.

Mr. Williams was born in 1875 in Cambridge, Massachusetts, moving to Minnesota in the late 1890's to attend Carleton College in Northfield, graduating in 1900. At the time, Carleton College did not offer specific degrees, thus Wadsworth graduated with a study in Classics. (He later served on Carleton's Board of Trustees from 1937-1959, and in the early 1960's his widow, Mrs. Ida Bourne Williams, made a gift to Carleton for the creation of a Chair in Economics as a "perpetual memory" to her husband - the Wadsworth A. Williams Professor of Economics). Fifteen years after graduation, at the onset of World War I, Williams was working as a clerk for the banking and investment firm Wells & Dickey Company. Over a period of twenty some years, he worked his way up to become the Vice President of the company.

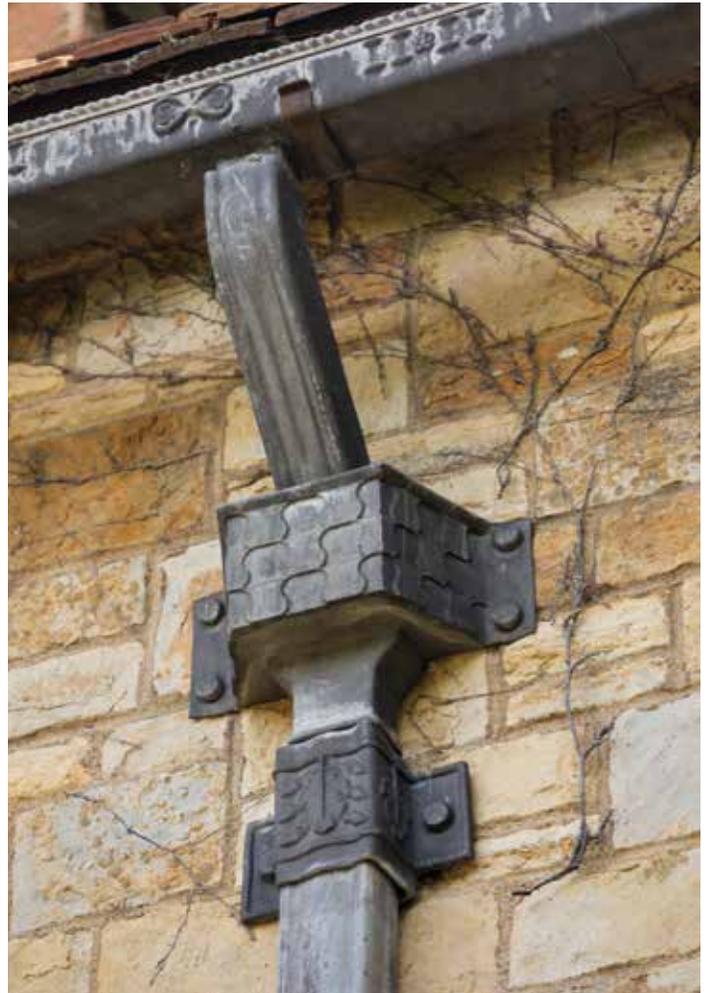
As for the architect, Kenyon, a native of New York, he designed several large residences and apartments in Minneapolis, was chief architect of the Soo Line Railroad for twenty years, and served on the advisory board for the Greater University (of Minnesota) campus in 1909.

According to a descendant of the family, the "home was built during the depression to create jobs for people who could both learn and build a beautiful, highly crafted home to lift everyone's spirits at a time of great struggle". What they created was a fantastic example of the Tudor Revival style in stone, stucco, and half-timbered design that clearly showcases the excellent craftsmanship of the era. Original exterior architectural details abound, adding a story book element to the home: medieval styled arched entry door, copper gutters with fine details of acorns and hearts, decorative bargeboards, ornamental gables, and leaded glass casement windows. It is the perfect home for a historical minded owner who appreciates fine details and craftsmanship.

