



Saint Anthony Falls Historic District Design Guidelines

Draft 1b

Internal Working Document: For Staff Review Only

Staff: Need to discuss appropriate image(s) for the cover.

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Introduction

The St. Anthony Falls Historic District is the heart of the city of Minneapolis and the center of its founding. It is recognized as a place of cultural and historical importance and is officially designated as such.

These design guidelines establish standards for determining the appropriateness of work that is planned in the district. This includes alterations to historic buildings, the design of new structures, improvements to landscapes and public spaces. They also promote good stewardship of archaeological resources and elements of historic infrastructure that remain.

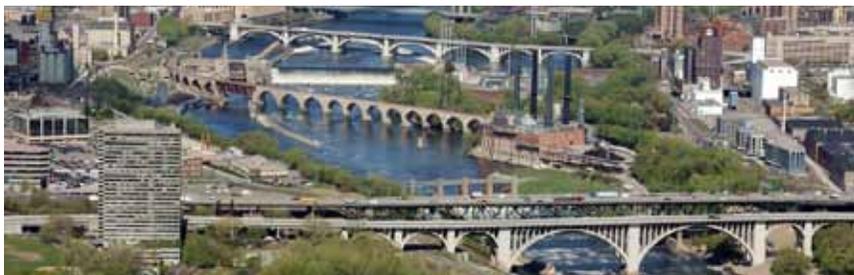
The intent is to protect the integrity and character of the district and to ensure that new development is integrated in a manner that is sensitive to the historic character of this unique place.

The design guidelines serve a wide audience including property owners, residents, architects, engineers, contractors and City staff. Basic information about preservation also is provided that can be used by all who are interested in understanding the design in the district and the interconnectedness of its features.

Process

The City of Minneapolis created this document in an interactive process with the community at large in public workshops. The City's Historic Preservation Committee, a Community Advisory Group and a Technical Advisory Committee also contributed to the effort.

In workshops and focus groups, participants discussed attributes of the district and identified issues associated with existing resources and future development. In addition, they identified specific subareas and refined goals for them. That work is reflected in this document.





Public Policy for the District

Support for the preservation of the St. Anthony Falls Historic District at a policy level is extensive. It appears in a wide range of important plans and regulations that have been adopted by the City and other public agencies. Some key policies are:

The Minneapolis Plan for Sustainable Growth

The *Minneapolis Plan for Sustainable Growth* is the City of Minneapolis' comprehensive plan and provides the vision and framework for the City's urban renaissance and growth as a great city of the future. **Key goals:**

- *Minneapolis will promote the sustainable practice of protecting and reusing our culturally significant built and natural environment, including buildings, districts, landscapes, and historic resources, while advancing growth through preservation policies.*
- *Explore and protect potential archeological resources in the city.*
- *Recognize and preserve the important influence of landscape on the cultural identity of Minneapolis.*
- *Promote building designs and heights that enhance and complement the image and form of the Downtown skyline, provide transition to the edges of Downtown and protect the scale and quality in areas of distinctive physical or historical character.*
- *Whenever possible, restore and maintain the traditional street and sidewalk grid as part of new developments.*

Power of the Falls: Renewing the Vision for St. Anthony Falls Heritage Zone

In 1989-90 the Heritage Board commissioned an interpretive plan for the St. Anthony Falls Heritage Zone that provides structure and guidance for the interpretation and preservation of historic features that convey the story of the Minneapolis riverfront. Many important components of the plan had been successfully completed, but more remains to be done. **Key goals:**

- *Create a stronger identity and sense of place*
- *Build and broaden the audience*
- *Preserve and maintain the Heritage Zone's existing assets*

Historic Mills District Master Plan Update

This plan has been heralded by CPED as one of its major successes in economic development. The plan provides guidance for properties that are both in the district and outside of the district. Key goals:

- *Preserve and celebrate the riverfront historic sites and buildings.*
- *Link new residential, cultural and recreational development to the downtown and the riverfront.*
- *Respect the historic integrity of the district.*
- *... redevelopment in the area should address the Secretary of Interior's Standards for the Treatment of Historic Properties when appropriate.*

North Loop Small Area Plan

The *North Loop Small Area Plan* is a policy document produced by the City of Minneapolis to guide land use and development in the North Loop neighborhood for the next 20 years. Key goals:

- *Historic character of the private and public realm is highly valued by residents, employees and visitors of the North Loop Neighborhood.*
- *The unique uses and built form of Downtown neighborhoods require a specialized regulatory environment that supports the historic character of the area while acknowledging the need for adaptive reuse and context sensitive design in redevelopment.*

Minneapolis Warehouse Historic District Design Guidelines

A portion of the warehouse district overlaps with the St. Anthony Falls Historic District.

Minneapolis Parks & Recreation Board

Insert goals

City staff to help fill in info in this section, but it should not get much longer.

Master Plan for the Marcy-Holmes Neighborhood

The Marcy Holmes Neighborhood lies along the eastern edge of the St. Anthony Falls Historic District. The plan promotes connections to the river and preservation of historic buildings in the neighborhood.

Other Jurisdictions - staff to provide

(provide chart of other jurisdictions-this provides a glimpse of the other review authorities that are out there)

The Secretary of the Interior’s Standards for the Treatment of Historic Properties

The Secretary of the Interior’s Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. These standards are policies that serve as a basis for the design principles presented in this document. The Secretary’s Standards state that:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

-
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
 7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
 8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

Historic Preservation and Sustainability

Preserving historic resources in the Saint Anthony Falls Historic District is a key factor in promoting sustainability, which yields substantial benefits to the community. These can be described in the three basic categories of sustainability, which are: (1) Cultural/Social, (2) Environmental and (3) Economic.



Preserving historic places promotes the three basic categories of sustainability.

Cultural/Social Component of Sustainability

Historic landscapes, sites, structures, buildings and features are essential components of the City's identity. Historic properties and archeological sites provide direct links to the past. They convey information about earlier ways of life that helps current residents anchor their sense of identity with the community, which is a key ingredient in cultural sustainability.

Environmental Component of Sustainability

The environmental component of sustainability tends to be the main focus when discussing historic structures and their relationship to green building. Among other things, this component focuses on saving energy, and generating it through "clean" methods, as well as minimizing the demand for water and conserving building materials.

Embodied Energy

Embodied energy is defined as the amount of energy expended to create the original building and its components. Preserving a historic structure retains this energy. If demolished, this investment in embodied energy is lost and significant new energy demands are required to replace it. Studies confirm that the loss of embodied energy associated with replacing an existing structure takes three decades or more to recoup from reduced operating energy costs in a high-efficiency replacement building.

Building Materials

Many traditional building materials used in the district have long life cycles, which contribute to their sustainability. Brick, stone and wood are examples. Newer materials may be less sustainable and require extraction of raw, non-renewable materials. High levels of energy are involved in production, and the new materials will often also have an inherently short lifespan.

Building Energy Savings

Energy savings are not usually achieved by replacing original building fabric with contemporary alternatives. For example, repairing, weather-stripping and insulating an original window is usually more energy efficient and much less expensive than new windows, as well as sound preservation practice.

Landfill Impacts

According to the Environmental Protection Agency, building debris constitutes around a third of all waste generated in the country. The amount of waste can be reduced significantly if historic structures are not demolished.

Construction Quality

As a rule, the quality of early construction was higher than most construction in the late 20th Century. Lumber used in the district came from mature trees, was properly seasoned and typically milled to “full dimensions,” providing stronger framing and construction. Buildings also were thoughtfully detailed and the finishes were generally of high quality—characteristics that owners today appreciate. The high quality of construction in earlier buildings is therefore an asset that is impossible to replace.

Adaptability

Owners also recognize that floor plans of many historic properties easily accommodate changing needs. They permit a variety of uses while retaining the overall historic character.

Economic Component of Sustainability

The economic benefits of protecting local historic districts are well documented across the nation. These include higher property values, job creation in rehabilitation industries and increased heritage tourism. Examples also exist of ways in which the quality of life is enhanced by living in historic areas, and that these in turn help to recruit desirable businesses to the community at large.

Historic Rehabilitation Projects

Direct and indirect economic benefits accrue from a rehabilitation project. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. All of these purchases of labor and materials add dollars to the local economy. Furthermore, a rehabilitation project will provide functional, distinctive, and affordable space for new and existing small businesses. This is especially relevant to the local economy where many local businesses operate in historic buildings.

Heritage Tourism

The National Trust for Historic Preservation defines cultural heritage tourism as “traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources.” Heritage tourism is another benefit of investment in historic preservation, as people are attracted to the cultural heritage sites within the area. Historic resources provide visitors with a glimpse into districts heritage. Heritage tourists spend more on travel than other tourists, which generates jobs in hotels, bed and breakfasts, motels, retail stores, restaurants, and other service businesses.

The Design Review System

Terms Related to Compliance

When applying design guidelines, the City balances a combination of objectives and intent statements that appear throughout the document, in the interest of helping to achieve the most appropriate design for each project. Because of this, and the fact that the design guidelines are also written to serve an educational role as well as a regulatory one, the language sometimes appears more conversational than that in zoning and development standards. To clarify how some terms are used, these definitions shall apply:

Guideline

In this document the term “guideline” is a criterion with which the City will require compliance when it is found applicable to the specific improvement project. In this sense it is a standard, albeit one that is subject to some interpretation when determining compliance.

Shall

Where the term “shall” is used, compliance is specifically required, when the statement is applicable to the proposed work.

Should

The term “should” is frequently used in the guidelines. This indicates that compliance is expected, except in conditions in which the City finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable. In this sense, “should” means “shall.”

May Be Considered

The phrase “may be considered” appears in some guidelines text. This indicates that the City has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

Feasible

“Feasible” means capable of being accomplished in a successful manner within a reasonable period of time, taking into account economic, environmental, legal, social, and technological factors. This term is used in some guidelines in this document to indicate that, while meeting the particular guideline in full is usually required, there may be instances in a specific application in which it may not be possible to do so. The City shall make this determination.

Not Feasible

The phrase “not feasible” appears in some guidelines text. This indicates there may be some extremely deteriorated conditions where repairing a feature may not be a reasonable approach. This would only be applicable to features/details on secondary or tertiary walls that are not highly visible from the street or river.

Contributing Property

A “contributing” property is one determined to be historically significant. It is so because it was present during the period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Note that some properties may have experienced a degree of alteration from their original designs. These alterations may include window replacement, cornice removal, a porch enclosure or covering of a building’s original materials. Nonetheless, these altered properties retain sufficient building fabric to still be considered contributors. The rehabilitation guidelines apply to these properties.

Non-Contributing Property

The classification of “non-contributing” applies to those lacking historic significance. This includes structures of more recent construction (those less than 50 years old). Others are older (more than 50 years) but have been so substantially altered that they no longer retain their integrity. The guidelines for new construction will apply to these properties. In addition, there may be some special cases in which the owner of an older, non-contributing building seeks to restore its historic character. In such a case, the rehabilitation guidelines will apply.

Sample Guideline

Each design guideline typically contains a series of components, all of which are used by the City in determining appropriateness. A typical guideline format follows.

COMPONENTS OF A DESIGN GUIDELINE

A → **Architectural Details**

B → Historic features, including original materials, architectural details and window and door openings, contribute to the character of a structure. They should be preserved.

C → **3.26 Preserve significant architectural features.**

D → Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments are examples of architectural features that should be preserved.



Protect and maintain significant stylistic features, such as these stone window features and cornice details.

In order to understand which images convey appropriate solutions and those that do not, many of the illustrations are marked with a ✓ or an ✗. Those marked with a ✓ are appropriate solutions, whereas illustrations marked with an ✗ are not appropriate. Note: There can be more than one guideline that applies to any given design element.

A **Design Topic Heading**

Topics relate to different types of improvements and components of buildings.

B **Policy Statement**

A policy statement explains the desired outcome for the specific design element. This typically includes the term “should” and provides a basis for the design guidelines that follow. If a guideline does not specifically address a particular design issue, then the City will use the policy statement to determine appropriateness.

C **Design Guideline**

The design guideline statement describes a desired outcome.

D **Additional Information**

This appears in a bulleted list, and may include examples of how, or how not to, comply with the guideline.

E **Illustration**

Many images are examples of some possible approaches, but not all.

Accepted Treatments

These approaches that are appropriate for contributing properties:

Preservation

“Preservation” is the act of applying measures to sustain the existing form, integrity and material of a building. Work focuses on keeping a property in good working condition with proactive maintenance. While the term “preservation” is used broadly to mean keeping a historic property’s significant features, it is also used in this more specific, technical form.

Restoration

The act or process of accurately depicting, the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period. This may apply to an entire building front, or to restoring a particular missing feature.

Rehabilitation

“Rehabilitation” is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and applies to most work in the district.

Reconstruction

Reconstruction is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location. This has limited application, in terms of an entire building, but may apply to a missing features on a building.

Combining Treatments

While these terms are used interchangeably in informal conversation, the more precise meanings are used when describing the overall strategy for a contributing property. For many improvement projects, a rehabilitation treatment will be the overall strategy. Within that, however, there may be a combination of these treatments as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored and a missing kickplate may be reconstructed.

Inappropriate Treatments

The following approaches are not appropriate for historically significant properties.

Remodeling

The process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling of a historic structure is inappropriate.

Deconstruction

Deconstruction is a process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is still an inappropriate treatment for a building of historic significance.

Demolition

Any act or process that destroys, in part or whole, a structure or archaeological site. Demolition of a “contributing structure” is inappropriate.

STEPS FOR PLANNING A PRESERVATION PROJECT



Why is the Building Significant?

Step 1. Determine Building Significance

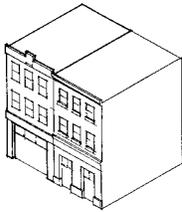
The reasons for significance will influence the degree of rigor with which the guidelines are applied, because it affects which features will be determined to be key to preserve. Identifying the building's key features and its period of significance are important first steps.



What Condition are the Building and its Key Features in?

Step 2. Determine Building Integrity

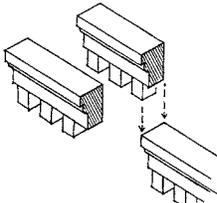
The condition of the building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



What is the Desired Project?

Step 3. Define Program Requirements

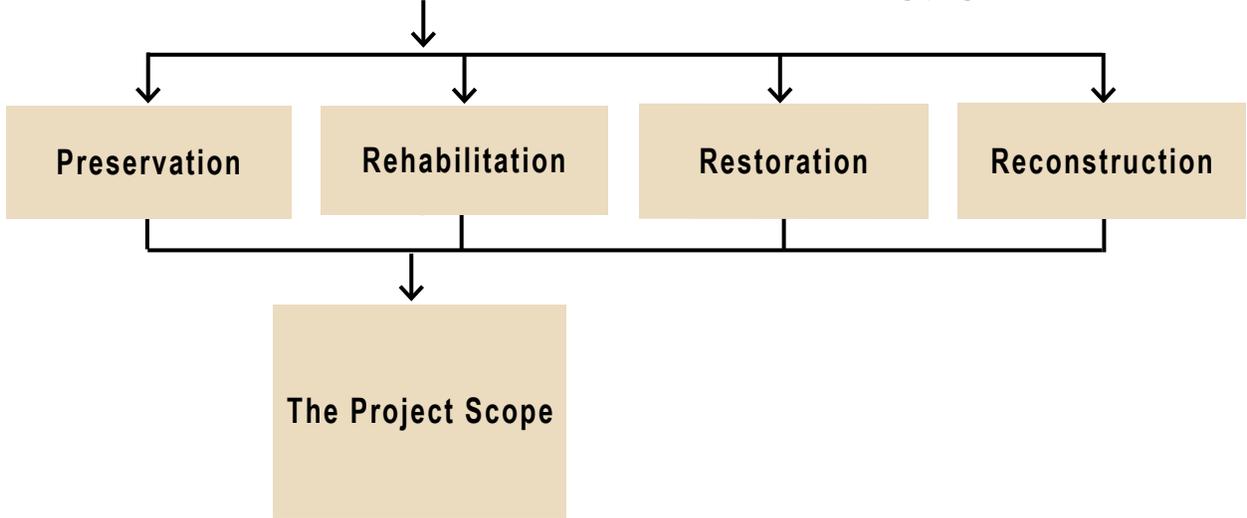
The functional requirements for the property drive the work to be considered. If continuing the existing use is the focus, then rehabilitation will be the focus. If changes in use are planned, some degree of compatible alterations may be in the scope of work.



Determine the Treatment Strategy

Step 4. Treatment Strategy

A project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition. There are four broad categories of work shown below and defined on the following page.



How Do You Determine Which Chapters to Use?

The following is a summary of the contents of each chapter of the design guidelines, followed by a table which helps determine which chapters apply to various project types.

Introduction

This chapter discusses the purpose of the design guidelines and the policy behind them. It also touches upon the interface with other jurisdictions.

Chapter 1 The Design Traditions of the Saint Anthony Falls Historic District

This chapter presents the design traditions of the Saint Anthony Falls Historic District and provides an understanding of existing character and types of resources to be encountered.

Chapter 2 Guidelines for Treatment of Archaeological Resources

This chapter addresses the approach one should take when addressing archeological resources .

Chapter 3 Public Realm

This chapter addresses the approach one should take when addressing historic infrastructure, landscape and streetscape features.

Chapter 4 Building Rehabilitation Guidelines

This chapter presents more detailed guidelines for treatment of specific building details, materials and other essential components.

Chapter 5

General Guidelines

This chapter contains a variety of special guidelines topics, including the treatment of views, site design, services areas, lighting and awnings. These can apply to a preservation project or a new building project.

Chapter 6

New Infill Building Guidelines

This chapter addresses the design of a new building. The first section provides general guidance for any type of new structure, throughout the area, and of all building types. Then, guidelines for specific building types that are provided.

Chapter 7

Character Areas

This chapter addresses the differences in design contexts that exist in the Saint Anthony Falls Historic District. It includes specific guidelines that are tailored to each area.

Use the following chart to determine chapters of the design guidelines that apply to a proposed improvement project. Some projects will include work in more than one track, in which case a combination of chapters will apply. (Note: A blank box indicates that the chapter does not usually apply.)

	Chapter 1 The Design Traditions of the Saint Anthony Falls Historic	Chapter 2 Guidelines for Treatment of Archaeological Resources	Chapter 3 Public Realm	Chapter 4 Building Rehabilitation Guidelines	Chapter 5 General Guidelines	Chapter 6 New Infill Building Guidelines	Chapter 7 Character Areas
Rehabilitate a Contributing or Historic Resource							
Restore a Non-Contributing Resource							
Improve a Non-Contributing Resource							
Construct a New Building							
Public Realm							
Archaeological Resource							
General							

UPDATE

Chapter 1

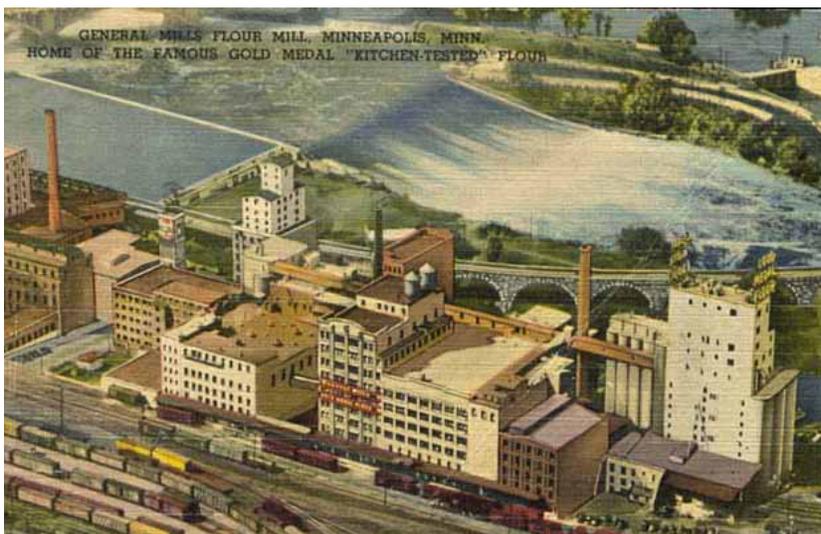
The Design Traditions of the St. Anthony Falls Historic District

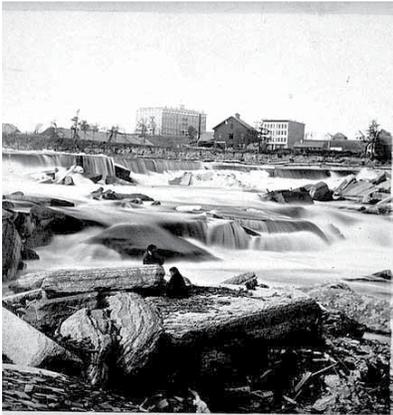
This section presents an overview of the Design Traditions of the St. Anthony Falls Historic District. It includes a brief historic overview and summarizes the types of cultural resources to be encountered in the district.

Placeholder

Historic Overview

St. Anthony Falls is the only major cataract on the Mississippi River. In his book *River of History*, John Anfinson calls the falls a “geologic marvel and geographic landmark.” The falls geologic and geographic significance spawned its cultural significance to indigenous populations and inspired western explorers and tourists with tales of unrivaled beauty. The falls also established its modern historic significance as the birthplace of Minneapolis and the epicenters of saw and flour milling industries that became leading producers of their commodities in the United States and the world. The falls and their industries fed unparalleled technical innovations that led the world. Its geography offered a shorter river crossing that eventually became the location for the first bridge across the Mississippi River. The evolution of the falls of St. Anthony is not only significant to the history of indigenous populations, Minneapolitans and Minnesotans; it is significant to the history of the entire nation.





Geology and Geography

The geology of the falls must be known to understand how and why it became a significant historic site. The falls has evolved and receded over thousands of years and once was located near the bluffs of St. Paul. The geology of the falls consists of a layer of limestone and shale that sits over sandstone. The strong limestone does not wear easily from the flow of the river; however, the sandstone is weaker and is more vulnerable to the power of the water. As a result, water going over the falls erodes the softer sandstone below the limestone. This undercuts the base of the falls, causing the tough limestone to collapse under its own weight and thus the falls recede. Since Father Hennepin first viewed the falls in 1680, it has moved approximately 1500 feet to the current location.

At the time the falls was first “discovered” by Father Hennepin several islands existed in the area. Two of the larger ones remain today: Nicollet Island and Hennepin Island. These islands divide the Mississippi River into two channels. Nicollet Island stands above the falls, while Hennepin Island bisects the falls. Other islands once scattered above and below the falls have been consumed by the industrialization of the area and are no longer evident. They include: Spirit, Cataract, Upton and Boom.

Indigenous Populations

The falls was and is a culturally significant site for the Ojibwa and Dakota populations. The natural beauty and power of the falls held spiritual significance. Spirit Island, which was destroyed for the construction of the upper lock and dam, was one of these special places. These peoples took advantage of the sheltered location of Nicollet Island and as a safe location for giving birth.

Tourism

A landmark for later expeditions into this uncharted territory, the Falls of St. Anthony were praised for their wild beauty by explorers Jonathan Carver in 1766, Zebulon Pike in 1805 and Stephen Long in 1817. Travelers soon delighted in viewing the scenery along “fashionable tours” up the Mississippi in the 1820s – 1850s. Local residents predicted that “in a few years this place will become as great a resort as Niagara.”

The Winslow House, a large resort hotel, was later built to accommodate tourists. It was located on the east bank of the river and overlooked the falls, Nicollet Island, and the west bank of the river that would become Minneapolis.

Transforming the Falls

Starting in 1823 the falls took on the role that initiated their industrial evolution and resulted in the first manipulation of St. Anthony Falls for human use: a saw and grist mill for the Fort Snelling garrison opened.

The east and west banks of the falls area developed at different times due to various government treaties with the Dakota and Ojibwa and the resulting sale of land to settlers. Pioneers saw the industrial potential for saw mills that would process the lumber harvested from the bountiful forests to the north. In 1838 Franklin Steele gained claim to the land along the east bank of the falls. In 1848 he platted the town of St. Anthony and built a mill and dam along the east side of the river.

The west bank was settled in 1852, and the new town of Minneapolis founded. The name was a combination of Dakota and Greek. Meaning “waterfall” in Dakota and “city” in Greek. By 1854 sixteen sawmills lined the falls area.



During this early period of development, the general model for the modern configuration of the falls was born. On the east bank, Steele constructed a saw mill platform. This spanned the east channel of the falls connecting the east bank with Hennepin Island. Above the platform a mill pond was created by building a dam to hold back the river to better maximize the power that could be harnessed by falling water at the falls.

In 1856, The Minneapolis Mill Company coordinated with Steele's St. Anthony Falls Water Power Company to develop the west bank milling operations. The result was a west side milling platform with a dam angled upstream to meet up with the east bank dam. The result was an inverted 'V' in the river that directed water to the milling contingents on either side and reduced the water that flowed over the falls.

As noted earlier the geology of the falls included a thin, but strong, limestone layer on top of soft sandstone layer. This bedrock made it easy to create tunnels and blast canals to create the necessary subterranean waterways to allow the milling operations to grow and thrive. On the west bank of the river, the Minneapolis Mill Company created the West Side Water Power Canal. That created an organized water power delivery system that fueled the development of mills. Several years later, Pillsbury built the East Side Waterpower Canal to power the Pillsbury A Mill. Prior to the construction of the canals, mills were located on the mill platforms that jutted out into the river and water flowed beneath the platforms, creating the power. With the creation of canal systems more mills could access the waterpower. The canals were one of several engineering and management efforts that led to increasing the energy harnessed at the falls from 13,000 horsepower in the 1880s to 55,068 in 1908.

