

CITY OF PORTLAND, MAINE

HISTORIC PRESERVATION BOARD



Penny Pollard, Chair
Robert O'Brien, Vice Chair
Hilary Bassett
Joy Naifeh
Julia Tate
John Turk
Rob Whitten

AGENDA

HISTORIC PRESERVATION BOARD MEETING

The Historic Preservation Board will hold a remote meeting on **Wednesday, August 3, 2022, 5:00 p.m.** This meeting will take place remotely using Zoom pursuant to the Remote Meeting Policy adopted by the Historic Preservation Board and as authorized under 1 M.R.S. 403-B because of the existence of an emergency or urgent issue that requires the committee to meet by remote methods. Allow your computer to install the free Zoom app to get the best meeting experience.

If you are not able to attend live, a recording will be available following the meeting. For public comment, you will need to use the "raise your hand" feature. To raise your hand via the telephone, please hit *9. You will be unmuted by the host when it is time for public comment.

For more information on submitting written public comment and attending the remote meeting, please refer to the document, A Guide to Public Comment, Remote Mtg. and Public Participation, which can be found at <https://www.portlandmaine.gov/485/Development-Review>. Public comments will be taken for each item on the agenda during the estimated allotted time.

Written Public Comment

Written comments received by email by 12:00 p.m. **the day before** the scheduled meeting date will be included in the agenda backup materials ("agenda packet").

Written comments received **by the aforementioned deadline** will be published in the agenda packet no later than 12:00 p.m. the day of the meeting. Written comments must be submitted to hp@portlandmaine.gov. If you have any questions or feedback regarding this process, please email citymanager@portlandmaine.gov

Please note that the placement of each item on the agenda is subject to change. Please check the Agenda & Minutes Center prior to the meeting for the item start time.

You are invited to a Zoom webinar.

When: Aug 3, 2022 05:00 PM Eastern Time (US and Canada)

Topic: Historic Preservation Public Hearing and Workshop 8/3/2022

Please click the link below to join the webinar:

<https://portlandmaine-gov.zoom.us/j/81332265968>

Or One tap mobile: US: +13017158592,,81332265968# or +13126266799,,81332265968#

Or Telephone: Dial(for higher quality, dial a number based on your current location): US: +1 301 715 8592 or +1 312 626 6799 or +1 646 931 3860 or +1 929 205 6099 or +1 669 444 9171 or +1 669 900 6833 or +1 253 215 8782 or +1 346 248 7799 or +1 386 347 5053 or +1 564 217 2000

Webinar ID: 813 3226 5968

International numbers available: <https://portlandmaine-gov.zoom.us/j/kuemJjTWY>

1. **ROLL CALL AND DECLARATION OF QUORUM**
2. **REPORT OF ATTENDANCE AT THE MEETING HELD ON JULY 20, 2022**
 - i. Public Hearing
185 Commercial Street: *Bassett, Naifeh, O'Brien, Pollard, Tate, Turk, Whitten present*

3. REPORTS OF DECISIONS AT THE MEETING HELD ON JULY 20, 2022

- i. Certificate of Appropriateness for Proposed New Construction; 185 COMMERCIAL STREET; 185 Commercial LLC, Applicant. The Board voted 7-0 to table a final decision of the application to a future date.

4. COMMUNICATION AND REPORTS

5. PUBLIC HEARING

- i. Certificate of Appropriateness for Mural Installation; 404 Cumberland Avenue (55 Forest Avenue); Portland Downtown & Consolidated Communications, Applicants.
- ii. Certificate of Appropriateness for Construction of a New Accessory Structure; 99 Capisic Street; Vana Carmona, Applicant.

6. WORKSHOP

- i. Preliminary Review of Proposed New Construction, 63 Chadwick Street; Joan & Daniel Amory, Applicants.
- ii. Preliminary Review of Proposed Alterations, 59 Atlantic Street; Joshua Longo & Jill Carbonneau, Applicants.