Inside is just as beautiful. A coffered ceiling reception hall runs the length of the main level, providing access to the public rooms as well as the grand staircase leading to the upper and lower levels. The living room is decorated with wide oak wood floors, elegant moldings, and an oak paneled wood burning fireplace. The home has numerous large windows throughout filling the home with sunlight, including the gorgeous oak staircase and elegant dining room. The handsome mahogany paneled library features a bow window, oak floors, carved woodwork, built in bookshelves, and wood burning fireplace. The kitchen, too, has its own fireplace (created by re-purposing an old incinerator shaft) and adjoins a fanciful breakfast room and butler's pantry. The pantry is perfectly preserved with beautiful birch cabinetry, tin ceilings, and German silver sink. (Fun Fact: the sink actually contains no silver, but is a mixture of nickel, copper, and zinc, which gives the sink a "bounce" so dropped stemware would not break).

To read more about this historic property please visit www.1314MountCurveAvenue.com. It is currently listed for sale.

In addition to serving on the PAM Board of Directors, Jennifer Kirby is Broker/Owner of Kirby Fine Homes, writes the blog HistoricHomesofMinnesota.com, and is an Old Home Certified Instructor with the Preservation Alliance of Minnesota.





*Maass & McAndrew employees, ca. 1912.
Historic photo, courtesy of John Kruesel.*

*Collider, a co-working space on the former factory floor, 2016.
Photo: Brandon Stengel (www.farmkidstudios.com)*

Rochester’s “Newest” Old Building

Jane Bisel, PAM board member

As the first property in Olmsted County to use state and federal historic tax credit funding, Rochester’s Conley-Maass building models the role historic preservation could play in the revitalization of Rochester’s downtown.

For the last four years, “transformation” has been the byword of the Destination Medical Center Corporation, the nonprofit responsible for a 20-year, \$5.6 billion plan to redevelop downtown Rochester. Formally known as the Destination Medical Center Initiative, this plan seeks to strengthen the city’s identity as a global center for medicine and health by leveraging state funding for infrastructure expansion to attract \$5 billion in private business investment. By March of this year, the DMC initiative had secured \$200 million—much of it derived from new real estate development projects in the city’s downtown core.

The community has struggled to reconcile the ambitious goals of expansion with the need to preserve a sense of place. Local entrepreneurs Traci and Hunter Downs demonstrated one way to thrive in this environment after when they bought a 15,000 square foot brick building just

inside the DMC Initiative’s planned biotechnology district in 2014. Although they had no previous historic preservation or real estate development experience, they understood that the building would be an ideal home for Area 10, their biotechnology development company, as well as a great place for Collider, their co-working space for small startups and telecommuters, to take off. In time, they have welcomed Bleu Duck Kitchen, BrandHoot, and Offset Printing to the mix.

The building’s industrial past was the key to its survival into the twenty-first century. Constructed in 1900 as southeast Minnesota’s first garment factory, and later re-used by Sears & Roebuck’s exclusive supplier of cameras, the building had what Traci called “good bones.” A robust timber-framed structure designed to withstand industrial use, it was stout enough to endure recent decades of minimal maintenance and had few decorative finishes to restore or preserve. But, despite the importance of its interesting initial uses, it was the building’s later use by the Maass and McAndrew Company, an early plumbing and heating contractor, that opened a door to its eventual reuse.

From Pants to “Productization”

Initially, the building’s sixty garment workers managed a wool exchange for an offsite mill, and manufactured six grades of “Rochester Made-at-the-Mill Trousers.” With failure of that enterprise in a few years, it was purchased by Kerry Conley, a Spring Valley, Minnesota, camera maker who needed a larger factory to supply the emerging Sears & Roebuck Company. Within three years of its move to Rochester, as the Sears empire grew, Conley Camera employed up to 165 people to produce about 28,000 cameras, more than 80,000 photo accessories per year. With continuing growth, Conley sold the building to the Maass and McAndrew Company, a mechanical contracting firm that had started ten years earlier from a two-wheeled cart.