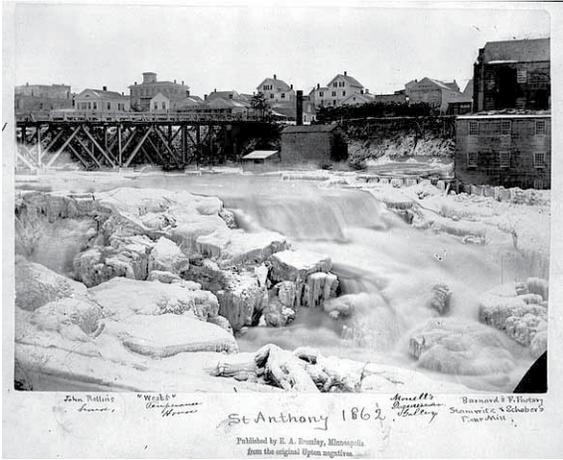
The relatively easy excavation, combined with the prosperity of the mills, led to a tunnel that undermined the falls and forever changed its appearance. The Eastman Tunnel was being excavated underneath the falls and was planned to stretch from Nicollet Island to Hennepin Island. The limestone layer above the tunnel gave way to the river and water rushed in collapsing the tunnel and eroding the sandstone below. The falls, as they were known up

to that point, were destroyed. In 1887 a wood apron was constructed to protect the delicate and shallow limestone ridge of the falls. The wood apron was later secured with concrete. Without this intervention the falls would have receded further and the milling industries and the economic prosperity they brought to Minneapolis would have faltered.

Lumber Milling

The annual output of lumber grew from about 12 million board feet in 1856 to about 90 million in 1869, when 18 saw mills were located around St. Anthony Falls. While the value of the city's lumber products continued to rise in the 1870s from \$1.73 million to \$2.74 million in 1880, it fell to second in value of output behind that of flour.

Technological advances in lumber milling made this industry less dependent upon the power generated by the falls; steam power became a more viable option as they could burn their own waste products. This led to flexibility to move to locations with more storage space and better railroad access. As a result many of the lumber mills moved upriver to locations that allowed for more land and better access. Areas near the mouth of Basset Creek and the current BF Nelson Park are a couple of these locations. Archaeological remnants of these sawmills likely remain in these areas.



Flour Milling

While flour milling began at St. Anthony Falls in 1851, it wasn't until the 1870s that flour milling flourished there. The western expansion of the railroads after the Civil War brought immigrants to farm land and build the transportation infrastructure to connect the fields to the mills. As a result, the wheat production in Minnesota climbed from 1,400 bushels in 1850 to 2.2 million bushels in 1860 and soared to 18.9 million by 1870.

Innovations such as the consolidated West Side Water Power Canal, new milling techniques and shrewd business decisions of the milling operators at St. Anthony Falls led to the exponential growth of flour milling industry. In 1880 Minneapolis became the nation's top milling city and retained that title until 1930. By 1882 the 22 mills located at the falls produced over two billion barrels of flour annually. Between 1870 and 1880 the value of the flour miller's products rose from \$1.25 million to \$20.5 million.

The flourishing flour milling industry increased the demand for and intensity of development adjacent to the falls and shaped the areas surrounding the falls. Elevators towered next to mill buildings to hold grain and warehouses were built to store completed products. Railroads weaved throughout the milling areas, around the Mississippi River waterfront and across the river to fill the transportation needs of the industry.

The most significant monuments of this period of development include two National Historic Landmarks, the Pillsbury A Mill and the Washburn 'A' Mill as well as the Stone Arch Bridge (Great Northern Railway Bridge), a National Engineering Landmark.

Hydroelectric Power

The use of the falls for power continued to evolve from direct drive waterpower, to steam and then to hydroelectric power. In 1882, the Minnesota Brush Electric Company opened a hydroelectric plant on Upton Island (a no longer extant island), located between the Upper Lock and the tail races at Mill Ruins Park. This was the first hydroelectric power station in the United States. In 1885, the Minneapolis General Electric Company opened its Main Street Station on the former location of the east bank sawmilling platform.

Soon after, in 1887, the Lower St. Anthony Falls Dam was completed to direct water below the Upper Falls to the east bank power station (now the Minneapolis Steam Plant). The plant provided power to Twin City Rapid Transit, the streetcar company. Between 1906 and 1908 the Hennepin Island Electric Plant was constructed on Hennepin Island.

Transportation and Commercial Growth

Transportation infrastructure facilitated the growth of not only the industrial development along the falls but also the commercial and residential development of Minneapolis. Main Street was a westward expansion ox-cart route that led to a ferry crossing of the Mississippi River at Nicollet Island. This ferry crossing later became the location of the first bridge over the Mississippi River. In 1855, a suspension bridge connecting Nicollet Island to the west bank of the river opened. It connected the two cities of St. Anthony and Minneapolis. On the Minneapolis side, Bridge Square developed at the foot of the bridge and became the commercial center of the city. The Union Depot and later, the Great Northern Depot, were located at the foot of this bridge. The area truly became the Gateway to Minneapolis.

The growth of the milling industry in Minneapolis would not have occurred if not for the railroads. They first provided the sawmilling industry with a way to ship finished lumber across the region and then became the conduit to the flour milling industry. Rail lines connected the mills with the grain fields of the Midwest and thence back out to the rest of the nation as finished flour.

HINTS OF THE PAST

The many different neighborhoods within the district reflect their historic development patterns. These include the arrangement of streets and rail lines, the placement of buildings, the use of open space and building materials. Even in areas that now appear as very new, there are hints of the past in terms of buildings and other improvements that can be seen. This may be in the pattern of streets that reflect earlier development, or a layout of new buildings that made use of land forms that were shaped for previous uses.



Recent Past

The mid-Twentieth Century brought new industrial uses, such as gravel storage, to the central riverfront and the falls. During that period, the city turned away from the falls and toward downtown. Attention returned to the Central Minneapolis Riverfront, in the late 1970s through the middle 1980s, with improvement efforts concentrated along Main Street on the river's east bank. River Place and St. Anthony Main appeared to create a festival, retail and business concentration to the district. Residential towers such as the Falls, Pinnacle, and LaRive were built to provide a new population to support these renewed commerce activities.

In the 1980s the Minneapolis Park and Recreation Board developed plans for and began the creation of the West River Parkway in the Central Riverfront, creating another linkage in the Grand Rounds and reintroducing a scenic and recreational use to St. Anthony Falls Historic District .

The 1990s and early 2000s brought increased efforts to revitalize the West Side of the central riverfront. The results of a series of strong partnerships and planning resulted in projects such as the Mill City Museum and the adjacent residential projects, the Guthrie Theater, and Mill Ruins Park.

Significance of the Historic District

The Historic Designation of the St. Anthony Falls Historic District focuses on the urbanization of the falls and concentrates on the period of significance between 1858 and 1941. This period of time celebrates the role of the falls in the development of Minneapolis, Minnesota's largest city, in all its stages of growth. The natural beauty of the falls was a wilderness landmark, attractive to both tourists and settlers. The falls furnished direct power to the lumber and flour industries which stimulated the development of the new city. Finally, the falls provided electrical power for industrial and residential use.

Other sites, including the Falls itself and many other sites in the area, are associated with other periods and also are culturally significant. Among these are cultural and spiritual sites significant to the Dakota and Ojibwa people. On the other end of the period of significance, the development of West River Road in the 1980s marks

a significant addition to the Grand Rounds Scenic Byway. The use and interaction with the falls has evolved over the past centuries of human interaction and will continue to evolve over the centuries to come.

The Boundary of the Historic District

The boundary of the historic district represents a collection of resources and development patterns all intrinsically linked to the power of the falls and the riverfront. It embodies the commercial and business activities that developed on both the east and west edges of the river, the saw and flour milling industries and the other industries that were developed to support them. It includes residences that housed the workers and business owners within the district as well as ancillary development that supported the population.

The southern, northern and eastern boundaries of the district follow the platting and alignment of original roadways and a river crossing. The northern boundary reflect the right-of-way of a formerly proposed highway, I-335, that was met with opposition and was never built. This northern boundary serves as a memorial to the era of highway construction of the late 1970s in Minneapolis.

Evolution and Change

To say that the district is dynamic is perhaps an understatement. While it retains many framework elements from its early history, other features have changed, some substantially. The fact that it has remained dynamic is a part of its heritage. For this reason, resources that remain which help to interpret that span of human occupation and use are valued. These include buildings, industrial structures, components of early infrastructure and archaeology.

While a row of historic buildings may be easily understood as defining a particular span of time, other features are more subtle, but still continue to influence patterns of development.

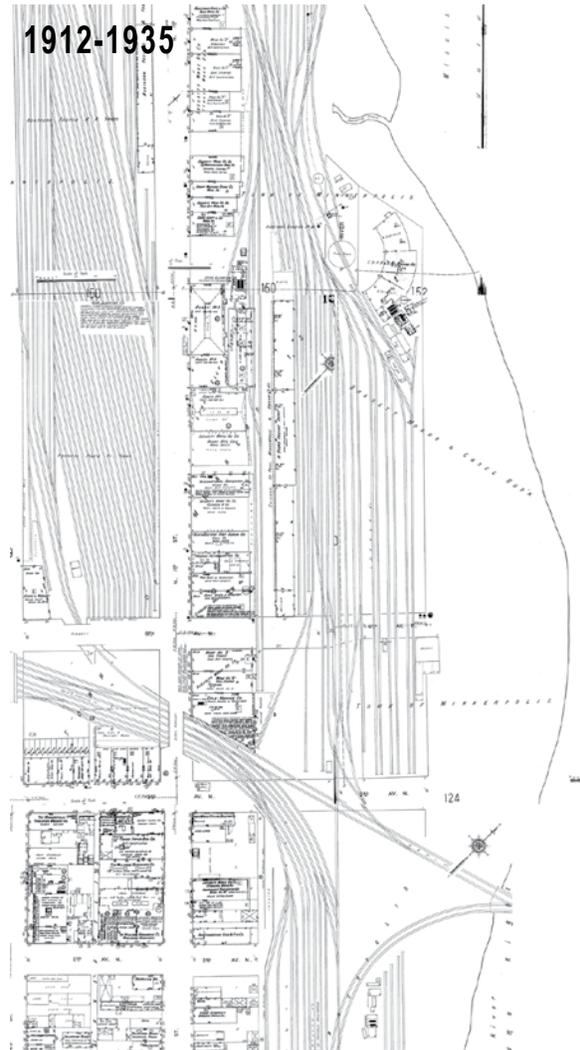
An Example of Changing Patterns

The portion of land that once was industrial but now is primarily developed as residential is an interesting case study in evolving patterns. Located north of 4th Avenue North, and east of 1st Street North, early fire insurance maps and later aerial photographs document an industrial use, with extensive rail lines flanking a row of commercial and warehouse structures in the center (facing 1st Street North). The river edge appears as unplanned, with volunteer vegetation.

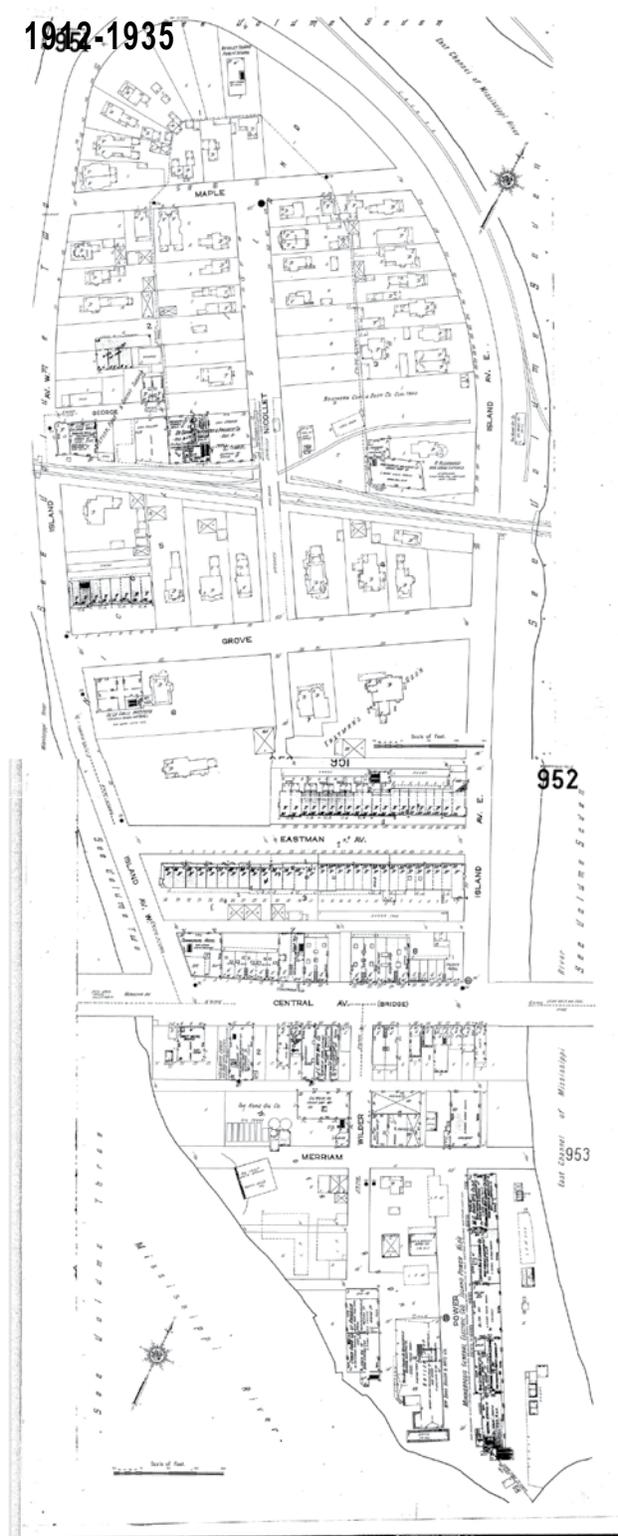
In contrast, an aerial photograph from 2010 shows the multifamily residential development that occurred where rail yards once were located. The relatively flat land accommodated a curvilinear street plan, and the fact that the parcel could be assembled as a whole, enabled the planned development approach that was popular in suburban locations at the time.

A second example, from Nicollet Island, also is revealing. The early fire insurance map and 1934 aerial photo show a single family residential neighborhood at the northern end, which remains relatively intact in 2011. The mid-section of the island contains a higher density of development, with row houses and commercial buildings. The southern tip contained a concentration of industrial structures. By 1964, much of the improvements in the center of the island had been removed, but several structures remained.

A more recent aerial, from 2010, illustrates the extensive change to the mid-section, and even to the southern tip. This type of analysis underscores the value of those structures that still survive, and also indicates how other infrastructure features may be important in understanding the history of the area.



A detail of an early fire insurance map captures the industrial character of the west bank, north of Second Avenue. A row of commercial and warehouse building lies on a north-south access in the center of the map.



General Design Characteristics

The character of the district varies widely from east side to west side and from block to block. Even so, some fundamental characteristics are universal. These are some of those “design traditions” of the SAF Historic District, and should be continued:

Authenticity

Early buildings were authentic, reflecting their own time and their association with the specific cultures of the area, including the use of materials and ways of building.

Simplicity

Buildings and other structures were generally simple in their design.

Durability

Many structures were constructed to last. This is certainly true of the historic mill buildings and related structures.

Functionality

Buildings and other structures expressed their functions clearly.

Integrity of design

Many buildings had a single, consistent design concept, expressed form, materials and details.

Innovation

Many improvements in the area were innovative, in terms of the technologies used.



Placeholder

Building Styles

Art Deco/Moderne

While there is variation between Art Deco and Art Moderne, both styles represent the technological advancements of the early twentieth century. Responding to the elaborate forms and ornamentation of many of the period revivals, both are based on geometric form which emphasizes a sleek appearance. A wide variety of theaters, homes, industrial buildings and interiors throughout Minneapolis employed Moderne and Art Deco features.

Common Characteristics:

- Geometric massing
- Flat roof
- Smooth walls
- Sleek, streamlined appearance

Chicago Commercial/Sullivan-esque

In the 1880s and 1890s tall, steel framed buildings began shaping the Chicago skyline and quickly spread to other metropolitan areas. Technological innovations in steel manufacturing enabled taller buildings to be built with fireproof floors and fast-moving elevators. Louis Sullivan, one of Chicago's influential architects, most successfully employed the new steel technology, using terra cotta ornament to define the steel framing. Minneapolis architects adopted many of Sullivan's design techniques for their larger commercial commissions in the downtown district. Recognized as precursors to the steel-and-glass skyscrapers, these Chicago Commercial buildings provide an important link to the nineteenth century.



Placeholder

Common Characteristics:

- Steel-frame construction
- Masonry cladding
- Decorative terra cotta
- Vertical strips of windows



The Standard Mill (1879) is an example of the commercial Italianate style.

Classical Revival/Beaux-Arts

1885-1925

Combining classical architecture from ancient Greece and Rome with Renaissance features, the Classical Revival style emerged in Minnesota as a wave of architects trained at the Ecole des Beaux-Arts in Paris returned to the United States. Characterized by order and symmetry, Classical Revival architecture was often chosen for grandiose public buildings such as churches, theaters, and libraries in Minneapolis.

Common Characteristics:

- Symmetrical, balanced façade
- Columns
- Cornices
- Balustrades
- Large arches
- Triangular pediments



The Morrison and Martin Blocks (1858)

Italianate

1840-1880

Inspired by designs of the villas of Italy, the Italianate style surpassed Greek Revival architecture as the most popular mode for homes in the United States by the 1860s and 1870s. It spread throughout the country was enabled by the development of cast-iron and press-metal technology, making the style increasingly affordable. Although most commonly seen in single-family homes, elements of the Italianate style were also applied to multi-family dwellings and storefronts. While there are few surviving pure examples of Italianate architecture in Minneapolis, they remain important evidence to a nation-wide trend in architecture during the late-nineteenth century.

Common characteristics:

- Low-pitched or flat roof
- Square cupola
- Wide, overhanging eaves with brackets and cornices
- Tall, narrow, double-paned windows
- Balanced, symmetrical rectangular shape



The Burnett tenement (1886) above, and the Griswold Residence (1890) below, are the two remaining examples of the Queen Anne Style on Nicollet Island.

Placeholder

Queen Anne/Eastlake

1880-1905

Although named after Queen Anne of England, the architectural style that became popular throughout the United States between 1880 and 1905 originated with an English architect Richard Norman Shaw. Identified by steeply pitched roofs, irregular massing, and diverse building materials and colors, Queen Anne homes often included corner towers or turrets, large chimneys and bay windows. Fanciful ornament, known as Eastlake detailing, was added to some of the more elaborate homes. Increased wealth among the growing population of Minneapolis during the 1880s coincided with the popular craze for intricate Queen Anne designs. As a result, evidence of Queen Anne architecture is found concentrated in districts such as the Healy Block and Milwaukee Avenue, as well as scattered throughout the city.

Common Characteristics:

- Complicated, asymmetrical shape
- Front facing gable
- Steeply pitched roof
- Round or square towers
- Diverse materials including decorative shingles or patterned masonry
- Ornamental spindles and brackets

Renaissance Revival

1840-1915

Inspired by the architecture of sixteenth century Italy and France, the Renaissance Revival style that emerged in the United States was combined with additional elements from Ancient Greek and Roman architecture. While Renaissance Revival architecture was first popular in the United States from 1840 to 1915, it didn't reach Minnesota until the turn of the twentieth century. Used primarily in public buildings and large urban estates in Minneapolis, classic features of the Renaissance Revival style include a symmetrical façades, low-pitched hip roofs, prominent cornices and horizontal stone banding between floors.



Common Characteristics:

- Balanced, symmetrical façade
- Smooth stone walls
- Low-pitched hipped roofs
- Horizontal stone band between floors
- Carved stone window trim



Romanesque Revival

1840-1900

Inspired by French and Spanish architecture from the eleventh and twelfth centuries, the Romanesque Revival style gained popularity in the United States in the late-nineteenth century. Used in a variety of building types, from private residences to courthouses, common characteristics included rounded arches, semi-circular arched windows, and belt courses. A resurgence of Romanesque Revival architecture, as well as a variant inspired by Henry Hobson Richardson in the 1880s, inspired the designs of many of Minneapolis' most prominent landmarks.

Common Characteristics:

- Semi-Circular arches for window and door openings
- Belt courses
- Gabled roofs
- Square or polygonal towers

Placeholder for Grove Street Flats

Second Empire

1860-1890

Typically two- to three-stories or more, Second Empire style buildings are symmetrical with a projecting central pavilion, often extending above the primary roofline. A mansard roof is the most defining feature, and is typically covered with multi-colored slates or tinslates.



Placeholder

Common Characteristics:

- Arched or pedimented windows, often in pairs with moulded surrounds
- Tall first-floor windows
- Arched entry doors, often double doors, with glass upper panels
- Quoins, cornices and belt course

Placeholder

19th Century Vernacular Warehouse

The Nineteenth Century Warehouse Area represents the early history of the industrial areas. Widths of the buildings were narrow and the height was between two and five stories tall. The similarity of the thin and relatively tall scale of the buildings is an embodiment of the original platting of the area on narrow, deep lots.

The rhythm of the buildings in the district is created by architectural elements that provide an overall vertical directional emphasis. The composition of the building facades are arranged with a defined base, middle and top. The buildings are horizontally segmented into these three parts through the treatment of materials on the ground floors, horizontal banding and cornices.

The buildings are divided into vertical bays by the grouping of window openings and architectural details. The massing and scale along with the vertical orientation of the bays and defined base, middle and top create an overall vertical accentuation to the buildings.

Common Characteristics:

- Thin and relatively tall scale (between two- and five-stories)
- Facade composition of base, middle, cap
- Vertical emphasis in details
- Windows grouped by buildings bays
- Horizontal banding
- Detailed cornice

20th Century Vernacular Warehouse

Larger in scale than its 19th century counterpart, the Twentieth Century Vernacular Warehouse represents the later history of the industrial areas. The width of buildings grew up to a half city block and their heights were typically between four and ten stories tall.

The rhythm of the buildings in the district is created by architectural elements that provide an overall vertical directional emphasis. The composition of the building facades are arranged with a defined base, middle and top. The buildings are horizontally segmented into these three parts through the treatment of materials on the ground floors, horizontal banding and cornices.

The buildings are divided into vertical bays by the grouping of window openings and architectural details. The massing and scale along with the vertical orientation of the bays and defined base, middle and top create an overall vertical accentuation to the buildings.

Common Characteristics:

- Four to ten stories in height
- Facade composition of base, middle, cap
- Building mass divided into vertical bays
- Windows grouped by buildings bays
- Horizontal banding
- Detailed cornice



Placeholder

THE CHARACTER AREAS

The St. Anthony Falls Historic District is divided into sub-areas. These are termed “Character Areas,” and serve to:

- Identify distinct areas with different characteristics
- Define key existing features that make up the context.
- Help understand historic development patterns and the locations of potential archeological sites
- Identify different contexts in which new designs should be considered
- Establish context appropriate design standards for each area
- Set urban design principles (tailored to context) that also should apply

Vernacular Commercial Storefronts

1890-1920

Usually between one and four stories, the vernacular commercial building is divided horizontally into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for residential or storage space. The upper floor is typically supported by a steel beam that spans the glass opening. However, many one-story examples also exist. A kickplate is found below the display window while above the display window, a smaller band of glass, a transom, is seen. Also, the main door is frequently recessed.

These buildings have stone and brick facades. Ornamental detail exists, but is simple and limited to a shallow molding, such as a cornice. Some cornices were made of masonry, while others were made of stamped metal. Many carry simplified Italianate detailing. In essence, these buildings lack distinctive detail, contrasting them with the revival styles that were also popular during this period.

Common Characteristics:

- Cast-iron supported storefronts
- Large display windows
- Transom lights
- Kickplate
- Recessed entry
- Tall second story windows
- Cornice

Designing In Context

A fundamental assumption of the design guidelines is that improvement projects should be planned to be compatible with their context. In some areas, that context remains strongly anchored by historic buildings, landscapes and other structures. In other parts of the district, the context is more contemporary, with individual historic buildings sometimes appearing as accents; in still other areas, no historic structures exist, although some archeological resources and historic development patterns remain.

Designing in context means:

Relating to the setting at a broad, “experiential” level rather than literally copying the features of adjacent historic buildings is an essential part of designing in context. (However, in order to operate at this level, it is very important that the key features of this “higher level” of the context be clearly articulated.) Designing in context also means being respectful of the cultural resources in the vicinity.

What is the purpose of “designing in context?”

It is not the intent to pretend that the historic district is frozen in time, but rather to express evolution and change while retaining one’s ability to interpret the historic character where it exists.

Levels of Context Consideration

In the case of the St. Anthony Falls Historic District, context should be considered at these levels:

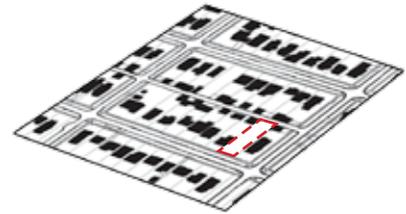
- District-wide – in terms of the qualitative features described earlier
- Sub-area – which focuses on the collection of buildings, sites and structures within the boundaries of the specific Character Area
- Immediate surroundings – properties adjacent to, facing or overlooking a specific site

LEVELS OF CONTEXT CONSIDERATION

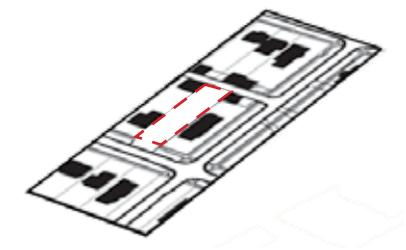
District-wide



Sub-area



Immediate surroundings



Defining Context

To a great extent, the physical context is the summation of the visual characteristics that give a distinct identity to a district or neighborhood. It is important to understand both the historic context of a district as well as its existing features. The difference in these will determine the degree of historic integrity in a district, and therefore the amount of flexibility appropriate for new projects in the area.