7. CONSENT AGENDA

STAFF MEMORANDUM
HISTORIC PRESERVATION PROGRAM
PLANNING AND URBAN DEVELOPMENT



TO: Chair Pollard and Members of the Historic Preservation Board
FROM: Rob Wiener, Historic Preservation Compliance Coordinator
DATE: July 29, 2022
RE: 404 Cumberland Avenue PUBLIC HEARING – MURAL INSTALLATION
PROJECT ID: HPBR-001881-2021
MEETING: August 3, 2022

Owner: Northern New England Telephone Operations, LLC (now Consolidated Communications)
Applicant: Portland Downtown, Cary Tyson Executive Director
Muralist: Jared Goudet

A sign announcing the Historic Preservation Board's meeting on 8/3/22 was posted at the property on 7/21/22. A legal ad was published in the Portland Press Herald on 7/21/22 and 7/22/22, and 38 notices were sent to neighboring property owners within 100 feet of the subject property.

PROJECT SCOPE:

Installation of a painted mural at 404 Cumberland Avenue, including the Oak Street frontage of the property (104 Oak Street.) No changes are proposed to the adjacent historic building, 55 Forest Avenue. The proposed mural is the result of a collaboration between the property owners (Consolidated Communications and Redfern Property Management), Portland Downtown, and the City of Portland in their effort to address frequent graffiti vandalism.

Dimensions: Approximately 147' facing Cumberland Avenue;
Approximately 72' facing Oak Street
Overall Height: Ground floor, including concrete pillars and lintel (no brick to be painted)
Mural to extend slightly higher on concrete tower facing Oak Street

Material Specifications: Primer and paint, on concrete surfaces (most have been previously painted.)