Maass and McAndrew quickly transformed the factory into a workshop with a storefront office and showroom after buying the building in 1910. To signal the new retail use, the company modified the building’s façade by constructing a recessed entryway with a tile floor that spelled out “Plumbing & Heating” in blue mosaic tile, and adding large plate glass windows. Over the next sixty years, until its vice-president joined Mayo Clinic as its first in-house engineer, Maass and McAndrew worked closely with the young medical practice, playing an important role in designing and constructing specialized equipment and facilities that helped it earn a reputation for innovation and successful medical treatment, and to achieve phenomenal growth.

Maass and McAndrews’ successor firm leased parts of the building to a series of fraternal organizations and small businesses before selling to a local arts advocate who converted it to a ballet school. Used by secession of youth theater groups before acquisition by a local developer, it was slated for demolition before the Downs bought it. They leveraged Maass and McAndrew’s role in the early Mayo story to get the building



*Building façade, ca. 2015.
Photo: Stevenson Williams*

listed on the National Register, and unlocked the federal and state historic tax credits and local TIF funding they needed to rehabilitate the building.

Keeping the Tradition of Innovation Alive

Constructed when Rochester was just fifty years old, the Conley-Maass building’s history parallels Rochester’s evolution from a frontier town striving to diversify its economy, to a regional commercial center, and, finally, to an international medical center known primarily as the home of Mayo Clinic. Its first owner’s business model was innovative: rather than spinning local wool, weaving it, and shipping cloth to Eastern manufacturers who would sell to Minnesota clothing stores, it operated Rochester’s existing mills, sewed garments, and marketed them directly to Minnesota retailers. Conley Camera was also at the forefront of its emerging industry, making cameras for Sears & Roebuck’s catalog sales, and Maass and McAndrew routinely co-developed and manufactured specialized medical implements for use by Mayo physicians. With their vision of expanding the Rochester’s entrepreneurial ecosystem from a historic downtown space, Traci and Hunter Downs have renewed this building’s early identity as a center for innovation, ensuring its continuing place in the reimagined downtown of Rochester’s future.



*Bleu Duck Kitchen diners appreciate the building’s completely renovated storefront, 2016.
Photo: Brandon Stengel (www.farmkidstudios.com)*

Gary shares a canvas of photos and drawing illustrating his family's Scandinavian history. He also showcases his own artwork, featuring landscapes from close to home and abroad



Selma shares a book of family letters and a family tree, translated into English from Danish



The Gift of Story: Getting Personal in Elliot Park

by Shannon Hill

Concealed between the pages of haphazard scrawls in my notebook is card from a woman I have never officially met. It is a piece of printer paper folded neatly into quarters, with a festive “2017” drawn on the front in magic marker. Inside is a note written in shaky yet elegant cursive, wishing happiness and blessings upon the reader. This card was slipped to me by one of the residents at Augustana Care, a senior housing facility in downtown Minneapolis, during a social hour in which the residents shared objects that represented their personal history. This resident had a bag full of duplicates of the card, and enthusiastically insisted upon handing them out.

As with any large group of people from varying backgrounds, there were multiple personalities evident at the event; some sweetly earnest, others a bit more grumbly. However, there was no shortage of items to be shared with the group. Some of them were odd trinkets that, while collected seemingly by accident, stuck around for a lifetime or so simply due to the personal memories they symbolized. Many of the items, however, were symbols of long, carefully traced heritages. In the absence of precise scientific tools for ancestry research, these particular histories were carried on the shoulders of meticulous handwritten notes, passed down from a great grandmother here or a thoughtful mother there. Most

of them had their root in the immigration of their ancestors, perhaps wanting to remember what tied them to their home as they built livelihoods somewhere completely foreign.