In order to define context for a specific site consider the following questions for both current and historic conditions:

- Which features are most distinctive in contributing to the character of the area?
- What building styles are represented?
- What are the typical building components seen?
- What is the scale, or range of scales, of historic buildings?
- How are materials finished?
- How are buildings sited?
- How is the landscape treated?
- How are sites and buildings accessed?
- What are typical building uses?
- What is the degree of visual continuity found in the area?
- What is the degree of diversity found in the area?
- To what degree do newer structures complement the historic context?

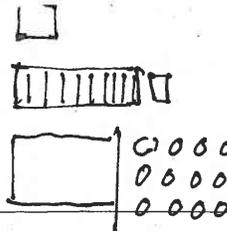
In developing answers to these questions visit the site, and view the site from various vantage points in other nearby areas. Also consult any historic plats, fire insurance maps and areal photos for the area.

Differing Assumptions About Infill Design in Context

In the course of discussions that occur about compatibility in the historic district, a reoccurring question is: "To which period are we designing?" The answer is: "We are designing for today, not in any earlier period." But these new designs still must be compatible with the context.

Intent

New projects should reflect design styles of today while maintaining compatibility with the character of the district.



COMMERCIAL FOOTPRINTS

RETAIL FOOTPRINTS (PARTY WALL, IN A LINE, 3-4 STORIES) - ARTICULATED

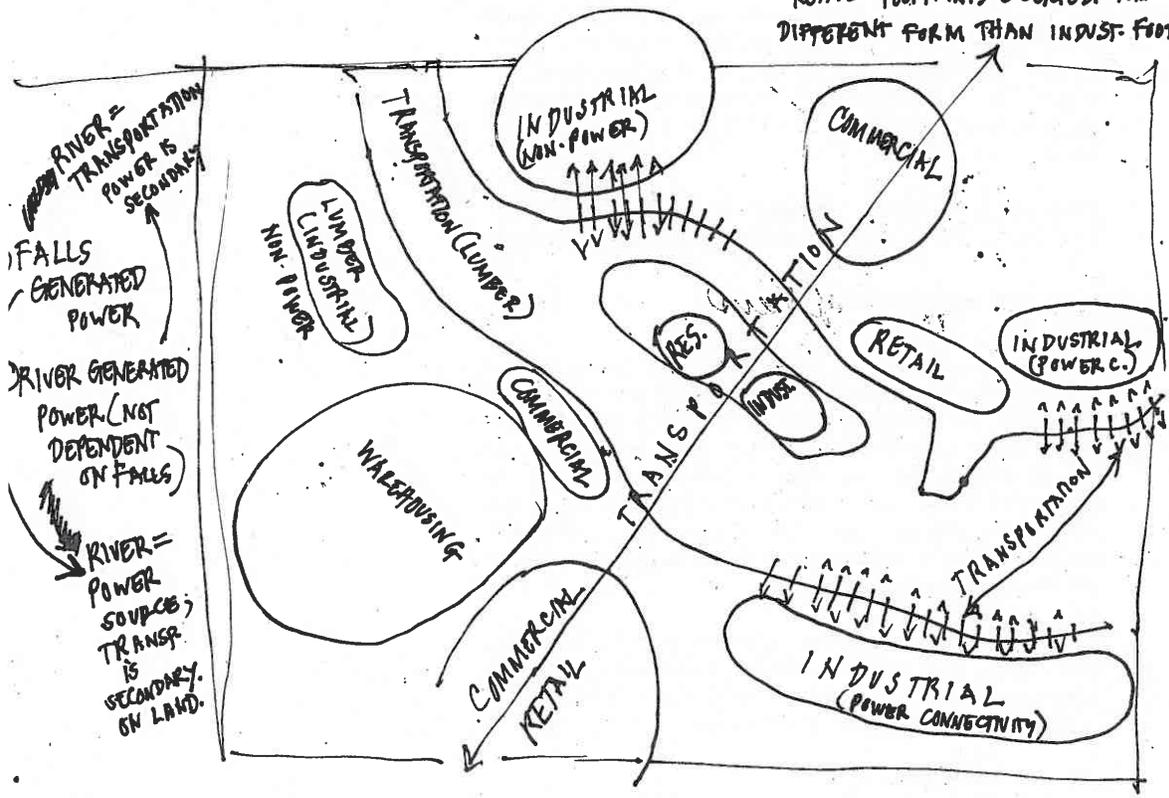
INDUSTRIAL FOOTPRINTS (BIGGER FOOTPRINT, TALLER, MASSIVE) - SIMPLE

(i.e. CULTURAL LANDSCAPE)

Note that others also mentioned general panoramas of the river edges all along this stretch of the river, and others noted views through the district to the downtown beyond as well.

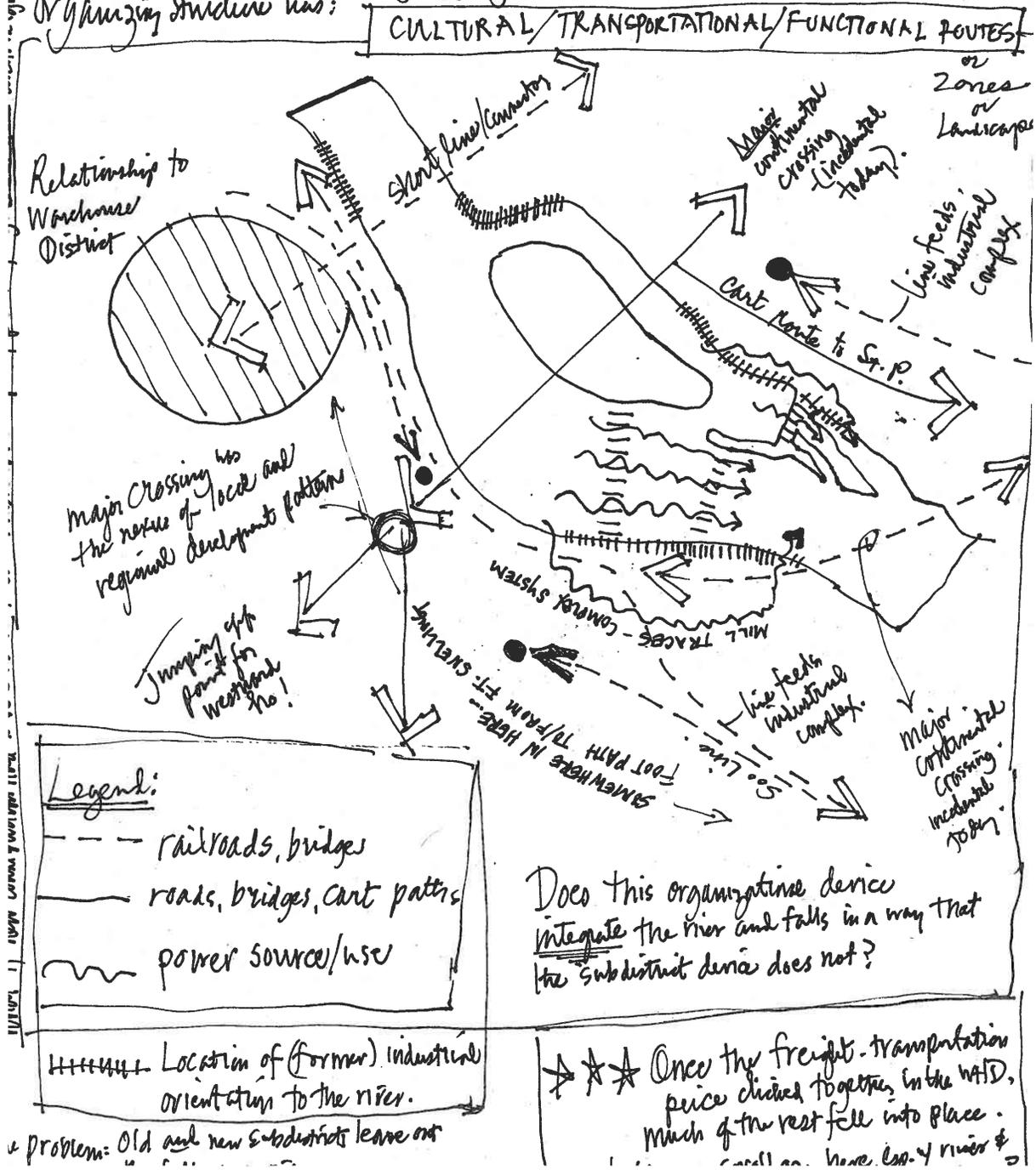
USING INTERPRETIVE ZONES (FROM PERIOD OF SIGNIFICANCE) RATHER THAN RELYING ON ARCHITECTURAL CONTEXTUALISM?

PERHAPS FOOTPRINTS ARE MORE IMPORTANT THAN HEIGHT? "RETAIL" FOOTPRINTS SUGGEST AN DIFFERENT FORM THAN INDUST. FOOTPRINT



INDUSTRIAL AREAS: HAD A CLOSE, INTEGRAL RELATIONSHIP w/ RIVER (FUNCTIONAL)
 COMMERCIAL AREAS : SERVICED TRANSPORTATION ROUTES and were close by INDUSTRIAL BUT DIDNT HAVE A FUNCTIONAL RELATIONSHIP TO THE ACTUAL RIVER.

Subdistricts work well for architecture & bldgs., but they do, ~~also~~ if inadvertent, blot out the larger historic/cultural (landscape) (which could be the organizing theme)? For example, what if the organizing structure was:



Chapter 2

Guidelines for Treatment of Archaeological Resources



Archaeological resources are found throughout the St. Anthony Falls Historic District. Some are known and are even visible. These include remnants of building foundations, railroad beds and other artifacts of engineering activity. Many other archaeological resources exist that are unseen and many are undiscovered. These may include artifacts from occupancy periods of indigenous peoples, early urban settlement activity related to commerce, industry, transportation and recreation.

Archaeological resources include the artifacts, human remains and sites associated with past human activities, which may be:

- Prehistoric Native American archaeological sites
- Historic archaeological sites
- Sites or natural landscapes associated with important human events
- Native American sacred places and cultural landscapes

A key objective is to preserve archaeological resources to the extent feasible. This requires consideration of the potential for archaeological resources, identifying them, evaluating their significance and determining appropriate treatment. Archaeological resource preservation should start during the early stages of project planning and design. Property owners, developers, builders, design professionals and others involved in public or private improvements should use these guidelines to anticipate City concerns, protect important cultural resources, and to design their projects to make best use of them.

While a substantial amount of information is available about the history of the area that indicates the potential for archaeological resources throughout the district, more research is needed. Any improvement project should be undertaken with the awareness that such resources may be encountered and steps to address this should be incorporated into the project.

Site conditions vary widely throughout the district, and the significance of individual resources, and their appropriate treatment must be considered on a case-by-case basis. The City's Planning and Preservation staff should be consulted at the outset of project planning to determine the most appropriate approach.

Key steps that may be required for addressing archaeological resources:

1. Conduct a literature search.

A literature search examines standard references in order to summarize what has been written or what is know about a given area or topic. A literature search will provide an indication of the potential for archaeological resources. .

2. Conduct a Phase 1 Survey.

This is an Archaeological Resource Inventory (ARI), which is an investigation to determine if archaeological resources may be present on a parcel of land. It involves a check of maps, records and other historical literature, as well as a surface field survey by a qualified archaeologist.

An Archaeological Resource Inventory may be needed when the project is likely to disturb subsurface materials.

3. Conduct a Phase 2 Evaluation.

Sometimes called a Subsurface Archaeological Resource Evaluation, the purpose is to identify significant archaeological resources. The outcome of this work determines which resources should be protected or evaluated further. It also forms the basis for mitigating project impacts and, where appropriate, for data excavation and recovery planning.

This level of investigation may be needed when the Phase 1 ARI indicates the presence of, or the probable presence of, archaeological resources, and development near those resources cannot be avoided.

4. Develop a Plan for Treatment.

If significant resources are identified, then a plan for treatment should be developed. This may include strategies to avoid any impacts and, if not, to mitigate them. It may also include plans for recording, recovery, curating or interpreting resources.

Potential Mitigation Treatments include:

Avoidance of Archaeological Resources

For archaeological resources found to be significant, the preferred mitigation is often protection in place through preservation, avoidance or capping.

Archaeological Data Recovery - Excavation

The purpose of an Archaeological Data Recovery Excavation is to collect important archaeological resources from a site to mitigate project-related adverse impacts.

Curation of Archaeological Artifacts

In this treatment, important archaeological resources are removed from a project and curated at a qualified facility.

Interpretation

As a part of a mitigation plan, materials may be prepared that interpret the information gained from the archaeological resources. These may be displays, publications, exhibits and other media. In some cases, resources may be incorporated in site improvements, to facilitate their interpretation on site.

With those steps in mind, these are basic guidelines that apply to the treatment of archaeological resources:

- 3.1 Avoid negative impacts to archaeological resources.**
- 3.2 Where impacts cannot be avoided, mitigate them, using best practices in the field.**
- 3.3 If unexpected archaeological resources are encountered during site work, notify CPED/Preservation and Design and State Archeologist.**



Chapter 3

Public Realm

This chapter addresses those topics that relate to surface features other than buildings. However, Archaeology is addressed in the previous chapter since it addresses both above and below ground surface features.

Historic Infrastructure Guidelines

This section provides guidance for work that involves historically significant elements of the early infrastructure of the St. Anthony Falls Historic District. Infrastructure is the term used to describe the basic physical structures that supported the functional operations of the various uses in the district. These systems conveyed goods and people and provided power and water for living, commerce and industry. They include improvements which may exist on the surface or below grade. Key components in the St. Anthony Falls Historic District are the circulation systems of streets, rail lines and bridges. Water supply and conveyance mechanisms, sewers and electrical service structures are also important.

Historically, these systems were created to meet the needs of the activities located in the area. Streets and railroads were shaped to make best use of natural features, including topography. Some were also influenced by constraints of engineering design. The arc of a rail line as it makes a turn, is an example of a form that was dictated by the turning capabilities of trains.

Later, as different areas of the district saw new development, remnants of earlier infrastructure influenced the form of those improvements. Their influences can still be interpreted. For example, the layout of The Landings, a residential neighborhood at River Street and North 4th Avenue, was in part a response to a clear and relatively flat site left from earlier rail yards.





In some situations, historically significant infrastructure components survive intact, but in many cases, remnants, or only traces, exist. Nonetheless, all of these features are important in the understanding of the history of the district. Former rail corridors are important in understanding historic development patterns and understanding the relationships between and the designs of historic buildings within the district. Older rail beds also provide view corridors that are important.

Treatment of Historic Infrastructure Features

While preserving historically significant features of early infrastructure in their existing condition is usually preferred, this may not always be feasible. Even so, retaining references of these features is expected, and they should be incorporated in new development in a manner that respects the value of the resource and aids in interpretation of the history of the district. These actions may be considered:

Retain the feature as it exists.

In this approach, the element is preserved. Continuing the use of an early sidewalk and repairing it as needed, is an example.

Incorporate the feature into a project.

Using remnants of an early bridge abutment in a new plaza is an example.

Incorporate a new interpretation of the feature in a project.

Retaining a plaza, or even an atrium, between two buildings where a rail line once was is an example.

Intent

Historically significant features of early infrastructure should be preserved. Sensitive reinterpretations should be employed where new development occurs.

Preserve existing bridges.

Requirements

3.1 Preserve historically significant bridges.

- a. Bridges from the period of significance should be kept intact.

3.2 Existing non-active railroad corridors, spurs and tracks should be preserved in place.

- a. The adaptive reuse of railroad corridors and spurs to provide public green space or other amenities for use and enjoyment of the neighborhood is encouraged.
- b. Where they exist, incorporate railroad tracks into the design.
- c. Retaining the corridor as open space is the preferred treatment.
- d. Maintaining the feature as a view corridor is encouraged.
- e. Retaining the feature as an indoor open space, such as a glass atrium through a building, may be considered where site constraints limiting an outdoor open space occur.

3.3 Existing bridgeheads, bulkheads and retaining walls shall be preserved in place.

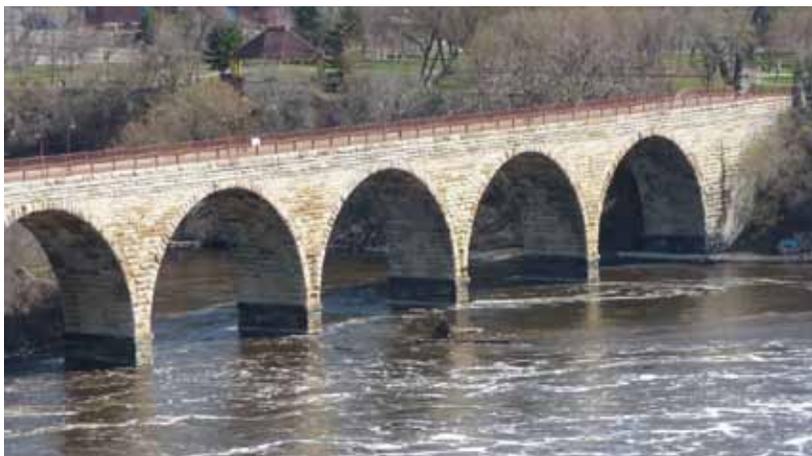
- a. Intact and recoverable bridgeheads, bulkheads, retaining walls and other grade changes from the period of significance should be sensitively incorporated into new development.
- b. They should be kept intact and used as interpretive features.



Existing railroad corridors, spurs and tracks should be preserved in place.



Preserve historic paving materials.



3.4 Preserve historic paving materials; otherwise, provide new compatible materials.

- a. Preserve intact and recoverable historic materials.
- b. Replace historic materials if they are too deteriorated to repair. Provide a compatible substitute material. For example, standard bituminous and concrete street materials are appropriate in most places.
- c. New or replacement paving materials that help with storm water management will be considered.

3.5 Preserve an alley.

- a. Maintain an alley as a functional connection between properties.
- b. Where an alley is not in use for the conveyance of freight or property access to and from buildings, the alleys may be adapted to provide public green space and amenities.

Landscape Design

The landscape character of the St. Anthony Falls Historic District is a potpourri of distinct typologies within a surprisingly small geographic area. This in part reflects the different histories of various sub-areas within the district. In addition, the demarcation between landscape and built environment is sometimes abrupt and unplanned, a by-product of the gritty industrial past of the area. In some cases, more refined landscape developed, such as in the residential area on the northern end of Nicollet Island. Some character areas have almost entirely new landscapes, with little direct visual connection to the past. There also are clear distinctions between the east and west banks of the river. Each of this different contexts will merit tailored design approaches.

The West Side

The west (downtown) side of the river is part of the Grand Rounds, a continuous citywide system of trails, parks and open space. Because of this, the current landscape design represents its relationship to a regional landscape concept and is less reflective of the unique historic character of the Central Riverfront. It also expresses the philosophy of its time, when a neater and more cultivated landscape was intended to attract more people to the district, and when rail yards were still being removed and grittiness was more threatening.

The west bank below the Mill City Museum is also an anomalous landscape segment, with an expansive grass slope separating the Plank Road site from the ruins below.

A contemporary urban edge occurs along the riverfront on the west bank upstream from the railroad bridge to the lock and dam just below the 3rd Avenue Bridge. It includes a mix of paved plazas and walkways with linear tree plantings, formal bosques and less formal groves. It is along this promenade that pedestrians, bicyclists and cars have the best view of the river within the Historic District, except for those views from bridges.

The East Side

The east side of the river, in contrast, is truer to its historic roots (below Hennepin Avenue), with a landscape that is much more organic and less planned. Huge cottonwoods, a native species, sit atop the bank and smaller native riverbank trees, such as box elders, plus vines and shrubs, fill the sloped banks and water's edge. The same organic banks of volunteer plants surround Nicollet Island.

Adaptive Reuse of the Landscape

In some places, the goal of a project may be to re-establish a more native plant palette, especially along some parts of the river edge. In other places, a new design approach may be necessary. For example, as new uses are introduced into the district and other existing ones expand, the public realm, including parks, paths and other landscaped areas, must meet new needs. It is in a sense the adaptive reuse of open space. Much as a building is adapted to new uses, changes in the systems that help landscapes (including the streetscape) may be required. This applies to the experience of the shoreline as well as along sidewalks in the district.

Intent

Landscape designs should provide a sense of connection with the historic character of the area, while accommodating new, adaptive use needs, especially in public places. (See also the Character Areas in Chapter 9 for landscape design guidelines specific to each context.)

Requirements

3.6 Retain existing features of historic landscapes.

- a. This includes plant materials, walkways, streets, grade changes, retaining walls and sidewalks.
- b. Where historic landscape elements are damaged beyond repair incorporate concepts from the historic design into the new landscape.

3.7 Design new landscapes to be subordinate to overall character of the historic district.

- a. New landscape designs should not impede one's ability to interpret the character of the context.
- b. They also should not convey a false sense of history. Designs that reflect their own time, while helping to convey the simplicity of earlier periods, are appropriate.

3.8 Use landscape designs to promote energy efficiency and water conservation. Appropriate strategies include the following:

- a. Retain existing mature landscape features that provide shade and protection from wind.
- b. In residential settings, group deciduous trees and plants to provide summer shade and allow solar access in winter.
- c. In some settings, plantings can be oriented to provide wind protection of plazas and entries in wintertime.

Streetscape Design

The Saint Anthony Falls Historic District has the opportunity to reinforce the cultural, entertainment, shopping, dining and living experience with streetscape improvements. New improvements can enhance the street experience if they provide a sense of comfort for pedestrians, identify with the past where it is evident and provide public spaces that are lively, educational and inviting.

Historically, streetscapes were rather utilitarian. Simple concrete sidewalks and curbs had few embellishments, in terms of decorative paving, street trees or furnishings. This reflected the functional requirements of the time. Today, as the streetscape adapts to a new mix of uses and more intensive pedestrian activity, more amenities will be needed to support these functions. The challenge is to do so in a manner that retains the simplicity of the past while meeting new needs.

Intent

Streetscape improvements should also embrace the historic character or natural setting. Opportunities to enhance ones understanding of the history of the area should be considered. In addition, streetscape designs should not convey a false sense of history.

Requirements

3.9 In the industrial areas, streetscapes should reflect the utilitarian heritage, while introducing new designs that reflect the current time.

- a. New streetscape improvements in industrial areas should draw upon materials used traditionally, such as metal work and reflect simple utilitarian designs.
- b. Streetscape improvements should provide some sense of continuity in design.
- c. Street trees and other plantings were not used traditionally, however they should be introduced today since they enhance the street environment for the pedestrian.
- d. Street trees should be arranged such that they retain the “irregularity” of the street scene and express the diversity of context that exists.



A streetscape palette should be established to relate to various contexts within the district.



Where a streetscape palette has been established, the furnishings in the public right-of-way should some continuity in design.



In the High Line park in New York, historic rail lines are incorporated in the new streetscape design. The plant palette is a manicured version of the volunteer plants that once grew along the rail line.

3.10 In the commercial areas, streetscapes should remain visually subordinate to the historic character.

- a. A consistent palette of street lights and street furniture should be used. These should not be highly ornate historical styles.
- b. Street trees may be installed, but should be located more randomly along the street, rather than in a formal, uniformly spaced design.
- c. Street trees shall not be located directly in front of entrances to historic buildings.

3.11 In residential settings, a more intensive landscape palette is appropriate.

- a. Residential settings should maintain the street landscaping, planting strips and furnishings.

3.12 Where a streetscape palette has been established, the furnishings in the public right-of-way should provide some continuity in design.

- a. Use similar materials and colors.

3.13 Consider integrating interpretive materials into the streetscape furnishings.

- a. Designs that interpret the history of the area are appropriate.
- b. See also guidelines for public art.

Chapter 4

Building Rehabilitation Guidelines

This chapter provides guidelines for the rehabilitation of properties defined as “contributing resources” in the St. Anthony Falls Historic District. For each of the features discussed, individual guidelines follow that indicate the preferred sequence of treatment. That is: first, one should maintain a feature in good condition. Next, it should be repaired if deteriorated; and only if that is not feasible, to replace it in kind. Finally, compatible alterations may be considered.

The first section contains general guidelines for treatment of many of the key features that are found among most historically significant building types. The second section addresses more specific rehabilitation concerns related to particular buildings types.

General Rehabilitation Guidelines

Adaptive Reuse

Continuing to keep historic buildings in active use is a key objective for preservation in Minneapolis and especially in the St. Anthony Falls Historic District. Doing so retains a link to our heritage and also is sound environmental policy. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new materials.

While the best use for a historic resource is that for which it was designed, there are cases where adapting to a new use will be necessary. Many adaptations can occur relatively easily, but some unique resources, such as the large, circular concrete elevator buildings found in the district, will require creative solutions. Additional flexibility may be considered for new uses in those circumstances.

Intent

Provide a compatible use for a historic structure, one that will require minimal alteration to it and its site.