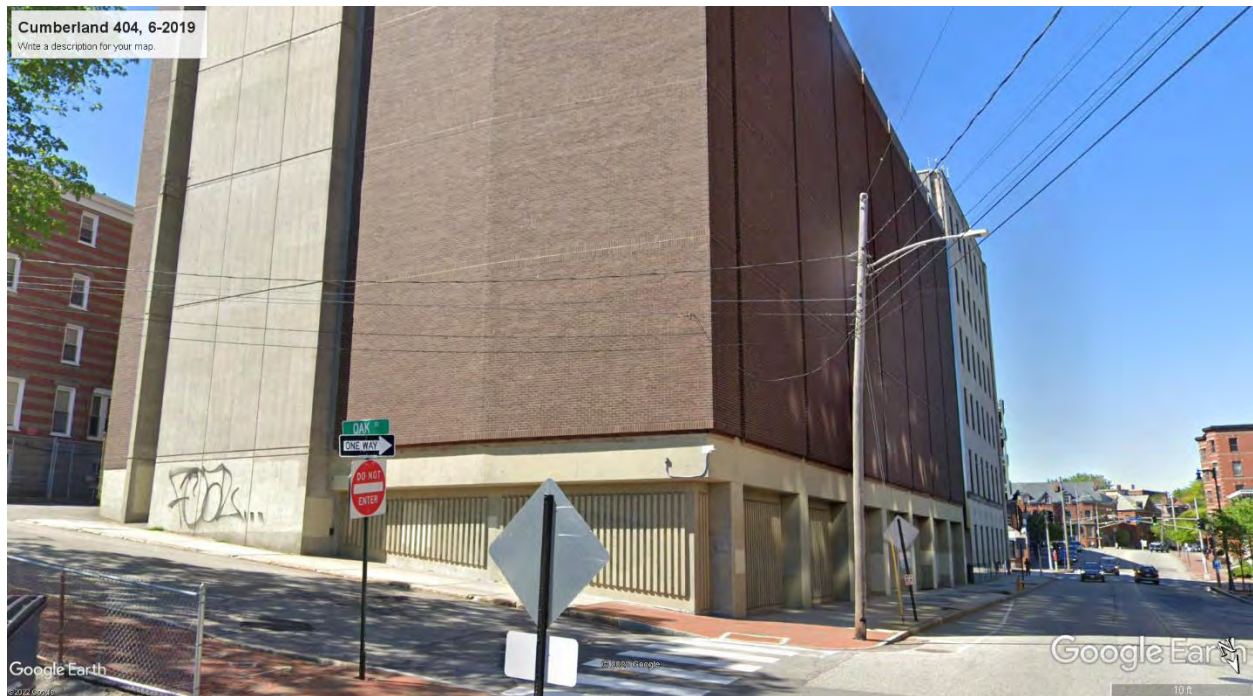
SUMMARY OF HISTORIC CONTEXT

The subject structure is part of a complex of buildings fronting on Forest Avenue, Cumberland Avenue and Oak Street that were developed by New England Telephone (later AT&T and now Consolidated Communications). The original building, located at 45 Forest Avenue, was built in 1913. In 1924, two additional floors were added as well as a four-story rear addition. A second six-story building at 55 Forest was built in 1932. This structure is a designated Landmark within the Congress Street Historic District, as it is an elegant example of Art Deco style architecture which was never common in Portland. The building is clad in limestone with carved foliate details on a polished black granite base.

The subject structure at 404 Cumberland is actually a 1972 addition to 55 Forest Avenue. It was built to house switching equipment and continues in that role today. According to the description in the Congress Street Historic District Building Inventory, “the dark concrete bunker-like addition...presents a barren and unfriendly face toward the public streets, with no windows or doors in it.” The base of the building is all concrete, with a series of inset panels framed by vertical piers and continuous lintel. The inset panels are corrugated to provide a level of texture and differentiation. This treatment continues on the Oak Street frontage, but is interrupted by a large vertical concrete pier that extends the height of the building. The map of the Congress Street Historic District shows the rear addition to 55 Forest as noncontributing.

In 2021, Consolidated Communications subdivided the property, splitting off their original building at 45 Forest. Redfern Properties received approval from the Planning Board to convert the building to housing. (As there were no substantive exterior alterations proposed as part of the adaptive reuse, the project did not come before the HP Board for review.)





PREVIOUS REVIEWS BY HISTORIC PRESERVATION BOARD

January 19, 2022 Workshop:

At the preliminary workshop the board expressed concerns over the following:

- That the vivid colors were too bright and would be distracting and detract from the adjacent historic structure
- That the desired look would not be achievable given the highly textured concrete surface
- That the proposed mural design did not engage with the designed architectural character of the building base

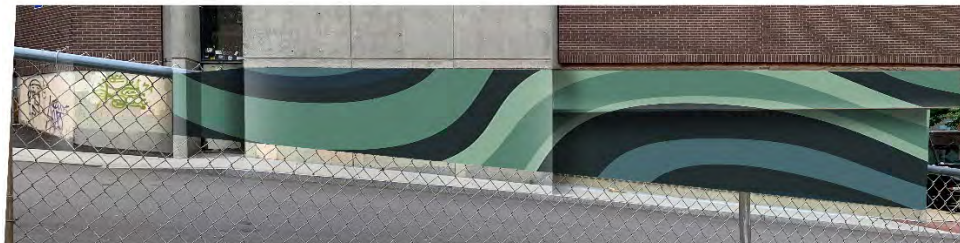
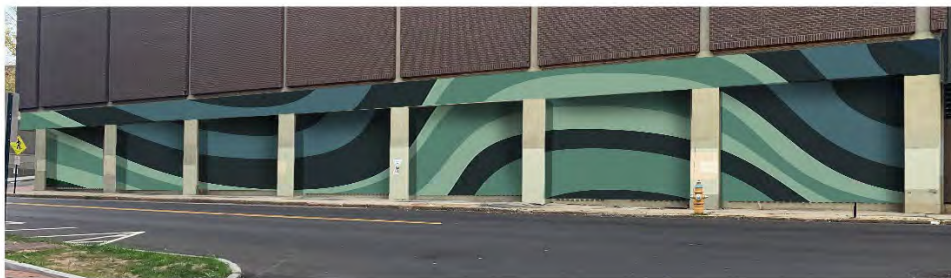


- Board members also asked a number of technical questions, which were answered.