Such was the case with Amy, who shared an old photo of a farmstead in Norway that had been passed down to her from the Norwegian side of her family. The photo is frank in its weathered display of a few simple, tidy buildings and sprawling greenery. This single photograph is one of the only tangible things that represents Amy's connection to Norway. The rest lies in her memory. As a student, she travelled to Norway and along with the piercing beauty of the mountains, she remembers the destruction still evident from World War II. During the war, the Nazis destroyed countless historical documents while they occupied Scandinavia, so no official record of the homestead exists. The entire heritage of that homestead's narrative relies on what stories she decides to tell.

In this way, it is the gifting of someone's narrative that brings meaning to these objects. It is strung together by scribbled handwriting, fickle recollections, and generations-long epics told brazenly around a campfire just as they are whispered at bedtime. The same can be said about handmade cards slipped to strangers in passing. Where memories lapse or official histories are wrecked, a kindness in magic marker will do.

Shannon Hill recently graduated from North Central University with an English Creative Writing degree. She is completing a summer internship with the Elliot Park Neighborhood Inc and the Preservation Alliance of Minnesota, focused on writing, storytelling, and community engagement. She hopes to continue working within the Elliot Park neighborhood in the Fall and continue her education.



Free Five-Week Outdoor Summer Concert Series? Yes, Please!

Earlier this year, Minnesota Main Street helped support Main Street Shakopee's new annual summer event, Rhythm on the Rails. It is a free five-week outdoor concert series that features live music, food/brew vendors, and a kids zone with inflatables and face-painting. Through Minnesota Main Street Project Funds, Main Street Shakopee was able to work with a local marketing firm to brand and market its first year of the concert series with videos, banners, posters, social media and a logo. During the opening night of Rhythm on the Rails, more than 2,300 people filled downtown Shakopee to partake in the event. This is one of a few local Main Street projects the Preservation Alliance of Minnesota is able to support through its Minnesota Main Street Project Funds.





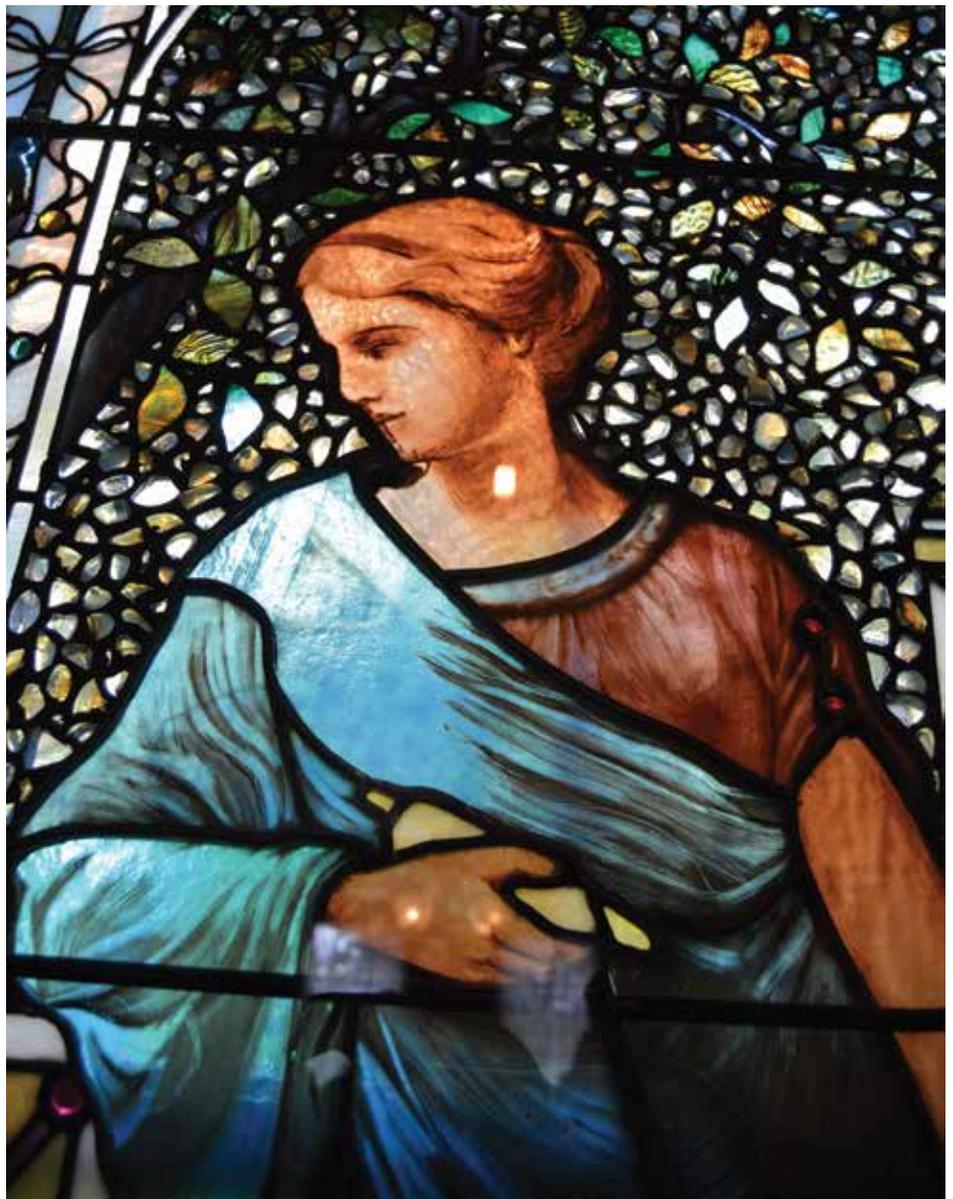
The Wright-Prendergast Window: A Look into the Historic Home's Past, Present, and Future