Requirement

4.1 Seek uses that are compatible with the historic character of a historic building.

- a. The use should not adversely affect the historic integrity of the structure.
- b. The use should not alter character-defining features of the structure.
- c. A use that helps to interpret how the resource was used historically is encouraged.

Architectural Details

Architectural details provide visual interest and help to establish a sense of scale. They are often associated with specific architectural styles and/or building types and may include ornamental detailing, moldings, corbeling, pilasters and belt courses. They may also include water towers, chimneys, painted signs (ghost signs) and the like.

See also www.nps.gov/history/hps/tps/briefs/presbhom.htm

See Chapter 1 for information on identifying key features of specific styles in the district.

Intent

Architectural details should be preserved in place. The treatment that requires the least intervention is preferred.

Requirements

4.2 Preserve significant stylistic and architectural features.

- a. Storefronts, cornices, moldings, porches, brackets, loading docks, canopies, and ornaments are examples. Industrial bridges and conveyance systems between buildings also are features that should be preserved.

4.3 Repair deteriorated architectural features.

- a. Patch, piece-in, splice, consolidate or otherwise repair a feature, using current preservation methods.
- b. Do not remove or alter architectural details that are in good condition or that can be repaired.
- c. Use recognized preservation methods when repairing and refinishing architectural details. (See Preservation Briefs issued by the National Park Service.)

4.4 When disassembly of a historic element is necessary for its repair, use methods that minimize damage to it.

- a. When removing a historic feature for repair, document its location so it may be repositioned accurately.

4.5 Use technical procedures for cleaning that will maintain the original finish.

- a. Use the gentlest means possible that will achieve the desired results.
- b. Chemical cleaning will be considered only in consultation with CPED. Consultation includes an agreement on the area to test the treatment, reviewing the results, and developing an agreed upon process to complete the cleaning.

4.6 When reconstructing an element is infeasible, develop a new design that is a compatible interpretation.

- a. The new element should be similar to comparable features in general size, shape, texture, material and finish. (See page XX for an illustration of a simplified cornice design as an example.)

4.7 Replace an architectural element accurately.

- a. The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- b. Use the same kind of material as the original.
- c. An alternative material may be acceptable if its size, shape, texture, profile and finish convey the visual appearance of the original. These are usually more acceptable in locations that are not highly visible from the street or river such as on a secondary facade.
- d. Restore altered or blocked openings on primary facades to their original configuration when consistent with the intended use of the structure.

4.8 Avoid adding details that were not part of the original building.

- a. For example, decorative millwork should not be added to a building if it was not an original feature. Doing so would convey a false history.

Advisory Information

- Isolated areas of damage may be stabilized or fixed using consolidants.
- Protect significant features that are adjacent to an area being worked on.
- Water proofing and water repellent coatings should not be used unless there is evidence of past water retention in the material that would cause damage.
- When replacing an architectural stone detail, using stone again is preferred. However, some cast concrete or stone composite alternatives may be considered, when in compliance with Guideline 5.7 above.

Materials

Original building materials also are key features of historic buildings. They are historically important to the district as a whole, contributing to a sense of visual continuity in many areas. They also convey the technology of the time in their construction methods.

Intent

Historic building materials should be preserved in place. The treatment that requires the least intervention is preferred.

Requirements

4.9 Preserve original building materials.

- a. Do not remove or alter original building materials that are in good condition or that can be repaired.
- b. Remove only those materials which are deteriorated, and must be replaced.

4.10 Repair deteriorated primary building materials.

- a. Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.

4.11 When replacing materials on primary surfaces, match the original material in composition, scale and finish.

- a. If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- b. Replace only the amount required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.

4.12 Do not use imitation materials as replacements in primary locations.

- a. Primary building materials, such as wood siding and masonry, should not be replaced with fabricated materials that are designed to look like wood or masonry siding, such as synthetic vinyl or panelized brick.
- b. Alternative materials that convey a character similar to the historic material may be considered in some secondary locations when replacement with the original is not feasible. They must have a similar finish and be proven durable in similar installations in Minneapolis.
- c. “Green” building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.

4.13 Covering original building material with a new one is inappropriate.

- a. If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

Advisory Information

- Consider removing later covering materials that have not achieved historic significance.
- Once the non-historic siding is removed, repair the original, underlying material.
- If a structure has a stucco finish, removing the covering may be difficult, and may not be desirable. Test the stucco to assure that the original material underneath will not be damaged.

Wood

Wood was used historically for framing and cladding, especially on residential buildings found on Nicollet Island; it was also used for trim and ornamental details. When properly maintained, original wood material has a long lifespan. To preserve original wood, maintain its painted finish. These guidelines apply in addition to the more general guidelines for materials on page XXX.

Intent

Original wood materials should be preserved.

Requirement

4.14 Protect wood materials from deterioration.

- a. Provide proper drainage and ventilation to minimize rot.
- b. Maintain protective coatings, when appropriate, to retard drying and ultraviolet damage.
- c. If a wood porch or deck floor needs replacement because of significant deterioration, a substitute material may be considered in this case. Recycled materials (reclaimed wood, or a composite material) may be an appropriate replacement material to consider. However, these materials should reflect the size and texture of the historic boards.

Advisory Information

- More information about technical procedures for treating historic wood is available online. See, for example, a variety of the "Preservation Briefs," published by the National Park Service: www.nps.gov/history/hps/tps/briefs/presbhom.htm

Metal

Metals were used for a variety of applications including storefront columns, roofs and decorative features. Cast iron, steel and copper are the most common. These guidelines apply in addition to the more general guidelines on page XXX.

Intent

Original metals should be preserved.

Requirement

4.15 Protect metal materials from deterioration.

- a. Provide proper drainage on metal surfaces to minimize water retention.
- b. Maintain protective coatings, when appropriate, on exposed metals.

Advisory Information

- More information about technical procedures for treating historic metal is available on line. See, for example, a variety of the "Preservation Briefs," published by the National Park Service: www.nps.gov/history/hps/tps/briefs/presbhom.htm

Masonry

Masonry employed historically in the district includes stone, brick, terra cotta, stucco and concrete masonry units. Poured in place concrete materials also exist and is addressed as masonry in this section. These materials occur in building walls, foundations, elevators, moldings, lintels, landings, site walls and steps. These guidelines apply in addition to the preceding, more general guidelines related to building materials on page XXX.

Intent

Original masonry materials should be preserved.

Requirements

4.16 Preserve significant masonry features.

- a. Masonry features that define the overall historic character of a property, such as walls, cornices, pediments, steps and foundations, etc., should be preserved.
- b. Avoid rebuilding a major portion of exterior masonry wall or other building component that could be repaired.

4.17 Brick or stone that was not painted historically should not be painted.

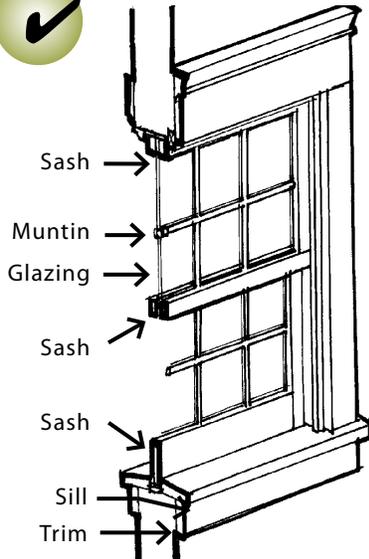
4.18 Repoint mortar joints where there is evidence of deterioration.

- a. Duplicate the old mortar in strength, composition, color and texture, and the mortar joints in width and profile.
- b. Avoid using mortar with a high portland cement content, which will be substantially harder than the original.

Advisory Information

- Most masonry units have a water-protective layer, or patina, or a glaze to protect it from the elements. Painting masonry walls can seal in moisture already in the material, thereby not allowing it to breathe and causing extensive damage over the years. It also alters the character.
- More information about technical procedures for treating historic masonry is available on line. See, for example, a variety of the "Preservation Briefs," published by the National Park Service: www.nps.gov/history/hps/tps/briefs/presbhom.htm

Double-hung Window



The appearance of the window components should match those of the original in dimension, profile and finish.



Preserve the size and proportion of a historic window opening.

Windows

Windows are important character-defining features of historic buildings throughout the St. Anthony Falls Historic District. They contribute to the sense of scale of each building. The individual components that make up a window are important in understanding the technology of the period and of the craftsmen who constructed them. These include the frame, sash, muntins, mullions, glazing, sills, heads, jambs and moldings associated with each window. The position of a window and its relationship to others in the wall are also important features. Original windows can often be repaired instead of being replaced. Simple modifications that are sensitive to the original fabric can often be made to improve their thermal capacity.

Intent

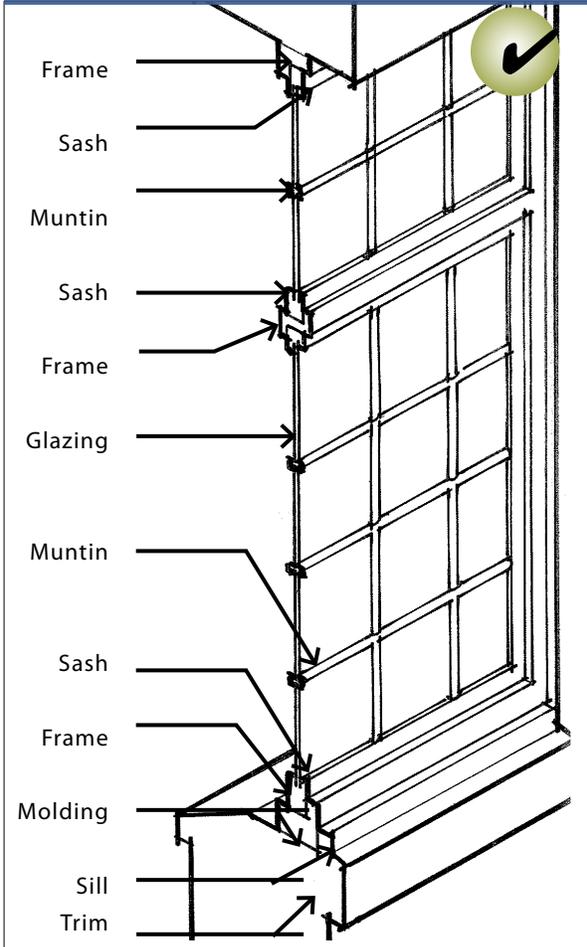
The character-defining features of a historic window, its distinct materials and its location should be preserved. In addition, a new window should be in character with the historic building.

Requirements

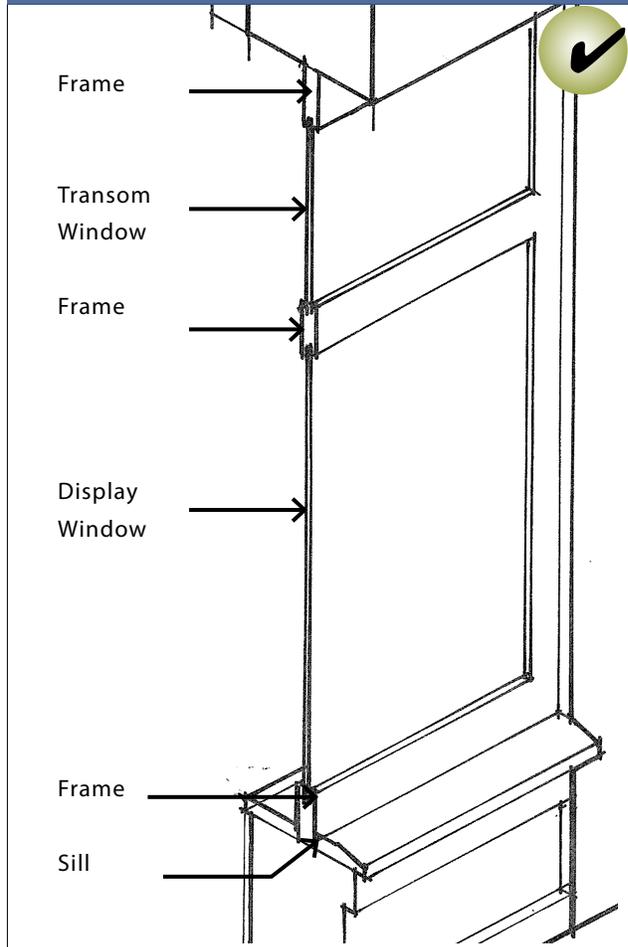
4.19 Preserve the functional and decorative features of a historic window.

- a. Original and historically significant windows shall be retained.
- b. All decorative trim around a window shall be retained, including lintels, pediments, moldings or hoods.

Warehouse Window



Storefront Window

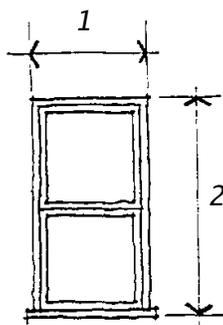


The appearance of the window components should match those of the original in dimension, profile and finish.

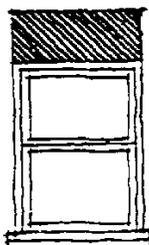


Original and historically significant windows shall be retained.

Original Window Opening



Altered Window Opening



Preserve the size and proportion of a historic window opening.

4.20 Preserve the position, number and arrangement of historic windows in a primary building wall.

- a. On a primary facade, enclosing a historic window opening is inappropriate, as is adding a new window opening.
- b. A window on a primary facade shall not be removed or blocked to install an air conditioner, mechanical equipment, louvers, or for any other reason.
- c. Installing a new window or changing the size of an existing window opening on a primary facade is not allowed, unless it is to restore an historical window opening and evidence is provided to support its location and size.
- d. More flexibility in altering a window may be considered on a secondary wall in a location that is not key to the significance of the property.

4.21 Preserve the size and proportion of a historic window opening.

- a. Reducing an original opening to accommodate a smaller window or increasing it to receive a larger one is inappropriate.

4.22 Repair a historic window that has deteriorated, rather than replace it.

- a. Clear transparent glass shall be used to replace missing panes and in any full window replacement, unless historical documentations show other glass types. Low emission coatings will be considered if they are not reflective or tinted.

4.23 Replace a historic window only when it cannot be repaired.

- a. A replacement window will be considered if evidence is provided that original or historically significant windows cannot be reasonably repaired. A survey of the existing window is required to document its condition and type.

Advisory Information

- More information about technical procedures for treating historic warehouses is available on line. See, for example, a variety of the "Preservation Briefs," published by the National Park Service: www.nps.gov/history/hps/tps/briefs/presbhom.htm

Doors

Doors are important character defining features of historic buildings in the St. Anthony Falls Historic District. They celebrate the entrance experience, contribute to the building proportion, and are important in understanding the overall design and function of each structure.

The individual components are important in understanding the technology of the period and of the craftsmen who constructed them. Features important to the character of a door include its frame, heads, jambs and moldings. Original doors can often be repaired instead of being replaced. Simple modifications that are sensitive to the original fabric can often be made to improve their thermal performance.

Intent

The character-defining features of a historic door, its distinct materials and its location should be preserved. In addition, a new door should be in character with the historic building.

Requirements

4.24 Preserve the decorative and functional features of a primary entrance.

- a. These features include the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- b. Avoid changing the position of an original front door.

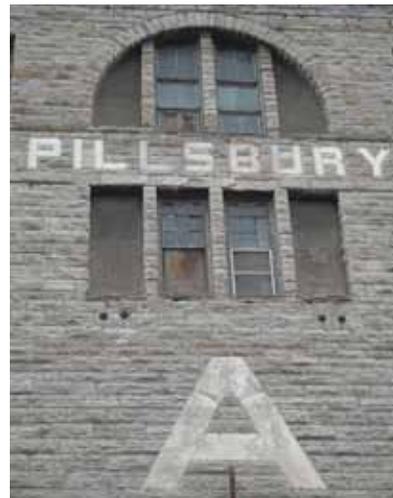
4.25 Preserve the decorative and functional features of a loading door opening.

- a. These include the door, door frame, tracks, threshold, glass panes, paneling, hardware, bumper guards, corner-guards, detailing and transoms.
- b. Avoid changing the position of the opening.

4.26 Maintain the original proportions of a historically significant door.

- a. Altering the original size and shape of an original door opening is inappropriate.

4.27 When a historic door is damaged, repair it and maintain its general historic appearance.



All decorative trim around a window shall be retained, including lintels, pediments, moldings or hoods.

4.28 When replacing a door, use materials that appear similar to that of the original.

- a. A replacement door will be considered if evidence is provided that the original cannot be reasonably repaired.

4.29 When replacing a door, use a design that has an appearance similar to the original, or one associated with similar structures.

Advisory Information

- ITS Number, 16 Interpreting The Secretary of the Interior's Standards for Rehabilitation, Subject New Infill for Historic Loading Door Openings.

Roofs

The roof is a major feature for most historic structures in the district. This contributes to the significance of the individual property and, when similar roof forms are repeated along the street, contributes to a sense of visual continuity.

The function of the roof is to protect a building from the elements and therefore there is a very practical reason for maintaining it. While many flat roofs are concealed from street view, they frequently have distinctive parapets that give character to a building.

Intent

The character of a historic roof should be preserved, including its form, roof pitch, orientation, overhang and materials.

Requirements

4.30 Preserve the original roof form of a historic structure.

- a. Avoid altering the angle of a historic roof.
- b. Maintain the perceived line and orientation of the roof as seen from the street.
- c. Maintain original parapet walls and copings.

4.31 Preserve the original eave depth of a roof.

- a. Where a roof overhangs, the shadows created by it contribute to one's perception of the building's historic scale and therefore, these overhangs should be preserved.
- b. Cutting back roof rafters and soffits, or in other ways altering the traditional roof overhang, is inappropriate.

4.32 Preserve original roof materials.

- a. Avoid removing historic roofing material that is in good condition.
- b. Preserve decorative and functional elements, including crests, towers, gutters and chimneys, for example.
- c. Retain and repair roof detailing, including gutters and downspouts.

4.33 New roof materials should convey a scale and texture similar to those used traditionally.

- a. When choosing a roof replacement material, the architectural style of the structure should be considered.
- b. Composition shingle roofs are generally appropriate replacements for wood shingles. They should have a color similar to the original, or of the material in weathered condition.
- c. Shingles that contain embedded photovoltaic systems are also appropriate in dark colors.
- d. Specialty materials such as tiles should be replaced with a matching material.

4.34 If metal roof materials are to be used, they should be applied and detailed in a manner compatible with the historic character.

- a. Metal roof materials should have a matte, non-reflective finish. Seams should be of a low profile. The edges of the roofing material should be finished similar to those seen historically.

4.35 Avoid using conjectural features on a roof.

- a. For example, adding a widow's walk (an ornate railing around the roof ridge) on a house where there is no evidence one existed creates a false impression of the home's original appearance, and is inappropriate.

4.36 Minimize the visual impacts of skylights and other rooftop devices.

- a. A skylight that is flush with the roof plane may be considered where it remains visually subordinate.
- b. Skylights should not interrupt the plane of the historic roof, and should be located below the ridgeline.
- c. Locate electronic data transmission and receiving devices to be visually subordinate and minimize impacts to the historic character of the building and site.
- d. See page XXX for guidance related to roof-mounted solar panels.

Accessibility

Where it applies, owners of historic properties should comply to the fullest extent possible with Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites.

Requirement

4.37 Creating an accessibility solution that does not alter historic characteristics of a building is best.

- a. Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- b. Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials of a building and site.
- c. Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.
- d. Alterations to the slope of the loading docks may be considered.

Handrails

In some circumstances it may be necessary to add a handrail at the entrance to a historic structure in order to address accessibility and life-safety issues. These changes should not detract from the historic character of the property.

Intent

A handrail should have as little impact on the structure as possible and be a simple design.

Requirements

4.38 A railing should be simple in design.

- a. Simple metal work is most appropriate on commercial and industrial buildings.
- b. Wood handrails are appropriate on most single family residential buildings.
- c. The railing should be mostly transparent in its design, in effect, minimizes the use of materials.

4.39 Where a historic railing exists and current building codes require a taller railing height, consider the following:

- a. Provide a second railing above the historic one to achieve a greater overall height without changing the appearance of the original.
- b. Keep the new railing visually subordinate to the original.

Energy Efficiency

This section provides solutions for maintaining and improving resource and energy efficiency in a historic building, as well as methods for approaching energy conservation and generation technologies. Other sustainability guidelines throughout this document will also apply. It is important to note that energy efficiency features will be considered, however, they are not a by-right feature in the district.

Planning a Rehabilitation Project for Energy Efficiency

Follow these basic steps when considering a rehabilitation project for energy efficiency:

Step 1: Establish Project Goals.

Develop an overall strategy and project goals to maximize the effectiveness of a project. Developing overall project goals will establish a broad view that can help place individual actions into context. Project goals should focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property. Strategies should maximize the inherent value of the historic resource prior to considering alterations or energy generation technology.

To inform a project strategy, also consider conducting an energy audit. Energy audits can give a comprehensive view of how energy is currently used, in the daily and seasonal cycles of use, and can also provide perspective on the payback of investment for potential work on the building. For example, an energy audit, when examined based on an overall strategy, may demonstrate that priorities should be on increasing insulation in walls, ceilings and foundations, rather than replacing windows.

ENERGY EFFICIENCY STRATEGY

Follow these basic steps when considering an energy efficiency rehabilitation project:

Step 1:

Establish Project Goals.

Step 2:

Maintain Building Components in Sound Condition.

Step 3:

Maximize Inherent Sustainable Qualities.

Step 4:

Enhance Building Performance.

Step 5:

Add Energy-Generating Technologies Sensitive.

Step 2:

Maintain Building Components in Sound Condition.

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials. See the Introduction for more information on the environmental benefits of historic preservation.

Step 3:

Maximize Inherent Sustainable Qualities.

Typically, historic buildings were built with resource and energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged, thus minimizing the use of materials throughout the building's lifecycle. Buildings were also built to respond to local climate conditions, integrating passive and active strategies for year-round interior climate control, which increase energy efficiency. Passive strategies typically include building orientation and features such as roof overhangs and windows to provide both natural daylighting as well as management of solar heat gain. Active strategies typically include operable building features such as awnings and double-hung and transom windows. Identify a building's inherent sustainable features and operating systems and maintain them in good operating condition. In some cases these features may be covered, damaged or missing; repair or restore them where necessary.

Step 4:

Enhance Building Performance.

A historic building's inherent energy efficiency can be augmented using techniques which improve energy efficiency without negatively impacting historic building elements. Non-invasive strategies such as increased insulation, weatherization improvements and landscaping should be considered.

Step 5:**Add Energy-Generating Technologies Sensitive.**

The flexibility of many historic structures allows for the respectful integration of energy efficiency technologies. Energy-generating technologies are the most commonly known strategies. However, the efficiency of a historic structure will often be great enough that generation technologies aren't the most practical solutions. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project.

When integrating modern energy technology into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. As technology and society's understanding of the meaning of sustainability continue to develop, so too will the methods for integrating these technologies with a historic building. As new technologies are tried and tested it is important that they be installed in a reversible manor such that they leave no permanent negative impacts to a historic structure.

Maintaining the Inherent Energy Efficiency of a Historic Building

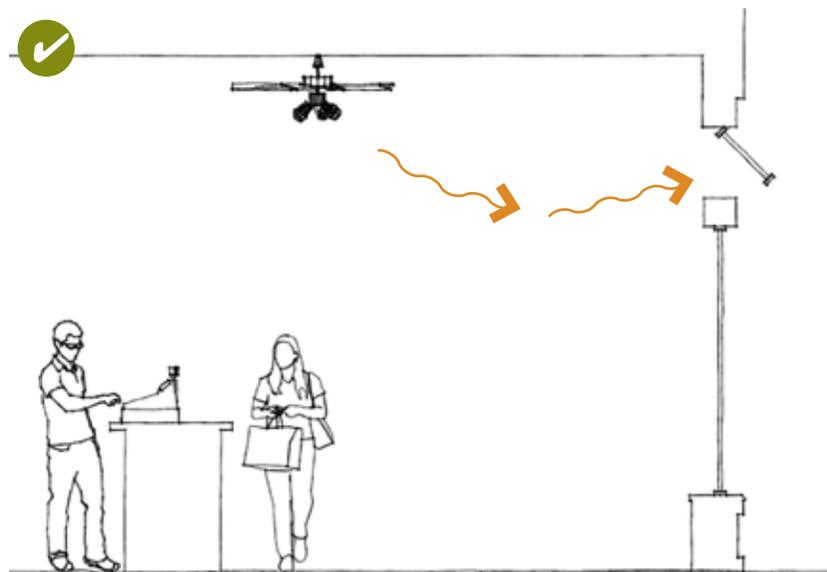
Original sustainable building features and systems should be maintained in good operating condition in an energy efficiency rehabilitation project.

4.40 Preserve the inherent energy efficiency of the original building.

- a. Identify a building's inherent sustainable features and operating systems and maintain them in good condition.
- b. Repair or restore covered, damaged or missing features where appropriate.
- c. See Chapter 1 for more information on identifying these features.

4.41 Maintain a building's sustainability features in operable condition.

- a. Retain original shutters, awnings and transoms. Operable features such as these will increase the range of conditions in which a building is comfortable without mechanical climate controls.
- b. Repair or restore covered, damaged or missing features where necessary.



Maintaining operable transom windows on a historic commercial building preserves both its historic character as well as its inherent energy-efficient advantages.