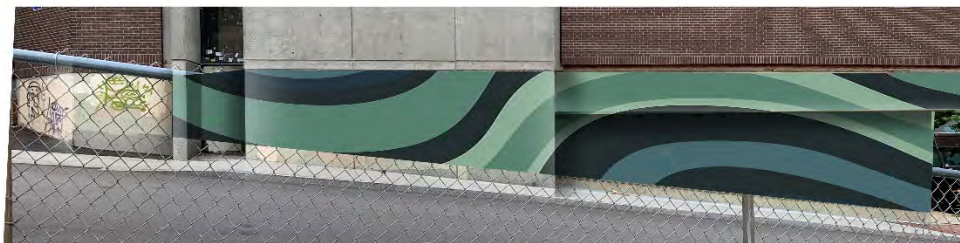
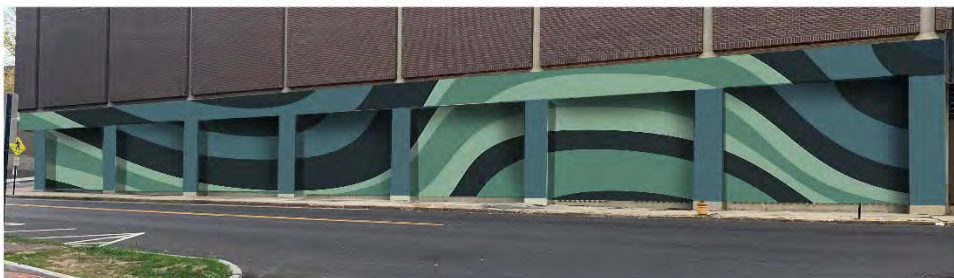
July 6, 2022 Workshop

A preliminary revised design with more muted waves of color was presented, which prompted questions about the extent of the mural on the Oak Street frontage, and how the design would engage with the architecture:

- Design needs to acknowledge the bay pattern and treat the piers and lintels so the structure is visually expressed.
- Continue up Oak Street to prevent tagging on unpainted surfaces.

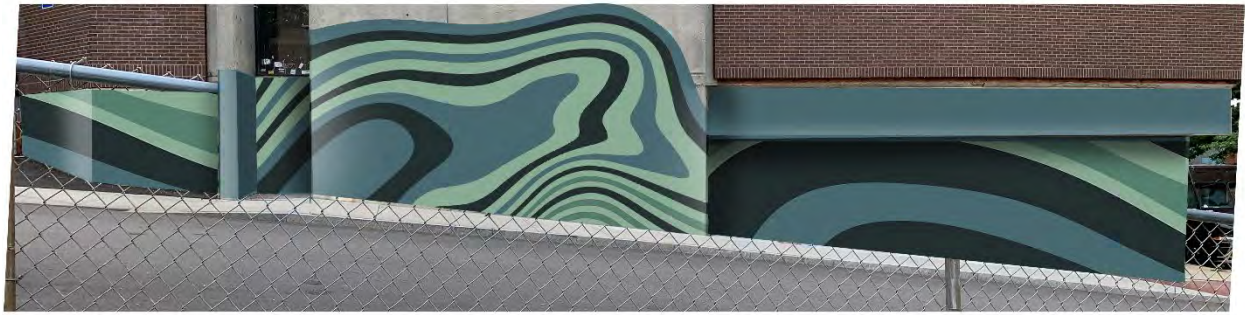


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FINAL SUBMISSION – AUGUST 3, 2022 PUBLIC HEARING



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STAFF COMMENTS

Although 404 Cumberland Avenue is classified as a noncontributing addition to 55 Forest Avenue, the applicable Standard for Review of Alterations to Noncontributing Structures reads:

“The intent of the review shall be to ensure no further erosion of any existing architectural character of the subject structure determined to be significant by the Planning Authority or Historic Preservation Board...”

Further, both Board members and staff have asserted that murals should show a degree of sensitivity to the context and should not be unduly visually distracting. As it is adjacent to the landmark Art Deco building at 55 Forest Avenue, this position is particularly relevant.

Finally, staff believes that the Board can delegate to staff the review of technical details and reviewing agreements for maintenance and reversability.