In December 2013, Heath and Elyse Jensen moved into the Wright-Prendergast house in St. Paul's Irvine Park neighborhood. The 1851 house is known to be the second oldest home in St. Paul. Elyse has always loved old houses, and she often went on historic home tours during family vacations as a child. When she spotted the listing for the Wright-Prendergast house online, Elyse fell in love immediately. After visiting the home, she wrote Richard Daly, the owner at the time, a five-page letter sharing her vision of the many happy years she knew she would spend in that house with her family. Daly was convinced, and he sold it to Elyse and Heath, confident they would be good stewards of his home.

The couple then got to work, deep cleaning and sorting through the original furniture that had been left by or purchased from Richard. Elyse and Heath found some hidden gems and uncovered a few secrets about the home and its previous owners.

While clearing out the attic, they discovered a wall of pinned-up postcards from the Prendergast family. These were letters back and forth from family members, many of them dated 1908 and 1909, pinned on old U.S. Army canvas. They think the space was used by the kids and family of the house, maybe as a playroom or children's hideout.

They also noticed a large glass window on one side of the roof, possibly a solarium. Elyse heard from previous owners that it



was used by the women of the family to sunbathe in the privacy of their own home. Some historians and visitors, however, suggest the skylight was intended for tuberculosis treatments. When the disease was prevalent, it was thought that sunlight could help treat the symptoms, so the skylight would provide access to those in quarantine from the rest of the family. Oddly, Heath and Elyse can't find any photos showing the window uncovered. There are many photos taken on that side of the house, but the early ones seem to avoid that area of the roof, and the later photos show it covered.

The real treasure in the Wright Prendergast house is a beautifully crafted, multi-layer, stained glass window, credited to John La Farge, renowned American artist and stained glass window maker. The intricate window sits in a nook of the house used as a study.



The Wright-Prendergast Window Continued

Neighbors say that they often saw the previous owner's reading light glowing through the colored panes in the evenings. Heath and Elyse were quick to appreciate its detailed artistry, and they set out to have it restored. They went to Gaytee Palmer Glass, and it quickly came apparent that this might be a La Farge window. After the confirmation of multiple professionals, the window has been officially attributed to the artist.