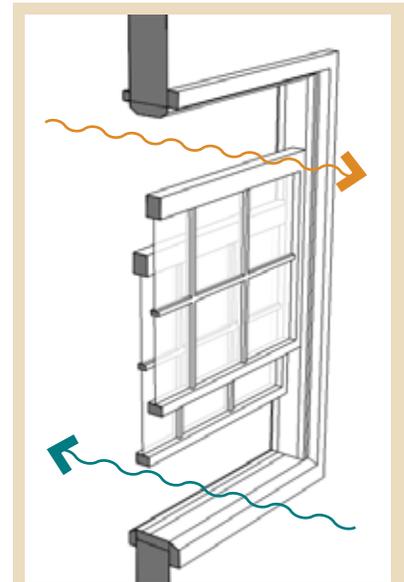
Options for Enhancing Energy Performance in Historic Structures

Improvements to enhance energy efficiency should be planned to complement the original building. The structure, form and materials should be sensitively improved in energy efficiency terms to preserve the building's character.

4.42 Use non-invasive strategies when applying weatherization improvements.

- a. Weatherstripping, insulation and storm windows are energy efficient, cost effective, and historically sensitive approaches.
- b. Weatherstrip original framework on windows and doors.
- c. Install additional insulation in an attic, basement or crawlspace as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
- d. Where applicable, install draft stoppers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.
- e. Install weatherization strategies in a way that avoids altering or damaging significant materials and their finishes.
- f. Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

DOUBLE HUNG WINDOW VENTILATION



Double hung windows simultaneously allow for cool air in and warm air out.



Design site and landscape improvements to promote energy efficiency where appropriate. In this example deciduous landscaping provides summer shading.

4.43 Enhance the energy efficiency of original windows and doors.

- a. Make best use of original windows; keep them in good repair and seal all leaks.
- b. Safeguard, retain and reuse early glass, taking special care in putty replacement.
- c. Maintain the glazing compound regularly. Remove old putty with care.
- d. Use operable systems to enhance performance of original windows. This includes storm windows, insulated coverings, curtains and awnings.
- e. Place storm windows internally to avoid the impact upon external appearance.
- f. Where necessary to place externally, such as where there is not sufficient room in an interior frame, use storm window inserts designed to match the original frame.
- g. Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile. A storm window is still more efficient however.

4.44 Design site and landscape improvements to promote energy efficiency where appropriate.

- a. Where a site includes landscaping, use drought tolerant plants to reduce the need for irrigation.
- b. Plant trees or shrubbery to serve as windbreaks and provide seasonal shading.

4.45 Avoid adverse impacts to a historic commercial building when installing a green roof.

- a. A green roof provides thermal mass to help regulate internal temperature, as well as helps to reduce the urban heat island effect.
- b. Green roof material should not replace significant roofing materials.
- c. The weight of the green roof should not threaten the structural integrity of the building. If additional structural support is needed for installation of the roof, it should only be considered where adverse impact to the building's historic significance can be avoided.

Solutions for Energy Generating Technologies

When integrating modern energy technology into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. Use of energy-generating technologies should be the final option considered in an efficiency rehabilitation project. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for your project.

As new technologies are tried and tested, it is important that they leave no permanent negative impacts to historic structures. The reversibility of their application will be a key consideration when determining appropriateness.

4.46 Locate technology to minimize impacts to the historic character of the building.

- a. Locate technology where it will not damage, obscure or cause removal of significant features or materials.
- b. Maintain the ability to interpret the historic character of the building.

4.47 Install new technology in a reversible manner.

- a. Install technology in such a way that it can be readily removed at a later date.
- b. Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

Solutions for Specific Technologies

Solar Collectors

Solar collectors should be designed, sized and located to minimize their effect on the character of a historic building. They should not be highly visible from the street or river.

4.48 Minimize adverse effects from solar collectors on the character of a historic building.

- a. Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- b. Size collector arrays to remain subordinate to the historic structure.
- c. Minimize visual impacts by locating collectors back from the front facade so they are not highly visible from the street as evidenced by a site line study.
- d. Mount collectors flush below the ridgeline on a sloping roof. This will not cause a significant decrease in the device's solar gain capabilities.
- e. Consider installing collectors on an addition or secondary structure where applicable.
- f. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

4.49 Use a non- or minimally-invasive method to attach solar collectors to a historic roof.

- a. Avoid damage to significant features.
- b. Install a collector in such a way that it can be removed and the original character easily restored.
- c. Collector arrays should not threaten the structural integrity of the building.

4.50 Consider using building-integrated photovoltaic technology where the use of new building material is appropriate.

- a. Installing integrated photovoltaic systems should be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, solar shingles on a rear or secondary roof facade where the original roof material is missing or significantly damaged would be appropriate.

Solutions for Wind Power

Small-scale wind generators can provide supplementary energy supply in some areas. The siting of wind turbine equipment should take advantage of screening provided by vegetation and mature tree cover as well as the grouping of existing buildings. Minimizing impacts to the historic character of a building as well as to the downtown district should be the primary consideration.

4.51 Minimize the visual impacts of a wind turbine from primary public view locations.

- a. Turbines should not obscure significant features or impair the ability to interpret the building's historic significance.
- b. The turbine and any exposed hardware should have a matte finish, and be consistent with the color scheme of the primary structure.
- c. Design the scale and location of the turbine to remain subordinate to the historic structure.

4.52 Install turbines in such a way that can be readily removed.

- a. Attach turbines in a manner that avoids damage to significant features.
- b. The original condition of the building should be easily restored.

4.53 Minimize structural impacts when installing turbines.

- a. Install turbines as freestanding structures in unobtrusive locations.
- b. Where site and wind conditions do not allow for detached turbines, attached turbines should not overload structural systems, or threaten the integrity of roof protection systems.



Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.



Mount collectors flush below the ridge line on a sloping roof.



Attach solar collectors to a historic roof in a minimally invasive and reversible manner. In this example the panels are mounted such that the original shingles are saved.



Design the scale and location of a turbine to remain subordinate to the historic structure.

Passive Energy Collection Systems

Passive systems typically include designs to capture and retain heat from the sun in the mass of the building to minimize indoor temperature swings. For historic buildings, these are difficult to construct as a part of the original building without significantly changing the character of an exterior wall. However, they may work successfully in an addition when placed in a position that is less visible.

4.54 Locating a passive system in an unobtrusive location.

- a. Installation on a new wing or addition is preferred.

4.55 Minimize adverse effects from a passive collection system on the character of a historic building.

- a. Avoid damaging or obscuring significant features or materials.
- b. Minimize structural impacts to the building.
- c. Use finish materials in character with those seen traditionally in the area.
- d. Consider visual impacts on traditional ratios of windows to solid walls that are seen in the historic district when large window areas are needed.

Treatment of Specific Building Types

This section provides more specific guidance for three historic building types; commercial, industrial (warehouse, mills and manufacturing) and residential. These guidelines apply in addition to those in the preceding section.

Historic Commercial Buildings

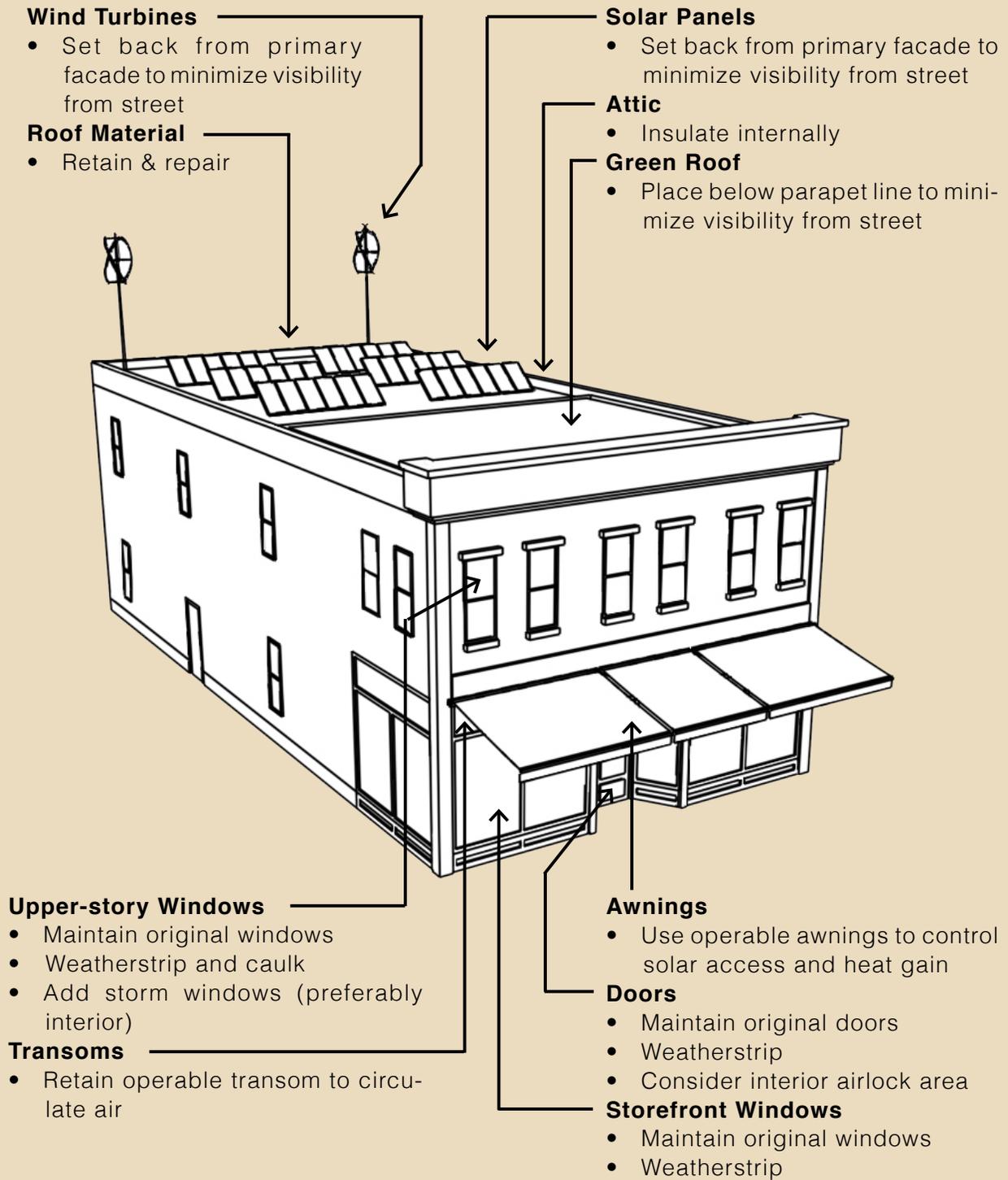
Most historic commercial buildings in the district are variations on the traditional American storefront. These were designed for retail-related functions on the ground-level, and therefore relatively large openings were used to maximize visibility and access to goods and services offered inside. The primary facade is built to the sidewalk edge. Upper-stories window are smaller, with vertically oriented openings. The upper floors appear more solid than transparent.

Intent

The character-defining features of a commercial building and its distinct materials should be preserved.

COMMERCIAL BUILDING ENERGY EFFICIENCY DIAGRAM

This diagram summarizes the principal direction in the guidelines for a rehabilitation project for energy efficiency on a commercial building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.



Requirements

4.56 Preserve these and other character-defining features on a commercial facade:

Cornice molding: A decorative band at the top of the building.

Upper-story windows: Windows located above the street level often have a vertical orientation.

Mid-belt cornice: A decorative band at the top of the first floor.

Sign band: A flat band running above the transoms to allow for the placement of signs.

Transom: The upper portion of the display window, separated by a frame.

Display windows: The main portion of glass within the storefront system, where goods and services are displayed.

Entry: Usually set back from the sidewalk in a protected recess.

Kickplate: Found beneath the display window.

Also see the styles section in the Introduction and confer with City of Minneapolis preservation planning staff to identify other key features of commercial building styles.

4.57 Repair an altered storefront to its original design.

- a. Use historic photographs when determining the original character of a storefront design.

4.58 Repair an altered storefront if it is deteriorated or damaged.

- a. See the guidelines that follow for treatment of specific storefront components.

4.59 Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the historic one is missing.

- a. The new design should continue to convey the character of typical storefronts. The storefront system should be in proportion to the building.
- b. When the original design is not available through historic plans or photos for the replacement of a storefront, a contemporary profile will be considered, but existing original storefronts in the district should be used as a reference for materials, scale, size of members and proportion.

4.60 Retain the kickplate as a decorative panel.

- a. The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- b. If the original kickplate is covered with another material, consider exposing the original design.

4.61 If the original kickplate is missing, develop a sympathetic replacement design.

- a. Wood is an appropriate material for a replacement on most styles; however, alternative materials may also be considered when appropriately used with the building style.

4.62 Preserve an original cornice.

- a. Most historic commercial buildings have cornices to cap their facades and on key features.

4.63 Reconstruct a missing cornice when historic evidence is available.

- a. Use historic photographs to determine design details of the original cornice.
- b. Replacement elements should match the original, especially in overall size and profile.
- c. The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

4.64 A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

- a. Appropriate materials include brick, stamped metal, wood and some durable synthetics.

4.65 Preserve an original transom.

- a. Transoms, the upper glass band of traditional storefronts, introduces light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- b. The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- c. If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option is to use it as a sign panel or decorative band.
- d. Restoring an operable transom is encouraged, to facilitate energy conservation.
- e. In order to maintain the transom, any dropped ceiling in the interior of the building shall be set back at least ten (10) feet from exterior entryways or windows to minimize visual impact from the street.

4.66 A parapet wall should not be altered on a highly visible facade.

- a. The profile of the parapet is important to the style of the building, and should be preserved in its historic configuration.
- b. The height of a parapet wall contributes to the scale of the building, and should not be altered.

Advisory Information

- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.

Additions to Commercial Properties

Two distinct types of additions to historic commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure. Such an addition should be to the rear or side of a building. Second, an addition to the roof may be considered. It should be set back from the front to minimize visual impacts. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible with those of the existing structure.

Intent

Design an addition to have the least impact on the character of the building. It should be subordinate to and compatible with the existing structure.

Requirements

4.67 Design an addition to appear subordinate to the historic structure.

- a. An addition should relate to the building in mass, scale, character and form.
- b. The roof form should be compatible as well.
- c. An addition to the front of a building is inappropriate.

4.68 An addition should not damage or obscure architecturally important features.

- a. For example, avoid altering a historic cornice line.
- b. Greater flexibility on secondary walls is appropriate.

4.69 An addition to the roof of a building may be considered if it does the following:

- a. It is set back from primary and secondary character-defining walls. This preserves the perception of the historic scale of the building.
- b. A roof-top addition is not visible from the street as evidenced by a site line study.
- c. Its design does not detract attention from the historic facade.
- d. The addition is distinguishable as new.
- e. Adding a green roof will be considered, if evidence is provided to indicate the existing structural supports can support the proposed treatment.

Historic Industrial Buildings

Most of the historic industrial buildings in the district are related to the lumber, milling, manufacturing, power and transportation industries of the 19th and early 20th centuries. These buildings were primarily used for product processing, storage, sales and operations.

Buildings were designed to address these uses and operated in-the-round. For example, the manufacturing and warehouse buildings were often oriented to railroad tracks on one side to facilitate the loading and unloading of goods. Another side would orient to the street to allow for the sales of goods. The mill and power buildings were also dependent on the river for their operation, therefore the design and function of these facilities was even more complex. Their operations had to address both above and below ground functions.

As a result, buildings are oriented to provide two kinds of access: pedestrian access from the street and sidewalk and freight access from side streets, alleys or rail spurs.

Historic industrial buildings vary in form, materials and fenestration. Some resemble typical warehouse buildings made of brick and others were built of concrete walls without much fenestration. This variety in building form and materials enriches the district and these building types are key elements of its fabric.

Intent

The character-defining features of an industrial building facade and its distinct materials should be preserved.

Requirements

4.70 Preserve these and other character-defining features on an industrial facade:

Man-door: A small door for use by people entering the building. This is often similar in character to a storefront on a retail buildings. It may include a transom.

Ground floor windows: Windows located at the street level. These often are larger openings and display a similar pattern to the upper story windows.

Upper-story windows: Windows located above the street level. These typically are ganged, double-hung, wood windows or large multi-light steel windows.

Cornice molding: A decorative band at the top of the building.

Loading dock: A raised landing for handling goods; some project from the facade while others are inset behind the building plane.

Loading bay doorway: A large opening at the loading dock. Typically these are rectangular openings, although sometimes arched. Rolling overhead, pivot or horizontal sliding doors may be present. Singular and multiple openings were found on various facades.

Canopy: A metal structure usually sheltering the loading dock. Some are horizontal and others are sloped. They are supported on metal or heavy timber.

Storefronts: Some industrial buildings include storefronts. Please refer to the commercial buildings section on page XXX to identify its key features.

Also see the styles section in the Introduction and confer with City of Minneapolis preservation planning staff to identify other key features of industrial building styles.

4.71 Repair an altered primary building facade to its original design.

- a. This building type often has more than one primary facade since they operated in-the-round. Use historic photographs when determining the original character of the facade.

4.72 An alternative design that is a contemporary interpretation of a traditional industrial building facade may be considered where the historic facade is missing and no evidence of it exists.

- a. The new design should continue to convey the composition and integrity of materials of the historic feature. For example, a window system should reflect similar horizontal and vertical divisions.

Additions to Industrial Buildings

The design guidelines written for additions to commercial buildings will also apply to industrial building types. However, for industrial structures such as grain elevators, also see below.

4.73 Contemporary additions may be considered for industrial structures.

Historic Residential Buildings

Most of the historic residential buildings in the district are found on Nicollet Island. Most are simple in form and built with local materials, many of lap siding. Several are embellished with design features associated with formally recognized styles, resulting in a mixture of design expression and architectural detail. Most buildings share some fundamental similarities in building form, mass, scale, materials and siting patterns.

Intent

The character-defining features of a residential facade and its distinct materials should be preserved. The preservation of a residential facade also will help maintain a pedestrian-friendly environment.

Requirement

4.74 Preserve these and other character-defining features on a residential facade:

Building and roof orientation: Orientation of building and roof in respect to the street.

Porch: Typically a one-story covered, unenclosed or partially enclosed entry element.

Front door: The primary entrance into the building.

Windows: An opening in the wall.

Trim: Wood that covers transition between building elements.

Exposed rafters: Structural component at eaves.

Eaves: Portion of the roof that overhangs the vertical walls.

Attic window or vent: An opening in a gable end.

Dormer: A window that projects vertically from the roof or wall.

Also see the styles section to identify key features of specific residential building styles.

Porches

Porches are important features in traditional residential designs. They provide human scale to the building, define architectural styles, offer interest to pedestrians and are catalyst for neighborhood interaction.

In the St. Anthony Falls Historic District, a porch is typically a one-story element and provides a sense of scale. It is often a signature feature in defining an architectural style. It helps to moderate climatic conditions inside. It also serves as a transition from the street to the house, and is an essential element of maintaining a pedestrian-friendly street.

Intent

A porch is one of the most important character-defining elements of a residential building and should be preserved.

Requirements

4.75 Maintain an intact or recoverable original porch.

- a. Maintain the existing location, shape, details and posts of the porch.

4.76 Repair those elements of a porch that are deteriorated.

- a. Removing damaged materials that can be repaired is not appropriate.
- b. Missing or deteriorated decorative elements should be replaced to match existing elements, e.g., match the original proportions and spacing of balusters when replacing missing ones.
- c. Avoid using a porch post that is substantially smaller or larger than that seen historically.

4.77 If a porch must be enclosed, do so in a way that maintains an appearance of openness.

- a. Where a porch must be enclosed, use a transparent material (such as glass) and place it behind the balusters and balustrade to preserve the visual character of the porch.
- b. Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.

4.78 If a porch has been altered, consider restoring its original design.

- a. If the historic design of the porch is unknown, then base the design of the restoration on other traditional porches on buildings of a similar architectural style.

4.79 When replacing a porch is necessary, the new design should be similar in character, design, scale and materials to those seen traditionally.

- a. Base the replacement design on historic documentation if available.
- b. Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- c. The size of a porch should relate to the overall scale of the primary structure to which it is attached.

4.80 Porch supports should be in proportion to the building style.

- a. Wood columns are preferred.
- b. Brick or stone may be appropriate for some architectural styles.
- c. Also see the styles section in the Introduction to identify key features of specific residential building types.

4.81 A new porch should use materials similar to those seen historically.

- a. Use materials similar to those seen historically.
- b. Alternative materials for porch decking may be considered where they appear similar to the original.

Additions to Residential Properties

Two distinct types of additions to historic residential buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure. Such an addition should be to the rear or side of a building. Second, a dormer addition to the roof may be considered. It should be designed so that it is set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible with those of the existing structure.

Intent

An addition should be compatible with the primary structure and not detract from one's ability to interpret its historic character.

Requirements

4.82 A new addition should be subordinate in mass and scale to the original structure.

- a. An addition should be simple in design to prevent it from visually competing with the primary facade.
- b. For a larger addition, break up the mass of the addition into smaller modules that relate to the historic building.
- c. To keep the size of an addition as low as possible, consider using a lower plate height.

4.83 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- a. This will allow the original proportions and character to remain prominent.

4.84 The roof form of a new addition should be in character with the original structure.

- a. Use a similar roof form on the new addition if it is similar in height.
- b. A one-story flat roof or shed roof addition may be considered if it is subordinate to the primary building.

4.85 A rooftop dormer may be considered.

- a. A dormer is typically added to increase the amount of headroom in an upper floor. Traditionally, dormers are designed as smaller elements. If significant increases in space is desired, do not consider oversized dormers. Rather, develop an addition to the rear of the structure.
- b. A dormer should be visually subordinate to the overall roof mass and should be in scale with those on similar historic structures.
- c. The dormer should be located below the ridge line of the primary structure.
- d. A dormer should be similar in character to the primary roof form.
- e. The number and size of any new dormers should not visually overwhelm the scale of the primary structure.

Residential Accessory Structures

Residential accessory structures are integral parts of historic residential sites. They often serve for storage of implements and vehicles. In general, these buildings are relatively simple in character.

Intent

An accessory structure is an important character-defining feature and should be preserved.

Requirement

4.86 Preserve an intact or recoverable historic accessory structure.

- a. Preserve the original building form and materials.
- b. This includes garages, storage units and carriage houses.





Chapter 5

General Guidelines

This chapter contains a variety of special guidelines topics, including the treatment of views, site design, services areas, lighting and awnings. These can apply to a preservation project or a new building, and to a variety of building types and throughout the entire district.

The general guidelines work in conjunction with the character area guidelines that follow this chapter. Please note the guidelines in the character area chapter supersede the guidelines in this chapter where a divergence or conflict exists.

Views

Views from the public way are important considerations in the district, and they cover a wide range of types. The most valued views should be defined at the outset of a project, such that it is clear that they will be considered. Many of these are from points along the river edge, where future improvements to parks and trails may provide opportunities for enhancing key vantage points.

Intent

Key views from the public way should be maintained.

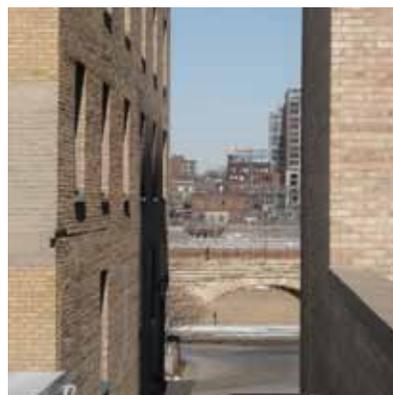
Requirements

5.1 Incorporate key view opportunities into a design.

- a. A “key view” is one that is from that public way and looks to a built or natural feature that is widely recognized by the public to be of importance. See city staff for more details.
- b. At the outset of a project, identify views that are most valued, then incorporate them into the design.

5.2 Minimize the impacts to key views from public ways.

- a. Locate improvements to maintain key views to the extent feasible.
- b. Consider keeping a portion of a new structure low or using a compact footprint to maintain views through the site.



A place that terminates a designated view is a “view target”. This is often a landmark, such as the Pillsbury A Mill or it may be a broad vista, such as the backdrop of buildings downtown. These are important views to retain.

Connectivity

The district contains a variety of circulation systems, including the river, rails, streets, alleys, bridges and sidewalks. Many of these date from the period of significance, in whole or in part. These features define early development patterns and should be preserved.

Many of the development patterns within the historic district do not lend themselves to the types of modern pedestrian connections that are desired in the area. Connections and development patterns are products of rail corridors, industrial infrastructure and the milling and manufacturing industries that proliferated throughout the district. The use of the area has transitioned, placing higher demand on pedestrian and vehicular connections.

New development should continue to look at opportunities to enhance the existing circulation system. Internal circulation should also be provided within a project on larger parcels to encourage a pedestrian-friendly environment.

Intent

Historic street patterns should be preserved. New, convenient travel ways also should be provided to enhance connectivity.

Requirements

5.3 Utilize historic connectivity patterns of rail corridors and roadways over creating new routes.

- a. When considering new connections, preserve the underlying historic development patterns.

5.4 Preserve the historic network of streets and alleys.

- a. Streets and alleys that reflect historic development patterns should not be enclosed or closed to public access. Adapting them as new ways of circulation is appropriate.
- b. Link walkways and alleys to existing public rights-of-way.

5.5 Vehicular access to a site shall be obtained using existing alleys.

- a. New vehicular access to a site shall not be provided from commercial or mixed streets.

Public Art

While public art did not appear in the early history of the district, it may be introduced today. In some respect, this may be considered a part of the adaptive use of the streetscape, as the use of the district evolves to one that is more pedestrian-friendly.