ANALYSIS OF APPLICABLE REVIEW STANDARDS

Standards for Review of Alterations, 17.8.2: (as applicable to a noncontributing building)

Standard 7	
The surface cleaning of structures and objects, if appropriate, shall be undertaken with the gentlest means possible. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be undertaken.	
Standard Met?	Staff Comments
Yes	Heated pressure washing or accepted graffiti removal practices would be used as needed.

Standard 9	
Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural, or archaeological materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the size, scale, color, material, and character of the property, neighborhood or environment.	
Standard Met?	Staff Comments
Yes	

Standard 10	
Wherever possible, new additions or alterations to structures and objects shall be undertaken in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.	
Standard Met?	Staff Comments
Yes	Surfaces have been painted before. According to the artist, removal could be accomplished with heated pressure washing.

Standards for Review of Alterations to or Redesign of Noncontributing Structures, 17.8.4:

Standard A.	
In considering an application for a Certificate of Appropriateness involving alteration(s) to a noncontributing structure the standards for review of alterations set forth in Subsection 17.8.2 shall apply as applicable. The intent of the review shall be to ensure no further erosion of any existing architectural character of the subject structure determined to be significant by the Planning Authority or Historic Preservation Board and, where practicable, to guide projects toward a more compatible relationship with the surrounding context.	
Standard Met?	Staff Comments
Yes	Mural design has evolved in response to Board comments, to engage with the architecture of the building and prevent an unduly distracting mural.

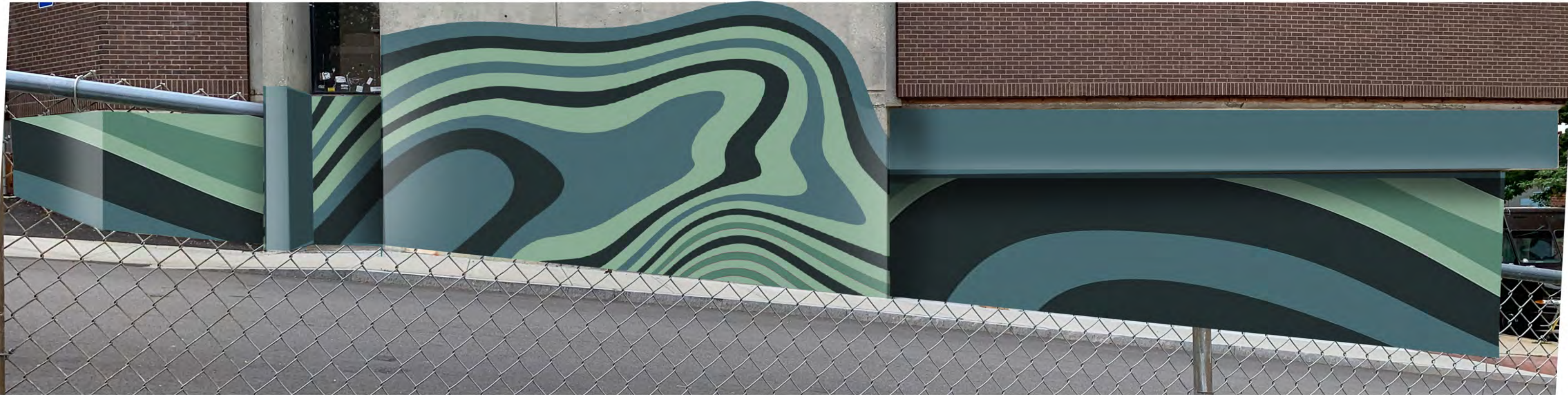
MOTION FOR CONSIDERATION

I move to CONDITIONALLY APPROVE application HPBR-001881-2021 for MURAL INSTALLATION at 404 CUMBERLAND AVENUE on the basis of documentation, plans, and specifications submitted for the 8/3/22 public hearing; information provided in the staff memo; and findings by the Historic Preservation Board that the project meets Standards for Review of Alterations 17.8.2- #7, 9, and 10; Standards for Review of Alterations to or Redesign of Noncontributing Structures 17.8.4-# A, subject to the following conditions:

- 1) Staff to review with applicant and artist final installation details and agreements between applicants, owners, and artist regarding maintenance and paint color specifications.