But, how did it get into the Wright-Prendergast home? The window seemed to be installed in the house in the 1906 remodel, which is around the time the Kittson Mansion, the famous St. Paul home of Norman Kittson, was torn down

to make space for the Cathedral of St. Paul. James Prendergast was a part of that demolition, and he took items from the mansion for his own home, including mantels, chandeliers, and sconces.

A local historian told Elyse that he saw an article in the predecessor to the Pioneer Press that talked about the construction of the Kittson Mansion. The article featured photos that suggest Heath and Elyse's window was one of six La Farge windows that lined the mansion's library. We don't know if the Kittson library really is the window's original home, the possibility is exciting. The La Farge window had been undergoing a meticulous restoration for almost a year. It was finally placed back in its rightful position in the home's study in June 2017, just in time for PAM's grateful Irvine Park Tour to see it.

The Jensens are a dedicated and passionate couple who love their home and its history, and they are generous enough to open it up to family, friends, neighbors, and even our tour attendants! They document their home reservation journey and other amazing historic St. Paul finds on their Facebook page, Saving Old Saint Paul.

Thank you Heath and Elyse, for sharing your hard work and beautiful home.





Historic Preservation + Special Events – perfect together!

By Sylvia Allen

With so many small communities, that have experienced an economic downturn, it has become commonplace to depend on events to bring people into town to play, to shop and to enjoy the community. Having historic properties encourages people to stay longer, tour the various properties and, of course, spend money. Look at the number of Main Street and Business Improvement District programs that incorporate a strong event marketing program and historic renovation in their overall marketing plans for their community.

However, where do you start? Most people just jump in, come up with an idea and then run with it. That tends to lead to failure because there are so many components that need to be considered before you do anything!

This article deals with how to develop a marketing plan for your community and have it be a success. It's a lot of work at the beginning but you are rewarded when people come!

First, know what is happening today ... locally, regionally, nationally and internationally. And, what trends apply to your community. Are you beer, brats and motorcycles or classic cars, champagne and caviar? Look at your demographics (age, sex, education, etc.) and psychographics (activities, interests and opinions) to determine what will work in your community.

Next, develop an integrated marketing, branding and event strategy that reaches your audience and meets a need. People love events and if you can tie those events into your properties with historical significance you have a winning combination.

Then, understand the elements (i.e. tactics) that are needed within the previously mentioned strategy to be successful. These tactics include advertising, public relations, radio, television, print, social media (Twitter, Facebook, Linked In, Pinterest, etc.), website, blogs, billboards, signs, posters, flyers, banners, rack cards ... and the list goes on and on. In today's world no single marketing tool is employed but, rather, a combination of all!

Now, let's talk about how to start a new festival and event that will be successful.

1. Your first step is to do a community analysis ... will you have participation and support from the community? What type of community are you ... beer, brats and motorcycles or champagne, caviar and jaguars? Don't try to do an event that doesn't fit your demographic.

2. Then, select a theme. Keep in mind how you have defined your audience ... demographics (age, sex, gender, etc.) and psychographics (activities, interests, opinions) ... so you target accurately.

3. Next select a location that is easily accessible and handicap accessible. Is it easy to find? Is there plenty of parking? Will you have to arrange for off-site parking and bus the customers in? Remember, when you get to budgeting to consider the costs of a bus and driver.

4. When do you want to hold this event? Do some research on what other events are happening in the surrounding area or large events that might pull people away from your event? If the event is compatible with yours propose to the organizers that you do cross marketing. If it is

competition pick another date. (Always check with your Chamber of Commerce, Travel and Tourism Department, Rotary, Kiwanis, Optimists, Lions, etc. to see what they are planning as well.)

5. What size event are you producing? Best words of advice would be to start small and have it be successful than plan for something so big you will fail. What will be included ... food vendors, crafters, commercial vendors, sponsors, entertainment, demonstrations, participatory activities ... think about your potential audience to determine what elements would appeal to them.