It is not the intent of these guidelines to address the content or selection of public art, but rather to provide guidance about the appropriate placement of permanent installations with respect to their impact on the perception of the historic character of the district. It most directly applies to works that are fixed, and that are sculptural in nature.

Intent

Public art is welcomed as an amenity. It should be strategically located to serve as accent to a streetscape, plaza, park, building or other public area. It should not impede one's ability to interpret the historic character of the area.

Requirements

5.6 The use of public art is encouraged.

- a. Incorporate art that complements the context and character into streetscapes or building elements.
- b. Incorporating public art in streetscape elements, when it helps to interpret the historic character, may be considered.

5.7 Public art should be compatible with the historic context.

- a. An art installation should not impede one's ability to interpret the historic character of the district.
- b. Locate public art such that the ability to perceive the character of historic buildings nearby is maintained. Placing a large sculpture in a location that blocks views of key features, for example, is inappropriate.

Structured Parking

In most locations, any structured parking at the street level must have an active use at the sidewalk edge. However, there may be some locations where it would be impractical to require other uses to buffer parking. On some secondary streets, for example, it may be acceptable to screen portions of the street wall, but not have an active use. This distinguishes the different objectives: that of having an active street level use, from screening, or providing a visually interesting, pedestrian friendly street edge.

Requirement

5.8 When parking in a structure occurs at the street level on primary streets, it shall have an active use as a buffer at the sidewalk edge.

- a. On secondary streets, other methods of providing visual interest may be employed. In these locations, provide architectural details, murals, wall sculpture or display cases to provide interest to pedestrians.

Service Areas

Loading, service and trash areas are essential components of buildings in the district. They serve a buildings operations and provide a place for trash, recycling, receiving and delivery of goods and other support services.

Intent

Service areas should be visually unobtrusive and should be integrated with the design of the property.

Requirement

5.9 Minimize the visual impacts of a service area.

- a. Orient the area toward service lanes and away from major streets. Provide access from an alley when it is available.
- b. Locate a service area within the building, or screen it with a wall, fence or planting, in a manner that is in compatible with the building and site.

Building Equipment

Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, solar equipment, HVAC equipment and fans, for example, can negatively impact the character of a property. Historically, these elements were subordinate to most commercial and residential building types. By contrast, mechanical systems were more exposed in many industrial operations.

Intent

Minimize the visual impacts of building equipment on the character of the district in residential and commercial contexts. Greater flexibility is appropriate in historic industrial contexts.

Requirements

5.10 Minimize the visual impacts of building equipment as seen from the public way.

- a. Screen building equipment from view.
- b. Do not locate equipment on a primary facade. Primary wall penetrations for HVAC equipment are not permitted.
- c. Prioritize use of low-profile or recessed mechanical units on rooftops.
- d. Rooftop equipment on residential and commercial buildings shall be set back from the primary building facade by one structural bay.

5.11 Minimize the visual impacts of utility lines, junction boxes and similar equipment.

- a. Locate utility lines and junction boxes on secondary walls and group them.
- b. Locate utility pedestals (ground mounted) to the rear of the building.
- c. Enclose lines in conduit.
- d. Paint these elements to match the existing background color.



The balcony should appear mostly transparent. Simple metal work is most appropriate on mixed-use and residential mid- and high-rise buildings.

Balconies and Roof Decks

Balconies and roof decks are used to enhance livability and outdoor use for buildings. They are frequently used in new residential and mixed-use projects. They also promote the adaptive reuse of some historic building types.

Balconies and roof decks were not a part of most historic building types in the district. Although there are examples of their use, they generally were unusual, and served as accents. Where they are proposed they should have as little impact on an historic structure and/or context as possible and be a simple design.

Balconies and roof decks should not impede one's ability to interpret the historic context nor impact it in a negative way.

Intent

The use of balconies and roof decks is encouraged on new buildings when they remain subordinate to the overall historic context. Their use should not negatively impact a historic building.

Requirements

5.12 Balconies and roof decks should be visually subordinate on a historic building from public vantage points.

- a. Installing a balcony is not allowed on a historic building's primary facade.
- b. It may be considered on a secondary or tertiary facade. If allowed, it should be set back one structural bay from the primary facade(s).

5.13 Minimize the impacts of a new balcony on a historic building.

- a. Limit the number of balconies to be installed on an individual wall such that the traditional character of the wall can still be perceived.
- b. Mount a balcony to accentuate character-defining features. The balcony should fit within the opening.
- c. New openings should not be cut into the primary facade to accommodate a balcony.

5.14 On a new building, locate balconies such that the traditional character of the block as perceived at the street level is maintained.

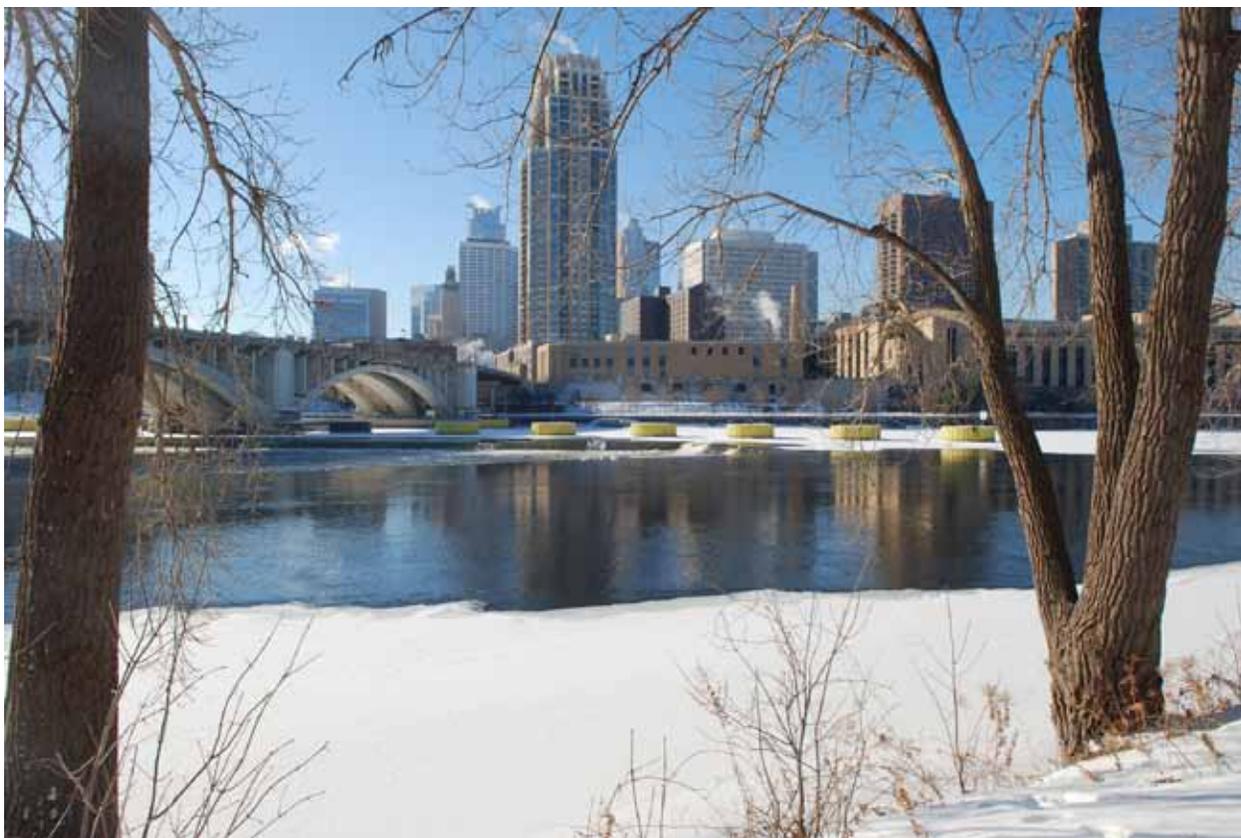
- a. When the building wall is located near the sidewalk edge, locating balconies on upper floors (at third floors and above) is preferred.

5.15 A new balcony should be simple in design.

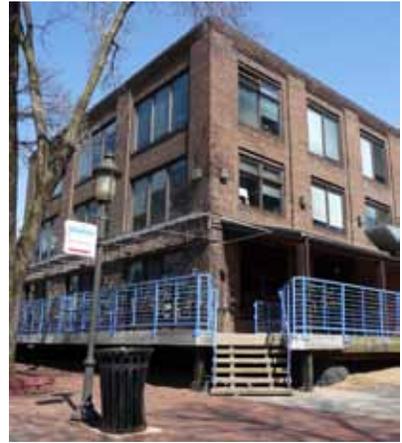
- a. The balcony should appear mostly transparent.
- b. Simple metal work is most appropriate on commercial/mixed-use buildings.
- c. Simple wood and metal designs are appropriate for single-family residential buildings.
- d. Heavy timber and plastics are inappropriate materials.
- e. Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

5.16 Minimize the visual impact of a roof deck as seen from the street.

- a. On a commercial or industrial building, set any guard rails and other supporting elements back one structural bay from the facade so they are not visible from the sidewalk below.
- b. A roof deck on a single family residential building should be located to the rear.









Chapter 6

New Infill Building Guidelines

This chapter provides design guidelines for improvements to non-contributing buildings and new infill construction. The first section addresses principles for site design, architectural character and energy efficiency that apply to all new construction. The sections that follow provide general guidelines that can be applied to a variety of building types. Also see Chapter 1 for more information on designing in context, as well as the guidelines in Chapter 7 for character areas.

Building Placement and Orientation

Traditionally, buildings were arranged in a consistent development pattern. Typically, their alignments were uniform, and they were located at the street, railway, and in some cases, the river edge. In residential settings, buildings were often setback from the street to allow for a yard.

Intent

New infill should reflect traditional development patterns where they occur.

Requirement

6.1 Maintain the alignment of traditional development patterns at the street.

- a. Locate new buildings to reflect established siting patterns on the block. For example, if existing buildings are positioned at the sidewalk edge, creating a street wall, new buildings should conform to this development pattern. However, that being said, alternative placements are encouraged for upper floors when the building is required to be set back from the sidewalk edge.
- b. Maintain the established sequence of public-to-private spaces, in residential neighborhoods.
- c. Maintain and enhance alignments with historic infrastructure such as rail corridors.

6.2 Maintain the traditional orientation of a building to the street.

- a. Locate the primary entrance to face the street and design it to be clearly identifiable.

Architectural Character and Detail

In order to assure that historic resources are appreciated as authentic contributors in the district, it is important that new buildings be distinguishable from them.

Intent

New construction should appear as a product of its own time while also being compatible with the historically significant resources of the area.

Requirements

6.3 Design a new building to reflect its time while respecting key features of its context.

- a. In those character areas with a high concentration of historic structures, relating to the context is especially important. In other areas where the context is primarily defined by new construction, respecting broader traditional development patterns is important. See Character Areas for more guidance.

6.4 Contemporary interpretations of traditional designs and details may be considered.

- a. New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new.
- b. Contemporary details for new storefronts also can be used to create interest while expressing a new, compatible style.

Advisory:

6.5 The exact imitation of older historic styles is discouraged for newer structures.

- a. This blurs the distinction between old and new buildings and makes it more difficult to visually interpret the architectural evolution of the district.
- b. An interpretation of a historic style that is authentic to the district may be considered if it is subtly distinguishable as being new.

6.6 Reflect traditional architectural articulation in new design.

- a. A building should reflect the architectural hierarchy and articulation inherent in the composition of the street facade. For example, the design and definition of the tall first floor, the vertical proportion of the upper level fenestration pattern and the ratio of solid wall to window area should be continued.

Building Mass and Height

Building Height Classifications

To assist in defining building height for particular character areas a basic set of categories is defined here. These are based on the number of floors and height. For the purposes of these design guidelines, height classification are defined in relation to building construction technology.

The heights provided are taken from the ground level and relate to a range of traditional residential, industrial, commercial and mixed-use buildings types. For general purposes, the following building dimensions are assumed:

- First floor: 14 - 16 feet
- Upper floors: 11 - 12 feet

Very Low-Rise Building

These buildings range from one to three stories. Many buildings of this scale will continue to exist in all of the character areas. Traditional single-family, detached structures fit into the category, as do two-family and row houses. Commercial and mixed-use buildings of this scale also may occur. Some of these may “wrap” taller forms.

Low-Rise Building

This building category is defined by buildings that range from four to five stories. This represents the maximum height of “stick built” construction, which often consists of a first level that is masonry, with four levels of frame construction above it. Multifamily apartments are typical of this form. Other mixed use, commercial and industrial buildings may fit into this category as well.

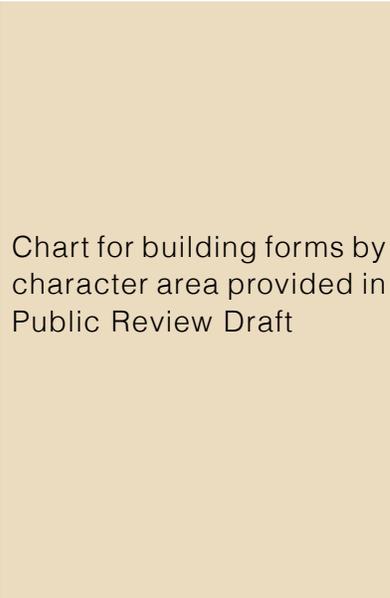


Chart for building forms by character area provided in Public Review Draft

Caption for Image: The design effect of recessed openings, projecting moldings and material change promotes a composition of light and shadow along the historic building facade that can be recognized along the street.

Mid-Rise Building

This building type is represented by buildings that rise to a height of approximately seven to eight stories. With the typical floor-to-floor heights that are assumed, this yields a building with a maximum height of 105 feet.

High-Rise Building

The High-Rise Prototype is primarily defined by the height constraints that building codes and related construction types bring into play. The minimum height for a high-rise is approximately 91' to the roof (as influenced by International Building Code Construction Types, minimum of 75' for highest finished floor + 15' to roof level). With the typical floor-to-floor heights that are assumed, this typically would yield a building of 17 stories minimum. Maximum height is determined by the appropriateness to context.

Intent

Compatibility with the context should be a primary consideration for new buildings in the district. New buildings should reflect similar design characteristics of the neighboring context.

Generally, a building's mass, height and articulation define human scale in a building. These elements are prevalent on historic buildings in the district and new buildings should convey these design traditions in their composition.

A new building should convey a sense of human scale. This can be achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience.

Requirements

6.7 Maintain the traditional size of buildings as perceived at the street level.

- a. The height of a new building should be within the height range established in the context.
- b. Maintain the height of a street wall within an established context.
- c. Floor-to-floor heights should appear similar to those of traditional buildings, especially those at ground level.
- d. Taller portions of a building that exceed the traditional heights along the street should be set back significantly from the street wall and/or established setbacks. (See the individual Character Area for guidelines about specific height ranges.)

6.8 Position taller portions of a structure away from neighboring buildings of lower scale.

- a. The taller portion of a new structure should be located to minimize looming effects and shading of lower scaled neighbors.
- b. A taller new building should step down in height to lower scaled neighbors, especially adjacent to historic buildings.

6.9 Provide a variation in building heights on large structures.

- a. Provide variety in height and vertical masses in large structures.

6.10 Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.

- a. A new facade should reflect the established range of the traditional building widths in the character area.
- b. Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in materials, window design, facade height or decorative details are examples of techniques that may be used. These variations should be expressed consistently throughout the structure, such that the composition appears as several building modules. However, be aware that too much variation along a new building front can be inappropriate.

6.11 A new commercial or mixed-use building should incorporate a base, middle and cap.

- a. Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

6.12 Establish a sense of human scale in the building design.

- a. Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass and to create visual interest. For example, expressing the position of each floor in the design of the external skin of a building can help to establish human scale, as is apparent in historic buildings in the district.
- b. Use materials that convey scale in their proportion, detail and form.
- c. Generally, the facade in a commercial context should appear as a flat surface, with any projecting or recessed “articulations” appearing to be subordinate to the dominant form. However, they should reflect the depth of traditional fenestrations.
- d. Architectural details and features should be in scale with the building. Use building features of traditional dimensions. For example, the use of windows, doors, storefronts and porch elements in scale to those seen traditionally is appropriate.

Building and Roof Form

A prominent unifying element in several of the character areas is the similarity in building forms that exists. Simple, rectangular solids with flat roofs are dominant in the district; however, individual single-family buildings generally have a pitched roof.

Intent

This simplicity of these forms should continue.

Requirement

- 6.13 A rectangular form should be dominant on a commercial facade.**

6.14 A roof form should be similar to those used traditionally.

- a. Flat roofs are appropriate on the majority of the buildings in the district.
- b. Gable and hip roofs are appropriate in the established residential neighborhood with similar roof forms.
- c. “Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate. However, exotic forms may be appropriate for “signature” civic facilities.

Primary Entrances

Traditionally, most primary facades were oriented to the street and contained the majority of character-defining features. The building front provided visual interest and conveyed a sense of human scale. For example, porches were located on residential buildings and storefronts were found on commercial buildings. Entryways adorned most building types and windows were often located on upper floors in various configurations, they were also scaled to the building. Warehouse buildings had a diversity of facade styles, some of which resembled a simplified version of a commercial storefront and others that were monolithic in their design.

Intent

A new building facade should be compatible with the context. The building facade should include character-defining features to provide visual interest and convey a sense of scale to the passer-by.

Requirement

6.15 Design the street-front of a building to provide interest to pedestrians.

- a. Provide storefronts, display cases, architectural detailing, landscaping and public art, for example, at the street level to increase the pedestrian appeal of the building, where appropriate. Consider contemporary interpretations of traditional features.
- b. A large expanse of blank wall or of garage doors is inappropriate on a primary facade.
- c. New infill should ensure that local design contexts are respected and enhanced.

Materials

Building materials that reflect the range of those employed traditionally should be a part of the design palette in the district. Various types of masonry, including brick, stone and concrete, are key materials. But this also includes industrial metals, and some synthetic materials that still convey a sense of scale, finish and character that is within the range of historic ones. The degree to which alternative materials may be used on a building may also be influenced by the degree of “consistency” that exists in the context and the percentage of new material that has been introduced into the setting, as well as how durable they are in the local climate.

Traditionally masonry materials were a singular expression with one or two accent materials. While this material should predominate, some contemporary materials may be considered as an alternative. This is based on the assumption that “compatibility” can be achieved in broader terms than simply using masonry throughout the entire district. With that said, however, it will be important to assure that masonry continues to be predominant, especially in areas where the historic context is well established with those materials. This may be more important at the street level in such areas. These distinctions should be made within individual character areas.

Intent

Building materials for new structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally, and should be of high quality and proven durability in similar applications.

Requirements

6.16 Building materials shall be similar in scale, color, texture and finish to those seen historically in the context.

- a. Generally, one primary material should be used for a building with one or two accent materials.
- b. Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.
- c. Masonry (i.e., brick and stone) should have a modular dimension similar to that used traditionally.

6.17 New materials that are similar in character to traditional ones may be considered.

- a. Building facades that face a public street shall have one principal material, excluding door and window openings, and may have one to two additional material for trims and details. Permitted materials include, but are not limited to, brick, stone, terracotta, painted metal, hardy board panels, poured concrete and precast concrete.
- b. Glass curtain wall will be considered as a principal material.
- c. Alternative materials should appear similar in scale and proportion to those used traditionally.

6.18 Use high quality, durable materials.

- a. Materials should be proven to be durable in the local Minneapolis climate.
- b. The material should maintain an intended finish over time, or acquire a patina, which is understood to be a likely outcome.
- c. Materials at the ground level should withstand on-going contact with the public, sustaining impacts without comprising the appearance.

Windows

The manner in which windows are used to articulate a building wall is an important consideration in establishing a sense of scale and continuity. In traditional commercial building settings, upper story windows often appear to align with others in the block, and establish a rhythm, or pattern of solid and void that visually links buildings along the street. A sense of visual continuity is provided by a building's solid to void ratio (the percentage of glass to solid wall that is used on a building facade). It is also recognized that new fenestration patterns may also be introduced in contemporary designs.

Intent

Window design and placement should help to establish a sense of scale and provide pedestrian interest. Where solid to void patterns are clearly established, continuing their use is encouraged. Contemporary and creative design interpretations of window rhythms and patterns are also encouraged.

6.19 Provide a high level of ground floor transparency on a building in an area traditionally defined by commercial storefronts.

- a. Design a building to incorporate ground floor storefronts wherever possible.
- b. Where storefronts are not possible, incorporate a high level of transparency in ground floor office, lobby or residential uses while providing sufficient privacy for occupants.

6.20 The use of a contemporary storefront design is encouraged in commercial settings.

- a. However, they should incorporate the basic design features found in traditional storefronts, for example, kickplate, display window, transom and entryway designed to use the full height of the storefront.
- b. They should reflect the profile and depth of detailing found in traditional storefronts.

6.21 Arrange windows to reflect the traditional rhythm and general alignment of windows in the area.

Traditional window rhythms and alignments include:

- a. Rows of windows of similar dimensions, aligned horizontally along a wall surface.
- b. Window sills or headers that also align.
- c. Vertically proportioned, single or sets of windows, “punched” into a more solid wall surface, and evenly spaced along it on upper floors.
- d. Creative interpretations of these traditional relationships are encouraged.
- e. Inappropriate window treatments include: faux balconies and snap-in mullions.

Canopies/Awnings

In this context, a canopy is a fixed structure attached to a building with a rigid roof material, usually metal. It may be flat (horizontal), or sloped. Awnings are typically fabric attached to sloped, light metal frames. They may be operable or fixed. Canopies and awnings are noteworthy features on some commercial buildings in the district, and their continued use is encouraged. Traditionally, these features were simple in detail, and reflected the character of the building to which it was attached.

Intent

Continue the use of canopies and awnings within the district. They should be compatible with the building type and style, and be located appropriately on the building.

Requirement

6.22 A canopy/awning should be in character with the building.

- a. Mount a canopy/awning to accentuate character-defining features.
- b. A canopy/awning should remain a subordinate feature on the building.

Energy Efficiency in New Designs

The conservation of energy is an objective for the city. Site design, building design, orientation and landscapes play a key role in achieving energy efficiency for buildings.

Intent

A building can be oriented to maximize the potential for natural daylighting as well as solar energy collection. In doing so, careful consideration should be given to first relating the building to the historic context.

A design can also take into account the potential effect on an adjoining property, in terms of its solar access and ability to implement the same environmental design principles.

Finally, consider integrating landscape improvements to promote efficiencies in energy use. (See the landscape section.)

Advisory

6.23 Locate a new building to take advantage of microclimatic opportunities for energy conservation.

- a. First orient a building to be compatible with historic development patterns.
- b. Also locate a building to take advantage of seasonal solar and wind exposure patterns when positioning a new building on its site.

6.24 Design a building, or an addition, to take advantage of energy saving and generating opportunities.

- a. Design windows to maximize daylighting into interior spaces.
- b. Use exterior shading devices to manage solar gain in summer months.
- c. Energy-producing devices, including solar collectors and wind turbines, are encouraged where they also respect the character of the district.
- d. Orient roofs to accommodate solar collectors.
- e. Use thermal storage walls on a portion of the south facing building exposure, where appropriate.

6.25 Maximize solar access for all properties.

- a. Minimize impacts to solar access on adjoining properties.
- b. Minimized shading of south facing facades on adjoining properties, this is especially important when abutting residential sites.

6.26 Orient a building to maximize green principles while ensuring compatibility with adjacent, lower-scale structures. Appropriate strategies include:

- a. Positioning the taller portion of a building to minimize shading on lower scale structures to the north.
- b. Design a building mass to minimize shading south-facing facades of adjacent buildings during winter months.

Environmental Performance in Building Elements

The elements that make up a building, including windows, mechanical systems and materials, influence environmental performance. New building elements that improve environmental performance can be employed if they have been proven effective in this climate.

Intent

Building elements can be designed to maximize the building's performance, while promoting compatibility with surrounding sites and structures.

Advisory

6.27 Use green building materials whenever possible.

Such materials are:

- a. Locally manufactured
- b. Low maintenance
- c. Materials with long life spans
- d. Recycled materials

6.28 Incorporate building elements that allow for natural environmental control.

Consider the following:

- a. Operable windows for natural ventilation
- b. Low infiltration fenestration products
- c. Interior or exterior light shelves/solar screens above south facing windows

6.29 Minimize the visual impacts of energy devices on the character of the district.

- a. Mount equipment where it has the least visual impact on historic buildings, important view corridors and the river.
- b. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

















Chapter 7

Character Areas

While all properties in the district are linked by history, they really are perceived as a complex of neighborhoods with distinctive characteristics. For purposes of design review, these are termed “character areas.” This chapter introduces those character areas in order to place the guidelines that follow into context. A detailed description of the key features of each of these areas, along with specific guidance related to them, is presented here.

The character areas capture the evolving development patterns of the district from western culture’s first visits to the falls to the present. Each of these contains distinctive development patterns, such as the mill buildings and related infrastructure of the West Side Milling Area, to the subtle traces of past development patterns that may only be evident through grade changes and other landscape features. It is this relationship of what meets the eye and what does not, that is crucial to understanding and relating to the context of the St. Anthony Falls Historic District.

In several locations, the features and resources that tell the story of the district lie beneath the ground. In some cases these features actually shape the ground in a legacy of development patterns visible through variations in grade and the shape of new developments and property lines.