ATTACHMENTS

1. Revised Mural Proposal



HPB Public Comment: Mural for Cumberland & Oak Facade

External Inbox

**George Rheault**

Wed, Jan 19, 1:40 PM (19 hours ago)

to HHistoric, Deb, Robert, jmy, me, Christine, Kevin, James

My comments below (broken up into 4 themes) regarding the review of the pending mural application.

(1.) LACK OF OUTREACH TO COMMUNITY

There has been zero public engagement that I have been aware of with the neighborhood regarding this project. This is effectively a "West Bayside" mural although it technically lies within the "turf" of Portland Downtown and the Congress Street Historic District. It is a perfect case study for the City of Portland's hypocrisy in touting its community engagement for impactful projects when an out-of-town developer and an out-of-state communications company get to dictate a loud and semi-permanent streetscape for West Bayside residents without any invitation for such residents to contribute their thoughts and opinions (whether or not they are property owners and whether or not they have connections to City Hall). It is too funny that apparently the one opportunity that may exist for the public to weigh in will be via a workshop of the Historic Preservation Board which has done virtually nothing to protect historic resources in the West Bayside neighborhood.

This project is only being driven by Redfern's redevelopment efforts at 45 Forest Avenue in order to enhance the area in advance of its new income stream. While that attention and investment is generally welcome, what would be even MORE welcome would be giving area residents the same kind of respect and courtesy that residents of affluent districts receive for such upgrades to their immediate environment. I am pretty sure nothing of this mural's scale would ever be attempted in say the West End or Woodford's Corner without much more community dialogue and input being sought and absorbed.

(2.) FAILURE OF GRAFFITI REMOVAL ORDINANCE AND COMMUNITY MITIGATION EFFORTS

As part of the mural review, city officials should own up to the fact that the inadequacy of the existing graffiti ordinance and efforts to control and prevent graffiti vandalism are the primary reason behind the need for this somewhat garish mural. The property owner has zero incentive under the current graffiti ordinance to make basic investments at this location (that any conscientious property owner would already be making) that would help prevent chronic graffiti at this location.

A serious fine structure (minimum \$100 per violation) should be put in place, among other reforms, including escalating fines for repeated instances of graffiti that is not promptly removed within 3-5 days. Such a system would encourage property owners to meaningfully invest in graffiti-resistant coatings, easy to maintain paint schemes and effective security cameras as well as incentivize such owners to collaborate often with neighbors and other stakeholders to share information and resources (about graffiti incidents, including camera footage) and organize ongoing year-round community self-help mitigation efforts to GET AHEAD OF THE TAGGERS. The tagging phenomenon is all driven by getting attention for those who chose to do this sort of thing and defeating them requires ongoing effective collective action that deprives the taggers of the visibility and permanence in the public eye they seek - without the satisfaction and gratification of seeing one's vandalism stick around, most taggers will move on (and in most cases, there are only a handful of chronic taggers operating on a regular basis in most places).

The status quo system is BADLY broken - identification and removal is spotty/inconsistent and it is virtually all driven by mostly random complaints without much rhyme or reason (graffiti is removed in one spot but worse instances remain up just feet away destroying much of the deterrent effect of removal). In many ways Portland's broken system CREATES more graffiti as it gives taggers weeks or months of FREE advertising and then, as the wheels of enforcement and removal slowly turn, CLEAN canvases to start the process all over again with fresh tagging. In fact, property owners that DO CARE get penalized the most as their efforts to keep up with the frequent vandalism is always undercut by "free rider" property managers who do little to promptly eliminate graffiti when it happens thus setting up everyone in the area for more laborious graffiti removal which often feels futile.

(3.) MURALS REQUIRE LONG-TERM THINKING AND MAINTENANCE PLANS

I very much appreciate the questions that staff have raised which all point to how this particular area must get thoughtful treatment. It cannot be a "one and done" effort and success at a location that has a long history of being tagged will require more than a "quickie" abstract mural.