6. Will it be a free event or gated? If you are going to charge for tickets how much can you charge? What would be a fair price and what will the audience accept (sometimes they are two different numbers!)?

7. Now you have to prepare a budget and remember to include a fee for yourself! You are producing it and should be paid. Include office expenses, police, public works, port-a-potties, tents, tables, chairs, staging, and fencing, anything that needs to be purchased and or rented. This budget should have both expenses and projected revenue. A good rule of thumb? After the budget is done, double the expenses and reduce the revenue by half! That will make it more realistic.

8. If working with a venue (city, park, public space, street) contact the governing bodies to find out about permitting as well as space, food, health, and fire department requirements and forms. A key question to ask is if you have to pay for police and DPW and, if yes, what are the charges.

9. What do you need to support the event? Tickets, posters, flyers, banners, table tents, street signs, rack cards The list can go on and on. You also need to develop a website, Facebook page, twitter, and Instagram for the event as well as developing your traditional media list. This includes radio, television, magazines, newspapers, billboards and direct mail. When developing your media list send out to all media within a 125 mile radius. Get contact names; confirm the names; find out how they want to receive the material (it is usually by e-mail but ... ask).

10. Develop a crisis PR plan and let everyone working the event be familiar with the plan and who the one person is that is handling the crisis. Do this early, give them the name and cell phone number and warn them to NEVER answer the

media but just give them the person's name and number.

11. Research and find all websites and professional Internet resources for events (if a wine festival, find all those listings and post your event; if a Brewfest, find all those listings and post your event; if multicultural, research and find all those sites that not only pertain to your event but also the many cultures that come to your event; etc.)

12. Announce your event one year in advance through all your social media and other media public relations (if multicultural, also announce and send to the specific media of the culture ... for example, if you are doing Cinco de Mayo, have your release not only in English but also Spanish). The same for all your collateral material.

13. Determine pricing for all your vendors ... crafters, commercial vendors, food, etc. Do research and find out what similar events charge. You neither want to undercharge or overcharge.

14. Prepare vendor forms and post on your website. Use all your media to alert vendors that these forms are now available.

15. Fourth quarter of the year preceding your event start soliciting sponsors (50% of sponsorship dollars are allocated in the fourth quarter of the year preceding your event).

16. Do a postcard mailing to all vendors, before year-end, alerting them to the fact that you are having this event (many of them book their events in the same quarter as sponsors are allocating dollars). Many of them still do not have e-mail so you have to reach them through snail mail!

17. Now, pick up the telephone and get to work. DO NOT RELY ON E-MAIL to solicit vendors, sponsors, entertainment, etc. Create a relationship and rapport.

Ok ... sounds easy? Right? It really is if you just follow the directions and go through the process. And producing events is both fun and profitable for communities. And for the many Main Street communities that have historically significant properties, there is double value because not only do they come to the event they are also able to stay in the community and enjoy the beauty of the history and to shop (contributing to the economy!). The minimum dollar impact per visitor is \$100. If you have 1,000 people at your event you have just generated \$10,000 in economic value.



Harvest Moon Brewfest and Farmers' Market

By Sylvia Allen

This event supports the concepts presented in the article "Historic Preservation + Special Events - perfect together!" (pg 18-19). First the Brewfest: Held the Saturday after Labor Day in Aitkin, MN (population 2,165), this event was launched four years ago to benefit the Glacial Lakes Homebrewers Association and Sylvia's Children. The location was the parking lot of the historic Butler building, which I own. This event attracts an audience compatible with the Aitkin demographic and brings people into town. As a result my building gets exposure and the town gets retail traffic, a winning combination. It has doubled in size since the first year and may eventually outgrow the parking lot!