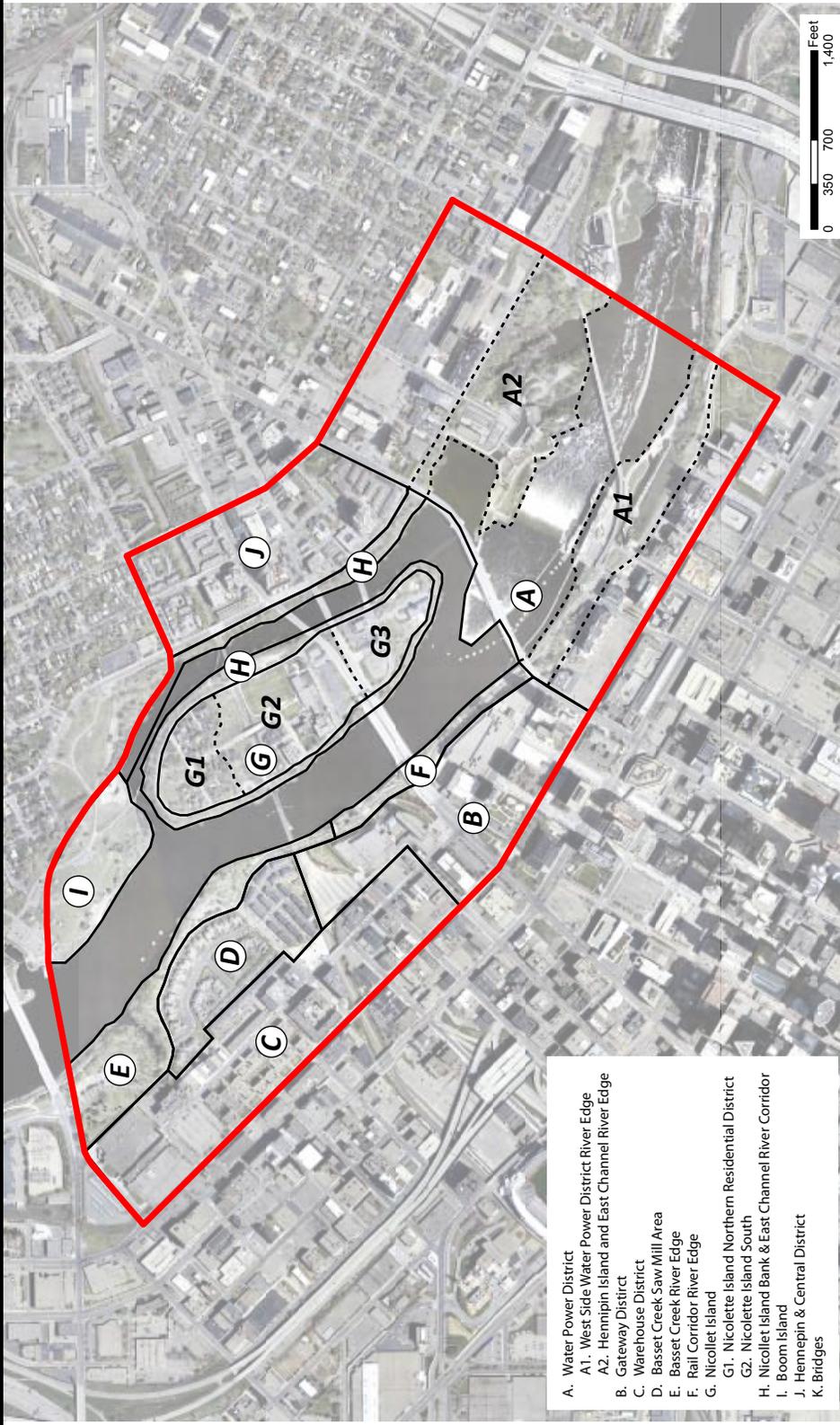
The district has continued to evolve in more modern times (since the end of the period of focus, 1848 to 1941). Plans for revitalization were developed, implemented and discarded; some succeeding and others not. The district reveals the traces of this evolution in city planning and riverfront revitalization in Minneapolis.

These traces define distinct legacies of the eras in national and local planning movements and serve as monuments to the time in which they were implemented. These developments of the more recent past, while not the focus of the historic district’s designation, are important to recognize as reminders of how the falls and the riverfront have continued to evolve with the maturing city.

The combination and interaction of the development patterns identified within the district's period of significance and the recent past development patterns form the basis of the definition of the individual character areas within the district. In some cases the construction from the recent past makes it difficult to identify the historic development patterns or to experience any real connection of these areas to the history and story of St. Anthony Falls.

The following character area descriptions and definitions highlight the historic connections and development patterns as well as the alterations from the more recent past. This allows for the essence of historic character to be more tangibly applied and preserved within these distinct areas.

St Anthony Falls Historic District: Character Areas



- A. Water Power District
- A1. West Side Water Power District River Edge
- A2. Hennipin Island and East Channel River Edge
- B. Gateway District
- C. Warehouse District
- D. Basset Creek Saw Mill Area
- E. Basset Creek River Edge
- F. Rail Corridor River Edge
- G. Nicollet Island
- G1. Nicolette Island Northern Residential District
- G2. Nicolette Island South
- G3. Nicollet Island Bank & East Channel River Corridor
- H. Boom Island
- I. Hennepin & Central District
- J. Bridges

A. The Water Power Character Area

Minneapolis was founded and developed around St. Anthony Falls which is at the heart of this character area. It contains the resources that illustrate the direct human manipulation of the falls to harness water power for industrial uses. At the time of its development, the communities of Minneapolis and St. Anthony were relatively undeveloped and land was readily available for building.

The Water Power Character Area contains a dense concentration of buildings focused on using the power of the falls. While a few commercial buildings exist, most buildings are industrial in their nature and their designs reflect their functions and era of construction. A web of canals and tail races, which pulled water from the above falls to power industry, lies beneath the ground. Railroad corridors wind through the area; these allowed raw grain to be imported to the mills and flour to be exported. On the West Side the rail line wound through the buildings and created an island of dense structures that was surrounded by an expanse of rail yards.

Cultural & Archaeological Characteristics

Prior to the urbanization and industrialization of the Falls, this area of the historic district was significant to indigenous populations as a spiritual and cultural site. The original configurations of these sites have been lost due to the industrialization that has occurred, but the area still holds significant cultural meaning and this should be recognized as the area continues to evolve.

The industrialization of the Falls has also changed the disappearance of the Falls themselves. However, the area retains exposed limestone escarpments that once were part of the Falls. They were separated from the water flow when development occurred at the east side milling platform and subsequent hydropower stations. Several site infrastructure features that related to lumber, flour milling, and rail transportation industries remain.

The area is also rich in more contemporary archaeological features, such as remnants of mill and railroad foundations found on the west side milling area. These provide visual

evidence of the rich industrial history of the area. In addition, significant potential for archaeology exists, outside of the known building footprints and infrastructural resources presently identified. This archaeology may provide for a better understanding of the use of the area.

The Water Power Character Area is a large section of the Saint Anthony Falls Historic District, and it should be considered in its entirety. At the same time, there are specific “sub-areas” that define the more immediate context which also should be respected.

This Character Area contains four relatively distinct concentrations of buildings and related development patterns:

West Side Milling Area Complex

The highest concentration of milling related development exists here- all oriented off the West Side Waterpower Canal (now the alignment of Plank Road on West River Road.) Access to the waterpower canal was a premium and thus shaped the massing and locations of the buildings. Building widths were relatively narrow in order to promote access to the water for as many as possible. The building heights of the remaining buildings vary. The resulting character is a diversity of building heights with simple rectangular massing.

East Side Milling Area

This sub-area is anchored by the Pillsbury A Mill and its supporting buildings. Unlike the west side, the buildings are not as concentrated or as strongly linked to the water. The Pillsbury A Mill is the only remaining building connected to the water power system. Other buildings in the complex cluster around the Pillsbury A Mill, and reflect their supporting relationship to it.

Main Street Area

This sub-area transitions from industrial buildings to traditional storefront commercial structures. The architecture of Main Street represents the evolution of the district from a collection of lumber mills and small residential structures, to commercial buildings, to the rise of milling and therefor manufacturing.

This area also illustrates later planning efforts in the early 1980s to transform Main Street into a festival market place. Riverplace and St. Anthony Main represent the commercial portion of these efforts, while the high-rise residential buildings of the La Rive, Winslow House and The Falls and Pinnacle represent the residential components.

University Avenue Transition Area

This sub-area transitions from industrial and commercial development along Main Street to a former eclectic mix of single and two family dwellings, apartments, factories, laboratories and other industrial uses that faced University Avenue Southeast. The buildings ranged in height from three stories to one and a half stories, which provided a transition from the height of the milling and industrial buildings along Main Street.

This area has experienced significant changes and most of its historic fabric has been lost. Buildings along the Sixth and Fifth Avenues Southeast and University Avenue Southeast is indicative of some of the development types of this sub-area.

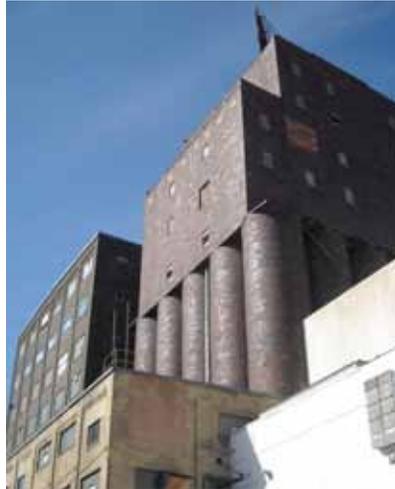
Design Intent

New buildings should be contemporary in character, while respecting the fundamental characteristics of the historic sub-area context. They should draw upon the simple forms, materials and massing of historic buildings, especially as experienced at the street level.

Portions of buildings that would be taller than those seen historically should be set back from the street edge. In areas where there is a strong industrial context, varied roof forms are also to be encouraged. Historically, many industrial buildings had exposed mechanical systems and other rooftop devices, and contemporary designs that make use of such roofscape elements are appropriate.

A new building should be sited to respect the historic orientation and alignment patterns created by the infrastructure and existing historic buildings. A continuous street wall should be established along primary streets, generally with building fronts at the street edge. Some variations in façade alignment may occur, but an overall sense of continuity should be maintained.

Where landscapes are redeveloped or streets are to be rebuilt, the industrial, “volunteer” character of plantings should be retained and even restored.



Site Design

- 7.1 **In the West Side Area, historic buildings orient toward the waterpower canal and former rail corridors. These development patterns should continue to be expressed.**
- 7.2 **In the East side Area, buildings should orient toward the rail lines and the street grid.**
- 7.3 **In Main Street and University Avenue Transition areas, building should be oriented toward the street grid.**

Building Height

The Waterpower Area contains a diversity of building heights that reflects the functional needs of the buildings. The grain elevators extended upward out of the mid-level height of the milling, warehousing, and industrial buildings. The grain elevators should continue their visual prominence over the rest of the district. New buildings should reflect the diversity of heights and step down to lower scaled buildings based on historical development patterns.

- 7.4 **In the West Side Area, the maximum building height should not exceed the height of the Wasburn Crosby Grain Elevator.**
 - a. Building types of Mid-Rise and Low-Rise Buildings are most appropriate (see page 155 for building typology).
- 7.5 **In the East Side Area, the maximum building height should not exceed the Red Tile Elevator.**
 - a. Building types of Mid-Rise and Low-Rise Buildings are most appropriate (see page xxx for building typology)
- 7.6 **In the Main Street Area, the maximum building height should not exceed eight stories.**
 - a. Building types of Mid-Rise, Low-Rise, and Very-Low Rise Buildings are most appropriate (see page xxx for building typology)
- 7.7 **In University Avenue Transition Area, the maximum building height should not exceed eight stories.**
 - a. Building types of Mid-Rise, Low-Rise, and Very-Low Rise Buildings are most appropriate (see page xxx for building typology).

-
- 7.8 In all the of the sub-areas, additional height may be considered based on the proven compatibility of the proposed building with existing historic resources within the sub-area and the overall impacts of the height on the historic district.**

Building Massing

The massing of buildings within the Waterpower Area reflects of the needs for which the buildings were designed as well as the physical constraints of infrastructure and access. Grain elevators stand out as possessing a larger massing due to their industrial needs and should not be used as a precedent for new construction. New buildings should reflect the massing of other historic buildings within the sub-area and not that of the grain elevators.

- 7.9 A new façade should reflect the established range of building widths.**

a. A block-long façade building massing is in appropriate.

- 7.10 Arrange tall building masses to allow views and access through to the river and views to the mills**

Landscape Design

While the Waterpower Area was historically industrial, void of any designed landscapes, as the area adapts to new landscape amenities will be necessary. This “adaptive reuse” of the landscape will be necessary as buildings are adaptively re-used for residential and commercial uses. Landscaping should be introduced into the district in a manner that recognizes the natural and volunteer landscapes that have developed.

- 7.11 Promote a more “volunteer” landscape within the urbanized district.**

a. Provide sporadic groves of small trees instead of formal rows of street trees.

- 7.12 Integrate landscape features with industrial infrastructure and other interpretive opportunities to tell the story of the district.**

A1. West Side Water Power District River Edge

The West Side Water Power District River Edge encompasses contemporary and historic infrastructure, archaeology and park land. It was the heart of the west side milling district and included structures to move water from river to the mills and to get railroad cars to and from milling and industrial buildings. Railroad connections in and out of Minneapolis also existed. The remnants of this infrastructure remain in various forms: the west side water power canal lies below West River Road, foundations of mills, former rail trestles and other infrastructure are exposed, the former rail corridors and their grade separation remain, but are less evident due to vegetation, and the development of the West River Parkway and the accompany bicycle and pedestrian trails.

Cultural & Archaeological Characteristics

This area is rich in archaeology and structural remnants of industrial activity. Most of the features are below the surface of the ground and only their inlets and outlets are exposed. The foundations and some other structural elements of earlier mills survive. Traces of rail corridors also remain and are demarcated by stone retaining walls, grade changes, and building foundations.

Intent

The area should remain an open space, absent of major new building development. Any new building should support the interpretative goals of heritage preservation. Interpretation of archaeology and other infrastructural remnants should continue to further tell the story of the Falls.

- 7.13 A sense of open space should be retained.**
- 7.14 Maintain the legibility of historic connections between mills, railroads and the river.**
- 7.15 Utilize existing/historic connection points such as rail corridors or other features when maintaining and improving connections to the river.**

(Image Forthcoming)
Caption: The area contains layers of infrastructure: the tail races, where water exited the mills; the waterpower canal and headraces, where water entered the mills; and the street and rail infrastructure that provided a means to receiving and shipping materials.

(Image Forthcoming)
Caption: The northern portion of this subarea was shaped by railroads that fed Minneapolis and the adjacent mills. Mills were built into the bluff adjacent to First Street South and rail spur lines and main lines ran in the river flat between the river and the bluff. Passenger rail service entered the area from the Stone Arch Bridge and ran along the river bank. Freight rail line entered the area under First Street South near the Third Avenue North Bridge from lines running along Second Street South.

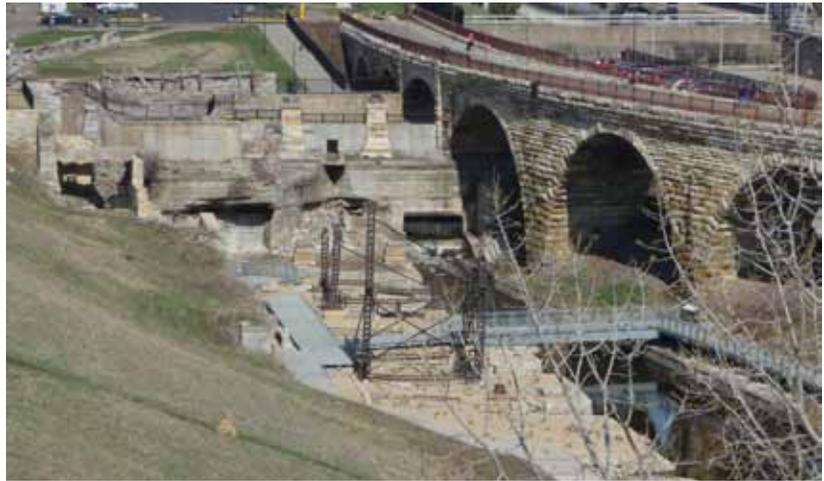




7.16 Reveal and integrate more historic foundations and infrastructure in a manner that supports long term stabilization.

7.17 Landscape designs that promote native species in a volunteer pattern are most appropriate.

7.18 New infill buildings will be considered if they support the interpretative goals for the district.



A2. Hennepin Island and East Channel River Edge

The area contains Hennepin Island and the entire hydroelectric and waterpower infrastructure that once stood along the east channel of the Falls. In 1848, Hennepin Island stood in the middle of the St. Anthony Falls. It was the second largest of five islands that once sat along the cataract. The East Channel of the falls flowed between Hennepin Island the east bank of the Mississippi River. The construction of the East Side Saw Mill platforms and subsequent electric stations changed the natural character of the area and directed water away from the east side channel of the falls.

The area is now a mix of buildings related to waterpower and parkland in a more formal park plan. Informal landscapes exist below Hennepin Island and Father Hennepin Bluffs.

Cultural & Archaeological Features

This area is know to have significant cultural meaning to indigenous populations

Building Guidelines

7.19 New infill buildings will be considered if they support the interpretative goals for the district.

*(Image Forthcoming)
Caption: The manipulation of the falls is evident on Hennepin Island where wasteways and channels were carved into the island to help control the flow of the falls. The deep gorge created by the falls in the former East Channel is a distinctive feature.*



Design Guidelines

7.20 Maintain the legibility of historic infrastructure in the area.

7.21 A naturalized riparian landscape along the riverbanks is appropriate.

- a. This should not compromise the integrity of historic resources that exist.

7.22 Park designs that interpret, but do not attempt to recreate history, are appropriate.

7.23 Preserve the open, informal character of the flat bluff above the riverbanks.

- a. Retain the mature Cottonwoods and other appropriate volunteer species that have established a strong informal canopy along the bluff edges.
- b. If new trees are planted, more appropriate cultivars of Cottonwoods (cleaner, seedless varieties, for example) may be used, but retain the informal character.
- c. Retain the open understory to allow more flexible use of the bluff top and optimize views to downtown and the river.

7.24 Preserve Main Street SE south of East Hennepin Avenue as a cobblestone street and reinforce the character with informal landscaping.

- a. Where new buildings or renovations of existing buildings occur, plant trees, shrubs and perennials in informal groupings (if any are planted at all), recalling the character of volunteer plants. Avoid installing street trees in evenly spaced rows.
- b. Use native species, or native cultivars, as much as possible. Avoid trees that would not have been found in this area (e.g., flowering Crabapples).
- c. At building frontages, a range of annuals and perennials in containers may be considered.

B. Gateway District

This area, which is located at the foot of the first bridge over the Mississippi River, first developed as the commercial center of Minneapolis. It became home to Bridge Square, the city center of Minneapolis, and the first City Hall. A Union Depot was constructed here and was eventually replaced by the Great Northern Depot. This area served as the Gateway to Minneapolis since the construction of the first bridge in 1854.

The Gateway's vitality forced railroads to find a path around and not through the area. Rail lines diverted their course to a centralized corridor along the riverfront only to emerge from that trench a few blocks north to access the warehouse area and the railroad mainlines.

By 1909 the area had degraded and the City set forth to renew the area, creating a Gateway Park. Later renewal efforts led to the construction of the Post Office, the only surviving architectural resource in this subarea from the historic district's period of significance.

Intent

The Gateway Area was historically a commercial center and therefore does not have the industrial affiliations of other portions of the Historic District. New development in the Gateway area should reflect high quality, contemporary design. Architecturally, the emphasis should be on signature buildings, both civic and private in nature. Continuity with the heritage of the area should occur at a fundamental level by adhering to the General Principles of Design outlined in Chapter 1. Landscapes should reinforce the quality of the public realm.

*(Image Forthcoming)
Caption: It has been substantially altered from earlier historic periods, but some vestiges of its heritage are expressed in the street plan.*

Building Design

The only remaining historic building in the district is the US Post Office. Other more recent buildings in the area should not serve as reference points for new development. New buildings should be of contemporary design, while reinforcing the historic orientation of buildings within the area.

7.25 The maximum building height should not exceed the height of twenty stories.

- a. Building types of High –Rise and Mid-Rise are most appropriate (see page 155 for building typology).
- b. Additional height may be considered based on the proven compatibility of the proposed building with existing historic resources within the sub-area and the overall impacts of the height on the historic district.

7.26 Variety in building heights is appropriate.

- a. Taller portions of buildings should be set back from the river corridor edges.

7.27 Arrange tall building masses to allow views and access through to the river.

Site and Public Realm

The Gateway Area contains few buildings from the period of significance; however its streets, alleys and railroad lines, as well as other infrastructural resources remain intact. New development should preserve and enhance alignment and design of these resources.

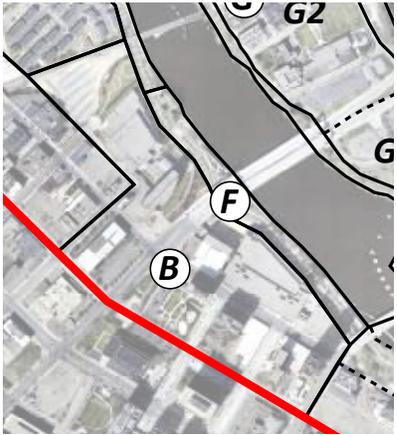
7.28 Orient buildings to Hennepin Avenue and other streets.

7.29 Incorporate historic road alignments and railroad corridor grades into new development.

7.30 Retain the view corridors created by the rights of way of streets. (Historically, 2nd Ave North ROW corridor was interrupted by rail lines but retained a view corridor to the river.)

7.31 Promote pedestrian friendly street and river edges.

7.32 Enhance the streetscape with landscaping and connected civic/public spaces.



(Image Forthcoming)

Caption: The west end of this character area, along First Street North, is anchored by warehouse buildings that were dedicated to agricultural implements. The buildings were located and designed to take advantage of direct access to the adjacent rail yards.

(Image Forthcoming)

Caption: The area between First and Second Streets North is a former Northern Pacific Railroad railyard that was accessed off of the Fourth Avenue rail corridor. To work with the existing rail grades of the Fourth Avenue North rail corridor the whole site sat below the adjacent street level grades of First and Second Street North.

C. Warehouse Character Area

This Character Area is centered on 1st Street. It began as a commercial and industrial area, but evolved into a rich mix of business, retail and residential uses. Portions have sets of historic warehouse and commercial buildings, aligned at the sidewalk edge. First floors are generally of similar heights, and brick is the predominate material. Many of the historic warehouse buildings have at least one entry onto a local street, with service and delivery located in a rear alley. There is a general consistency to the commercial facades, in their fenestration, cornice lines and materials, while variety occurs in details associated with individual architectural styles. The result is a relatively cohesive street wall.

In contrast, new residential infill in the North Loop on the former rail yard between North 1st and North 2nd Streets has a strong orientation to the street, with front doors and patios fronting on the sidewalks. These establish a distinctive rhythm of buildings and entrances. Buildings are generally set back a short distance from the street, with small yards in front.

This character area is overlapped by the Minneapolis Warehouse Historic District. **In areas that overlap the Warehouse Historic District, the adopted Minneapolis Warehouse Historic District Design Guidelines apply.**

Intent

The historic character should be retained. New development should draw upon the basic features of the historic commercial and warehouse buildings in contemporary ways that will express the evolution and change of the area, while reinforcing its more fundamental development patterns. This includes continuing the traditional building massing, alignment at the street edge, and similarity of building materials.

Landscaping and the location of parks and open spaces should reinforce the development pattern of the area. Planting strategies should be opportunistic and more organic rather than in a linear street tree pattern.

Design Considerations

Policy:

The areas without the existing guidance of the warehouse historic district within the subarea are former railroad yards. New infill buildings in this area should relate to the warehousing context, but not replicate its design.

Building Height and Massing

- 7.33 New infill shall be within the range of heights seen historically in the area with a maximum height of eight stories.**
- a. Building types of Mid-Rise and Low-Rise are most appropriate (see page 155 for building typology).
- 7.34 Variety in building height should occur in larger development projects.**

Site and Public Realm Guidelines

- 7.35 Maintain the alignment of buildings at the sidewalk edge.**
- 7.36 Preserve the double-fronted character of historic buildings.**
- 7.37 Encourage the historic platting and continuation of First Street North in future redevelopment opportunities.**
- 7.38 Provide a pedestrian-friendly street and river edge.**
- 7.39 An “opportunistic” pattern of street trees and green spaces is appropriate (not a formal street tree planting but more random, using available public/private property).**

Other:

- 7.40 Provide views and access through to the river.**
- 7.41 Encourage integration of authentic interpretative features for former Northern Pacific rail yard between 1st and 2nd Streets North**
- 7.42 Provide edges to reinforce the historic pattern of the street wall in the older section and to better define the public/private interface in the newer residential neighborhood.**
- a. Informal hedges and fences of simple, industrial materials are appropriate for defining edges.
- 7.43 Sidewalks and streets should be simple and functional, with an authentic use of materials.**
- a. The use of faux materials (e.g., stamped concrete) is inappropriate.



D. Bassett Creek Sawmill Area

While the Bassett Creek Sawmill Area had a highly industrial past during the timber milling era and contained railroad spurs and a freight house well into the 20th century, its transformation from a working waterfront into a park-like recreational corridor was set in motion with the construction of West River parkway and the conversion of the historic Itasca Building into residential lofts. Rows of townhomes, located on landscaped streets, now characterize the district.