The worst part of the proposed mural apart from any subjective aesthetic question is the sheer number of colors being used. Unless the entire mural is applied with a graffiti proof coating as it is completed, the patterns deployed would likely ENCOURAGE more tagging as the many boxes would nicely frame tags. Therefore, at a minimum, there should be a substantial upfront investment in graffiti-proofing the entire work. Graffiti-resistant coatings (especially ones that can withstand frequent pressure-washing and chemical solvents) are not cheap and I am not aware how many times such coatings may need to be reapplied over time due to weather, UV-exposure and repeated removal cleanings over some or all of it. The mural owner should be expected to monitor and evaluate conditions over time to ensure that the cure does not attract worse consequences than the initial disease.

If for some sound reason a protective coating is NOT being contemplated, then the mural owner should present a plan for how ongoing touch-ups will be conducted including matching the original paint scheme over time (especially if fading is likely within a year or two of completion).

But equally importantly, the mural owner needs to commit to addressing the other surfaces around the mural (here, meaning mostly the original art deco facade next door). It matters little if the mural remains mostly unmolested over time if adjacent surfaces get double the vandalism that once assaulted the area now covered under a mural.

A regular and committed graffiti mitigation plan should be in place as a condition of the mural to ensure that the area over the long-haul sees improvement rather than the problem just migrating a few feet in one direction or another (including up above the mural). The most fundamental piece is simply making graffiti checks a regular part of building maintenance. At least once or twice a week (Fridays and Mondays are best since graffiti revolves around weekends, both its performance and spectator elements), a simple 10 minute inspection looking for graffiti (large and small) on surfaces visible from the public way is the bedrock of an overall effort that ensures that taggers get the message that vandalism is not worth the time at a property with a highly vigilant owner.

(4.) MORE SLOPPY HISTORY

Once again, I need to note that the preservation staff introduce misinformation into the record despite the easy availability of relevant records to help clarify the building history.

a.) The 55 Forest Avenue "art deco" portion of the telephone complex had 2 stories added to it in 1960-1961. The telephone company at the time appears to have simply mimicked the previous art deco style of the original 4 stories built in 1932 although it is not known to what extent they faithfully did so and whether new elements not previously belonging to the original building were introduced to the facade, particularly the cornice line. See below for corroboration of this via the public library aerial image as well as tax cards easily available from the city tax assessor's website. Aspects of the original 1932 art deco facade were definitely altered at its eastern edge along Cumberland Avenue when the 1972 "cold-war" switching bunker was added to the corner of Oak & Cumberland.

b.) FYI - the communications tower is also clearly visible in the circa 1960 aerial image despite the fact that planning staff erroneously represented to the Planning Board in a November 2021 memo that this tower was installed in 1997 (the source of the staff's 1997 dating is not known but perhaps it related to updates to the tower in 1997 which clearly did not involve its initial creation but perhaps applied structural reinforcements or updates to its components).

c.) There is clear evidence of the 2-story addition being made in 1924-1926 to the 45 Forest Avenue building originally constructed in 1913, however there is no evidence that a "four story rear addition" was made here in 1924-1926. The footprint of the 1913 complex remains remarkably similar in the 1913-14 Richards Atlas plate as it does in later representations in the tax assessor and Sanborn Fire Insurance Map outlines (see below for those links).

d.) The Congress Street Historic District inventory is a source of the misinformation noted above which should now be updated to reflect the better learning available regarding the evolution of the telephone complex.

BACKGROUND IMAGES

Portland Public Library - archival aerial image showing 2-story addition to 55 Forest Avenue underway circa 1960 with tall communications tower present on roof of 45 Forest Avenue

["Cumberland Avenue at Forest Avenue, with Jackson School and vicinity," \(portlandlibrary.com\)](#) (it is amazing how much great urbanism survived in this vicinity up to 1960 despite the ominous encroachment of the automobile culture all around - catering to this encroachment would of course continue to devastate this neighborhood up to and including our present day).