The marketing for the event has contributed to its growth and success. At each event attendees are asked to register to win a bucket of beer which gives the event organizers e-mail addresses for their marketing database. Rack cards are distributed locally as well as through the Mall of America distribution channel. Rack cards are also sent to all the participating breweries for distribution to their channels. Press releases and PSA's are distributed throughout the state generating awareness within a wide geographic area (Aitkin is 120 miles from the Twin Cities

and 85 miles from Duluth). A grant was made available from the Aitkin County Tourism department which allowed for the purchase of a billboard for three months on Route 169, just north of Princeton. Add social media to this mix and you have a complete marketing surround that reaches a wide audience of people who are prone to attend a brewfest!

Now the Farmers' Market: Started four years ago in the parking lot of the Butler building (same reasons as above) the number of vendors has tripled in that time period with a parallel increase in attendance. The same marketing strategy is used with the same great results.

During a recent market research study for the city of Aitkin, visitors were asked for the main reasons they come to Aitkin. Three of the five were the Butler building, Brewfest and Farmers' Market! It works!

Author Sylvia Allen owns the Butler building in Aitkin, MN. She is also the President of Allen Consulting, a New Jersey based marketing firm. Lastly, she is the founder of Sylvia's Children, a 501(c)3 organization dedicated to educating the children of Uganda. She can be reached at sylvia@allenconsulting.com.

Prendergast Lighting

More stories from the Wright-Prendergast home (article pgs. 14-17) The builder of the home, plumber James Prendergast, seemed to have a hobby for lighting. Many of the fixtures of the home were pieced together. It looks like James would take his favorite elements of multiple fixtures and weld them together, resulting in a mix of metals and design styles. Two sconce fixtures found in the upstairs bathroom were revealed to have a personalized base made from a brass sign. The printed side was flipped to face the wall, and the plain brass back was shaped to form the base of the pieced together light fixture.



Asset Mapping Update

Last June, PAM teamed up with the Northeast Minneapolis Arts District to help present the first annual Northeast Influential Picnic. Rogue Buddha Gallery owner Nick Harper organized the event as a way to bring the district's artists together and celebrate the area's creativity. PAM, as part of the Cultural Asset Mapping Project funded by The McKnight Foundation, partnered with Rogue Buddha Gallery and NEMAD for the event. Staff was on hand with a map of the district and encouraged attendees to mark their favorite places and talk about their importance. It was a successful evening all around; picnic-goers left the event having had delicious food and stimulating conversations about the places that matter to them in Northeast Minneapolis.

PAM's Cultural Asset Mapping Project aims to engage community members about places that matter to them in their neighborhoods that might not necessarily be historic. The aim is to better understand what these assets are, and to advocate for new ways for the preservation movement to support communities in protecting all the various places that define where they live.



Faces and Places



The Last Word

A Note from Executive Director Doug Gasek

School has started! I love seeing all the kids walking to school and the hustle and bustle of a new school year. I feel very lucky that our kids get to go to a school that is nearly 100 years old. They love to talk about the kids that went there before them and what they think those kids did. They seamlessly go from the old part of the building to the newer additions. They recognize those differences and the different spaces and materials. Maybe it is because they have a preservationist as a dad, or maybe kids just sense those things intuitively better than we might think they do.

As I'm celebrating the fact that my kids attend school in a great, old school building, I was reminded on a recent visit to another great city in Minnesota that there are quite a few beautiful, old school buildings throughout the state that need to find new uses. These once important majestic, and cherished places are sitting empty. School buildings, no matter if they are listed in the National Register or not, hold important stories and rich histories in their walls. It is so wonderful to see old public school buildings find new uses as housing or private schools or retirement communities. Let us know how the school buildings in your community are being used (or not being used) and share with us photos of the school buildings that need new uses.

As school is back in session, our board of directors is busy designing a new strategic plan for the Preservation Alliance. With our continued success and growth, I'm excited to see the direction that the board establishes for the organization. Taking a fresh look at preservation in Minnesota will expand our efforts in other locations in the state in innovate new forms.



Doug Gasek, Executive Director



MN Preservation

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