Cultural and Archeological Features

This area has evolved over time and as a result there may be several layers or areas of potential archaeological remains present. Structural remnants of mills and other industrial buildings are likely to remain below the riverfront parkland and other sites within this area. The area gave way to railroad yards during the period of significance and as a result there is potential archaeology related to the rail industry and rail yards are in this area.

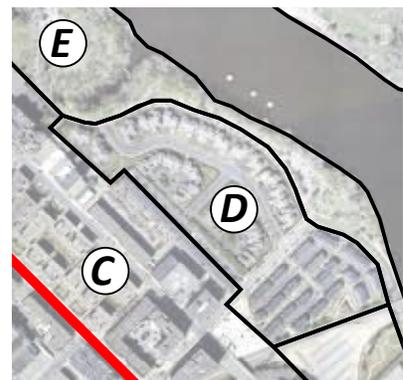
Intent

The historic context of this area is most evidenced in its current property configuration and the known and potential archaeological resources that may exist below ground. New development has resulted in its own building and landscape character that does not directly relate to historic development themes. However this new development does not have significant impacts on the surrounding historic character of the historic district. New development should respect the historic developments, preserve and interpret archaeological resources and avoid negative impacts on the larger context of the historic district.

Building Design

7.44 New infill shall be within the range of heights that currently exist in the area with a maximum height of 2.5 stores.

- The building type of Very Low-Rise is most appropriate (see page 155 for building typology).
- Additional height may be considered based on the proven compatibility of the proposed building with existing historic resources within the sub-area and the overall impacts of the height on the historic district.



(Image Forthcoming)

Caption: The area started out as a residential settlement in the 1840s and transitioned to industrial use, with several steam powered sawmills, in the 1860s. The sawmills were developed here as they relocated from their original location adjacent to the Falls. The rise of steam to power sawmills made their locations more flexible and the increased demand for the waterpower to fuel the flour mills led to the relocation of many sawmills and lumber related industries to this area of the riverfront.

(Image Forthcoming)

Caption: The area also became home to Chicago, St. Paul, Minneapolis and Omaha Railroad's rail yards. The rail yards soon dominated the landscape.

Site and Public Realm Guidelines

7.45 Improved pedestrian connections between the residential community and the Bassett Creek River Edge area are appropriate

7.46 Retain the existing informal park-like character of the landscape.



E. Bassett Creek River Edge

The Bassett Creek River Edge includes the historic creek outlet and ravine at the Mississippi. The ravine and riverbanks contain volunteer trees and understory plants. Above the slope to the river is the West River Parkway and multiple trails for bicycles and pedestrians. The West River Parkway was designed as part of the Grand Rounds in the 1980s and 1990s. Surface traces of the industrial saw milling and railroad past of this section of the riverfront have been eliminated and a tradition park-like quality remains as a result of West River Parkway project. Throughout the historic district's period of significance the river's edge evolved and grew. A volunteer landscape developed along river's edge within this character area.

Cultural and Archaeological Features

This area experienced significant infill as part of the sawmilling and lumber yard growth in this area in the late 1800s. Foundations and industrial remnants related to sawmill, mill and masonry industries likely remain.

Design Intent

This area has evolved over time. Its current state as parkland likely precludes major development in the future. If development were to occur it should be minimal and its impacts on the entire district evaluated. The natural and volunteer nature of the landscape should be retained. Archaeological resources should be protected and interpreted in authentic and simple manner.

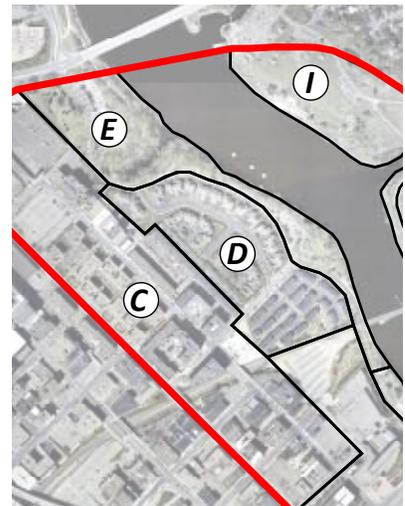
Building Guidelines

7.47 Passive use area, only park structures are appropriate.

7.48 Structures should not convey a false sense of historic character.

Site Guidelines

7.49 Retain and promote informal park-like landscape character.





F. Rail Corridor River Edge

The Rail Corridor River Edge has transitioned from an active rail corridor into an urban promenade. Railroad tracks and rail cars have given way to a street, trails, and formal more urbane landscape. The linearity and connectivity of the space is retained by the West River Parkway and its adjacent pedestrian and bicycle trails. This area of the riverfront did not possess the more dense vegetation patterns of the other parts of the river's edge due to the concentration of railroad tracks. The more designed and urban feel of this space is a result of the planning efforts to better connect downtown with the riverfront.



Cultural and Archaeological Features

The area retains archaeology related to the first bridge and subsequent bridges across the Mississippi River. Some archaeological remains may have been disturbed with the construction of the Post Office addition and the West River Parkway. However, archaeology may still be in the area. Stone retaining walls remain intact and provide evidence of the directionality and grade change of the tiered landscape of the railroad tracks the covered this area.

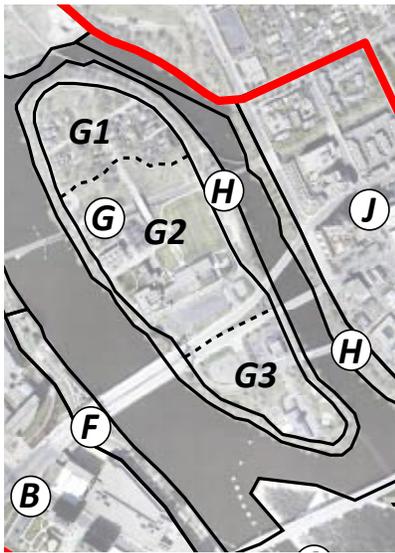


Intent

The railroad lines shaped this area from its grade changes to its lack of natural or volunteer vegetation. The linearity and connectivity of the space is its key character defining feature. Retaining and enhancing its various grades and its connectivity is important to this area's ability to convey its significance and historic use.

Site Guidelines

- 7.50 Retain the existing linearity of the space that was originally created by the railroad lines.**
- 7.51 Retain historic grade changes- work with and utilize historic grade change and uses to design enhanced pedestrian access that also can interpret historic rail use.**
- 7.52 Retain a more planned urban or industrial landscape to set the area apart from other edges of the river.**
 - a. A more natural or volunteer landscape design is inappropriate.
 - b. Use multiple parallel paths, paving patterns and tree plantings to recall the linear qualities of the rail lines and keep linear viewsheds free of plants.



G. Nicollet Island General

Nicollet Island serves as evidence of a much more intense development pattern that includes mixed residential with commercial and industrial uses and also served a mix of income levels. Nicollet Island provided a “stepping stone” across the Mississippi above the falls, first as an anchor for ferries, and later for a suspension bridge that was built in 1854. Bridging the river at this location in 1854 had a significant influence on the orientation and growth of the city.

Bridging also significantly impacted development on Nicollet Island, and some significant elements of this development pattern remain. The north end of the island retains working and middle class homes. These were separated from the rest of island from the Burlington Northern (Great Northern) railroad tracks. The middle of the island retains Eastman Townhouses, a remnant of housing that was developed for the City’s elite. The southern portion of the island was an industrial center and buildings such as William Brothers Broiler Works (Nicollet Island Pavilion) and the Island Sash and Door Factory (Nicollet Island Inn) are evidence of this former activity.

Most of the land on Nicollet Island is now owned by the Minneapolis Park and Recreation Board with building owners having a ground lease. Consult with the Minneapolis Park and Recreation Board and CPED before considering the expansion of buildings with a ground lease.

Cultural and Archaeological Features

Nicollet Island holds cultural importance to indigenous populations as a protected birthing site. At the time of western settlement the island was covered with maple and elm trees. The sugar from the maple trees were harvested by the indigenous populations. The area also likely still contains archaeological remnants from the numerous buildings and structures that once existed on the island.

Design Guidelines

7.53 Retain the alignment and platting of the roads and railroads.





G1. Northern Residential District

A residential settlement for over 100 years, the north end of Nicollet Island is a compact and colorful neighborhood. Streets and sidewalks are narrow and landscaping informal, adding to the rural feel of the community. It is significant as the most physically and visually coherent example of early riverfront residential development remaining in the City of Minneapolis. The spatial arrangement of housing on the island repeats the historic placement pattern. It has always been dotted with open spaces.



Intent

Retain the integrity of the entire cultural landscape. Recognize the significance of buildings and the open space that is created by undeveloped land. The neighborhood's distinctive character is accentuated by the informal landscape treatment. While residents have gardens and lawns, the primary impact is created by the mature tree canopy, which is random and organic, and the open space at the northern tip of the island. For example, while there are occasional street trees, the neighborhood does not have the regular street pattern found in most Minneapolis neighborhoods.



Design Guidelines

7.54 Preserve existing open lots as open space

7.55 Retain the informal streetscape, narrow sidewalks and compact character of the area.

7.56 New accessory structures (garages) may be considered for existing homes.

7.57 Additions to buildings also may be considered.

a. See chapter X.

G2. Nicollet Island Central Mixed-Use District

This district is dramatically different from the Northern Residential District. It was originally home to large upscale homes and stone townhouses. It evolved into a commercial corridor fronting Bridge Street, now Hennepin Avenue. Today the area bears almost no resemblance to its early development, which was removed during the urban renewal movement in the early 1960s. However, the platting of the streets remains intact and there are other physical remnants of early developments.

Intent

Retain the underlying extant historic fabric of the street and railroad platting. Encourage infill that respects and reinforces this historic fabric.

Design Guidelines

7.58 Buildings should reflect original orientation of lot platting.

7.59 Low-rise building types are appropriate with a height maximum of 4 stories.

7.60 Large floor plates are discouraged.

a. Building widths of 40-100 feet are appropriate.



G3. Nicollet Island South District

The south end of Nicollet Island retains two extant former industrial buildings, the Nicollet Island Pavilion and the Nicollet Island Inn. These two buildings are reminders of the former industrial activity of southern portion of Nicollet Island. The entire area is owned by the Minneapolis Park and Recreation Board. It contains a more maintained vegetated shoreline, which allows for views of the falls, river, the downtown skyline and the Third Avenue North Bridge. This more maintained vegetation density and accessibility to the water's edge it provides is emblematic of the area's historic industrial past use and access to the water.

Intent

Retain historic fabric and respect historic development patterns in any new development of parkland or in design of new accessory park buildings.

Design Guidelines

7.61 Maintain visual and physical access to water's edge.

7.62 New buildings and structures should convey their own time.

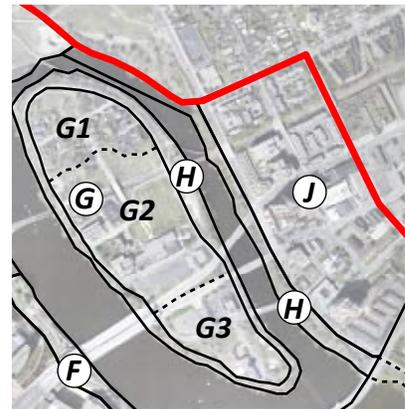
- a. Draw inspiration in their siting and orientation from historic development patterns of the area.
- b. They should not convey a false sense of history.



H. Nicollet Island Bank and East Channel Corridor

The riverbanks of Nicollet Island vary, with a steep, sheer edge at north end of the island and a more accessible river edge on the south end of the Island. All but the southern portion of the Island's river bank consists of similar volunteer vegetation. This pattern of volunteer vegetation is repeated on the other side of the east channel river corridor. This vegetation pattern provides for a more natural river edge setting than found in some other parts of the historic district.

A former Chicago & Great Western railroad line followed the alignment of the Great Northern Railroad lines and shared a similar location for its east channel crossing. This line then separated from the Great Northern Rail corridor and followed the northeast edge of Nicollet Island and crossed over to Boom Island where the Chicago & Great Western Railroad had its railroad yards. The bridges and track alignment survive on Nicollet Island and Boom Island; they are currently used as a pedestrian path.



Intent

Retain and enhance historic infrastructure alignments, such as the railroad corridor. Retain the natural volunteer vegetation character of the existing river banks. The natural character of the steeply sloped riverbanks serves two primary functions: it retains the natural character of the riverbanks that can be found along much of the Mississippi in the Twin Cities area and it serves to stabilize the banks with extensive roots systems and natural successional processes.

Design Considerations

7.63 Maintain existing rail corridors and bridges.

- a. Adaptive reuse of rail corridors and bridges for recreational use is appropriate.

7.64 Maintain a passive natural waterfront character.

7.65 Retain openings to key views.

- a. Key views include views upriver—the northern tip and across the river to downtown from the deck by the pavilion on the southwest side.



I. Boom Island

Boom Island gained its name as the principal anchor for log booming companies that sorted logs for the appropriate mills located adjacent to the falls. By the 1880s steam powered saw mills were constructed adjacent to the island. The shift from sawmilling to flour milling along the river resulted in a shift in the use of the Boom Island. By the early 1900s the island became a rail yard for the Wisconsin Central Railroad (Chicago & Great Western Railroad). BF Nelson Lumber Company had an extensive sawmilling operation located adjacent to the island.

The logging and railroad use of the island drove changes in the physical environment, most notably the filling in of the channel between Boom Island and the east bank of the river.

In 1982, the site was purchased by the Minneapolis Parks and Recreation Board. It is a distinctive park in that it is very open to the river, comprising a marina and boat docking facility, and a much more formal, bulk-headed, urban promenade that brings visitors to the river's edge.

Cultural and Archaeological Features

The land in this area has been disturbed, graded and altered over the years for its use as rail yard and current use as park. Archaeology may still remain that is associated with the sawmilling and railroad industries including perhaps the foundation of a roundhouse.



Intent

Retain the island's ability to convey its historic uses and connections to other resources within the St Anthony Falls Historic District.

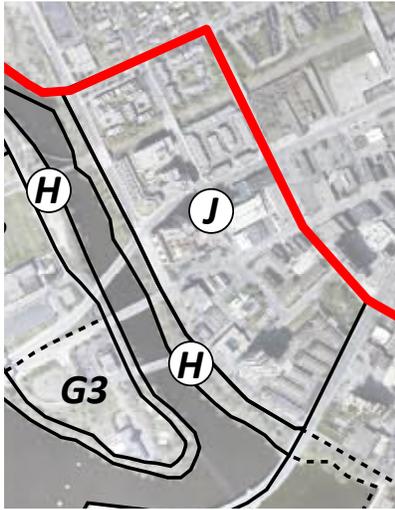
Design Considerations

7.66 Retain the historic bridge structure and its connection to Nicollet Island.

7.67 New infill buildings and structures for park or interpretive uses are appropriate.

a. These should have a contemporary design and should not convey a false sense of history.

7.68 Interpretive signage and other features that convey the historic uses of the area are appropriate.



J. Hennepin and Central District

The current configuration of the Hennepin and Central District includes a disparate collection of historic buildings include a collection of historic storefront buildings on Hennepin and First Avenue Northeast, Our Lady of Lourdes Church, and the Art Godfrey house, which was moved into Chute Square, an open space across Central Avenue from the library. Interspersed among these historic buildings are more recent high rise residential townhomes, and other commercial and residential development.

This area was once the principal business center for the east side. The collection of historic buildings reflects the early development pattern of the former city of St Anthony and current city of Minneapolis. Portions date back to St. Anthony's Upper Town. Intensity of building grew with the introduction of the street car in 1875.

Intensive redevelopment pressure began in the 1980s with the introduction of the Pinnacle and La Rive high-rise apartment buildings as part of the Main Street revival efforts around St. Anthony Main and Riverplace. These buildings added density along the riverfront at the same time that other areas inland a block developed with less dense and more auto-centric development patterns. Renewed interest in the area in the late 1990s and early 2000s brought additional residential development in the form of town homes and mid-rise residential buildings.

The northern edge of the district is defined by the grade separated Great Northern rail corridor.

Cultural and Archaeological Features

Redevelopment in the area has diminished the likelihood of archaeology. However, remains may still exist.

Intent

Retain the feeling created along Hennepin Avenue by the historic storefront buildings and minimize impacts on other adjacent historic resources while allowing for high-quality contemporary design in new infill buildings. Public realm improvements such as streetscape and other landscaping should reflect the commercial nature of this character area versus the other more industrial areas of the St Anthony Falls Historic District.

Building height:

7.69 The maximum building height should not exceed ten stories.

- a. Building types of Mid-Rise and Low-Rise are most appropriate (see page 155 for building typology).
- b. Additional height may be considered based on the proven compatibility of the proposed building with existing historic resources within the sub-area and the overall impacts of the building on the historic district.

Building Massing

7.70 The facade of an infill building along Hennepin Avenue should reflect the established range of the historic building width.

- a. A block-long facade building massing is inappropriate.

7.71 Building orientations should follow historic development patterns.

7.72 Retain the traditional height of commercial buildings along Hennepin at 2-3 stories.

- a. Additional stories may be allowed if stepped back from streetwall in a way that does not detract from historic development pattern

Site and Public Realm Guidelines

7.73 A more formal streetscape design is appropriate.

7.74 Allow for enhancements to the public realm with streetscape improvements.

- a. Landscaping, trees, and street furniture are appropriate improvements.

Note: I think the following point that you included is important to keep in the revised draft, but do not know where

”Respond to individual historic resources within the area rather than to a general historic character.”



Appendix

Determining Historic Significance

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold, and meets criteria for determining significance established by the City. In so doing, it also must retain sufficient integrity to be able to convey that significance. Those concepts are explained in this section.

Age of Historic Resources

In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. With the age of the property in mind, it is then evaluated for its significance, using defined criteria.

Criteria for Determining Significance

Properties must possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

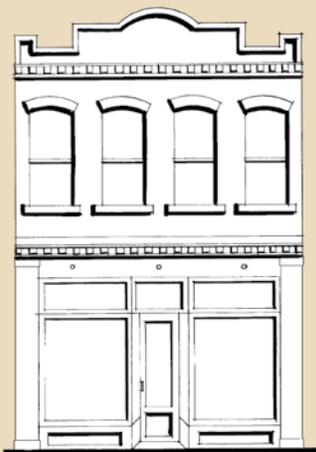
- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or
- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded or may be likely to yield, information important in prehistory or history.

Integrity

In order to convey significance, a property also must retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building's structural system and materials and its character-defining features should remain intact.

BUILDING INTEGRITY

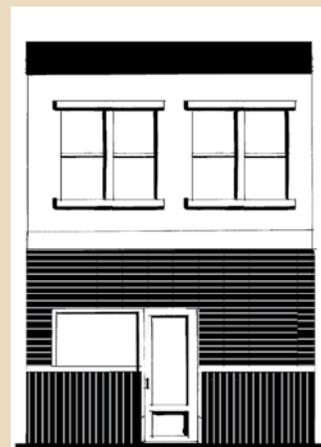
The degree of a building's integrity is shown below.



*“Contributing” Property.
This building retains its
integrity*



*“Contributing” Property
with some alterations. This
building retains its integrity*



*“Non-Contributing” Property
with major alterations. This
building does not retain its
integrity.*

Alterations that Affect Significance

Many historic structures experience changes over time as design tastes change or need for additional space occurs. Some are modest alterations. Many of these occurred while retaining the original characteristics that were key features. These alterations remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original. Some of these alterations now may be historically significant themselves and may merit preservation.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features. Removing such an alteration may be considered in a rehabilitation project.

Glossary of Terms

Americans with Disabilities Act (ADA) – Public law enacted in 1990 guaranteeing rights for people with disabilities to have equal access to facilities and services.

Architectural Conservation – Is the process through which the material, historical and design integrity of the building or structure are prolonged through planned interventions

Architrave - The molding around a door or window. It also refers to the lowest part of an entablature that rests immediately on the capitals of the columns.

Articulation – Articulation of a façade accentuates visible aspects of different parts of a building, breaking it down into many distinct pieces, sometimes obscuring the sense of the whole building

Balcony - An open platform, recessed or projecting from the wall of a building and surrounded by a balustrade or railing or parapet.

Balustrade – A row of repeating balusters and small posts that support the upper rail of a railing.

Band/Belt course - A horizontal element separating parts of a wall surface, especially in masonry construction; sometimes projecting.

Bay - A regularly repeated unit of space on the façade of a building, often formed or suggested by dimensions of the structural framework

Casing - The flat wood trim on the surface of the wall surrounding a window or door, often with bands of molding around the perimeter

Columnar Trees – Trees that usually have tightly ascending branches with narrow branch angles and short branches. Trees with this shape are valued for their narrow width that enables them to be planted in tight spaces where there is not enough room for a tree with a spreading branch structure.

Corbel - An architectural member or a series of masonry courses which progressively projects upward and or outward from a wall

Cornice - Molded projections extending across the top of a wall, or forming the top element of a door or window frame

Corridor - A designated strip of land between two locations within which rail, highway and pedestrian traffic, topography, environment and other characteristics are located for transportation purposes

Cresting - A horizontal ornamental element at the top of a parapet or roof ridge, usually made of metal or occasionally of terra cotta

Design Coding - A method of drafting design guidelines by codifying and regulating fundamental architectural characteristics such as height, massing, setbacks etc., as opposed to dictating architectural styles

Display Areas - Portions of the storefront where merchandise, products and services are displayed in a manner that is visible from the street

Entablature - A series of horizontal elements at the top of a wall; in classical architecture consisting of an architrave, frieze, and cornice

Entryway - A passage or opening on a building or structure, usually along a public street, that provides access to the given building or structure

Façade - Any of the exterior faces of a building; often refers to the architectural front, which is distinguished from other walls by its degree of elaboration or the location of the principal entrance

Fascia - A flat, horizontal band on a wall surface; often a plain element with little molding at the top edge of a wall

Fanlight - A semicircular window over a door

Fenestration - Any opening in a building's envelope including windows, doors and skylights

Frieze - An architectural ornament consisting of a horizontal sculptured band between the architrave and the cornice

Ghost Sign - Old hand painted advertising or signage that has been preserved on a building for an extended period of time

Hip roof - A roof that slopes inward from all four exterior walls, forming a pyramid

Historic Designation - Is the process by which a site, structure, or area is officially recognized as having historical, architectural, or archaeological significance.

LEED - LEED stands for Leadership in Energy and Environmental Design created by The United States Green Building Council (USGBC) as a rating system for green building. Green building refers to the design, construction, and operation of buildings in an environmentally friendly way.

National Register of Historic Places - Is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering and culture

Non-metallic - A product or component that is not made of a metal material

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Hood - A projecting element that covers a wall opening such as a window or door; often supported by brackets at each end

Joint - The space between masonry units in a wall, usually filled with mortar to attach the units

Light - An individual pane of glass in a window or door

Lintel - A horizontal structural element in a wall that spans a window or door opening; in a masonry building, often distinguished by a contrasting material

Louvers - A set of parallel slats in a door, window or wall to admit air and keep out rain direct sunshine, and noise

Mansard - A roof with two slopes on each side, the lower slope typically being almost vertical

Monitor - A raised section at the top of a roof, usually with glazing in its vertical sides to allow illumination of the center of a building

Mullion - A structural or non structural element which divides a window or other opening into two or more lights

Mutin - A secondary framing member that holds individual panes of glass within a window or glazed door

Opaque - A surface that neither reflects nor emits light

Parapet - A wall-like barrier at the edge of a roof, terrace, balcony or other structure

Pavers - Stone, brick, concrete or other materials used for sidewalks, walkways, patios, and driveways

Pediment - The triangular gable end of a building, framed by a horizontal cornice and the raking (diagonal) cornices of the roof eaves, or a similar form used above a door or window

Perimeter Block -A city block development pattern, where buildings are built-to-line, and entrances face the street, with semi-private courtyards to the rear of the buildings

Pilaster - A vertical projection on a wall, usually rectangular in cross-section and often with a capital and base, that appears to be supporting building elements

Pitch - The slope of a building element in relation to the horizontal, especially in a roof

Pointing - The material with which joints in a masonry wall are filled. Also the process of placing mortar in a masonry joint as the units are laid up; re-pointing refers to removing an outer portion of deteriorated mortar and re-filling the joint with new mortar.

Porch - A structure attached to the exterior of a building often forming a covered entrance

Precast - Members or components especially of concrete; cast into form before being transported to the site of installation

Railing - A barrier consisting of a horizontal bar and supports

Rake Board - A diagonal trim element following the slope of a gable or roof, where it meets an exterior wall Also known as raking cornice, raking course or raking molding.

Recess - A portion of surface or facade set back from the plane of the primary surface or facade

Sash - The perimeter frame of a window, including the horizontal rails and vertical stiles, that holds the glass panes; it may be movable or fixed

Setback - On a parcel of land, the distance between the street and the front of a building, or between a building and the side or back property lines

Side Light - A narrow rectangular window to the side of a door or wider window

Soffit - The exposed undersurface of an overhead element, such as an arch or roof eave

Storefront - The front side of a nonresidential establishment, facing the street and which usually contains display windows

Street Furniture/Furnishings - Is a collective term for objects and pieces of equipment installed on streets and roads for various purposes, including but not limited to benches, bollards, streetlamps, street lighting, traffic lights, traffic signs, bus stops, and waste receptacles

Tracery - Ornamental curved patterns in windows, doors and other openings often made of wood, stone or cast iron

Traditional - Of, pertaining to, or characteristic of, the older styles of buildings and site improvements in the district.

Transom - A window above a doorway, separated by a horizontal crossbar, or a secondary window similarly set above a larger window

True Divided-Light Sash -A window with individual panes of