Listing for 45/55 Forest Avenue contains errors that should be corrected

[Congress-Street-Historic-District-Inventory_\(portlandmaine.gov\)](#)

1913-14 depiction of original 45 Forest Avenue building footprint

["Richards Atlas : Plate 4" \(portlandlibrary.com\)](#)

Tax Assessor Card circa 1961 showing photo of 2-story addition under construction (taken from parking garage across the street) and then photo once fully completed (taken from Cumberland Avenue)

[file \(3299×2608\)_\(portland maine.gov\)](#)

Tax Assessor Card circa 1980 (showing outline of complex including completion dates)

[file \(3307×2583\)_\(portlandmaine.gov\)](#)

1909 Sanborn Map

[Image 34 of Sanborn Fire Insurance Map from Portland, Cumberland County, Maine. | Library of Congress \(loc.gov\)](#)

1954 Sanborn Map

[Image 29 of Sanborn Fire Insurance Map from Portland, Cumberland County, Maine. | Library of Congress \(loc.gov\)](#)

1924 TAX PHOTOS (showing context around telephone company complex)

Corner of Forest & Cumberland

[412-414 Cumberland Avenue, Portland, 1924 - Maine Memory Network](#)

Little Store on Cumberland

[412-414 Cumberland Avenue, Portland, 1924 - Maine Memory Network](#)

Small Dwelling showing glimpse of north facade of 45 Forest Avenue telephone building

[408-410 Cumberland Avenue, Portland, 1924 - Maine Memory Network](#)

Small Apartment Building

[400-402 Cumberland Avenue, Portland, 1924 - Maine Memory Network](#)

SW Corner of Oak & Cumberland

[395-400 Cumberland Avenue, Portland, 1924 - Maine Memory Network](#) (misabeled - should be "398-400")

[108-110 Oak Street, Portland, 1924 - Maine Memory Network](#)

[104-106 Oak Street, Portland, 1924 - Maine Memory Network](#)

[100-102 Oak Street, Portland, 1924 - Maine Memory Network](#)

[92-98 Oak Street, Portland, 1924 - Maine Memory Network](#)

[90 Oak Street, Portland, 1924 - Maine Memory Network](#) (great glimpse of back side of 45 Forest Avenue)

STAFF MEMORANDUM
HISTORIC PRESERVATION PROGRAM
PLANNING AND URBAN DEVELOPMENT



TO: Chair Pollard and Members of the Historic Preservation Board
FROM: Rob Wiener, Historic Preservation Compliance Coordinator
DATE: July 29, 2022
RE: 99 Capisic Street, Addition and New Garage / Guest House - PUBLIC HEARING
PROJECT ID: HPBR-002024-2022
MEETING: August 3, 2022

Owner: Vana Carmona
Architect: Margaret Innes, Studio E Architect

A sign announcing the Historic Preservation Board's meeting on August 3, 2022 was posted at the property on 7/25/22. A legal ad was published in the Portland Press Herald on 7/21/22 and 7/22/22, and 37 notices were sent to neighboring property owners within 100 feet of the subject property.

PROJECT SCOPE

- 1-story rear addition with gabled roof and entry stairs, for mudroom and office space
- 1.5-story detached garage with guest quarters above; gabled roof with shed dormers

Dimensions:

Overall Height: Addition: approx. 14'-5" from grade between house and addition (south elev.)
Barn: 27'-6", incl. cupola
Footprint: Addition: 216 s.f.
Barn: 648 s.f.

Material Specifications:

Foundation	Addition: Concrete frost walls with crawl space; Garage: Concrete frost walls & slab
Siding	Rough beveled clapboard, 7" exposure; vertical metal siding on north & east of barn
Trim	Addition: stained wood, matching siding; Barn: white painted wood
Roofing	Asphalt
Windows	Andersen E Series, metal clad; double-hung, casement, awning
Doors	Painted / stained wood; painted steel garage door (carriage house series)

SUMMARY OF HISTORIC CONTEXT



Located in a once rural neighborhood on the outskirts of Portland, 99 Capisic Street is a circa 1848 (with later additions) Greek Revival house, rehabilitated by the owner in consultation with historic preservation staff. Following the HP Board's unanimous recommendation (after its nomination by Ms. Carmona,) the property was designated as an individual landmark by the Portland City Council in September, 2021.

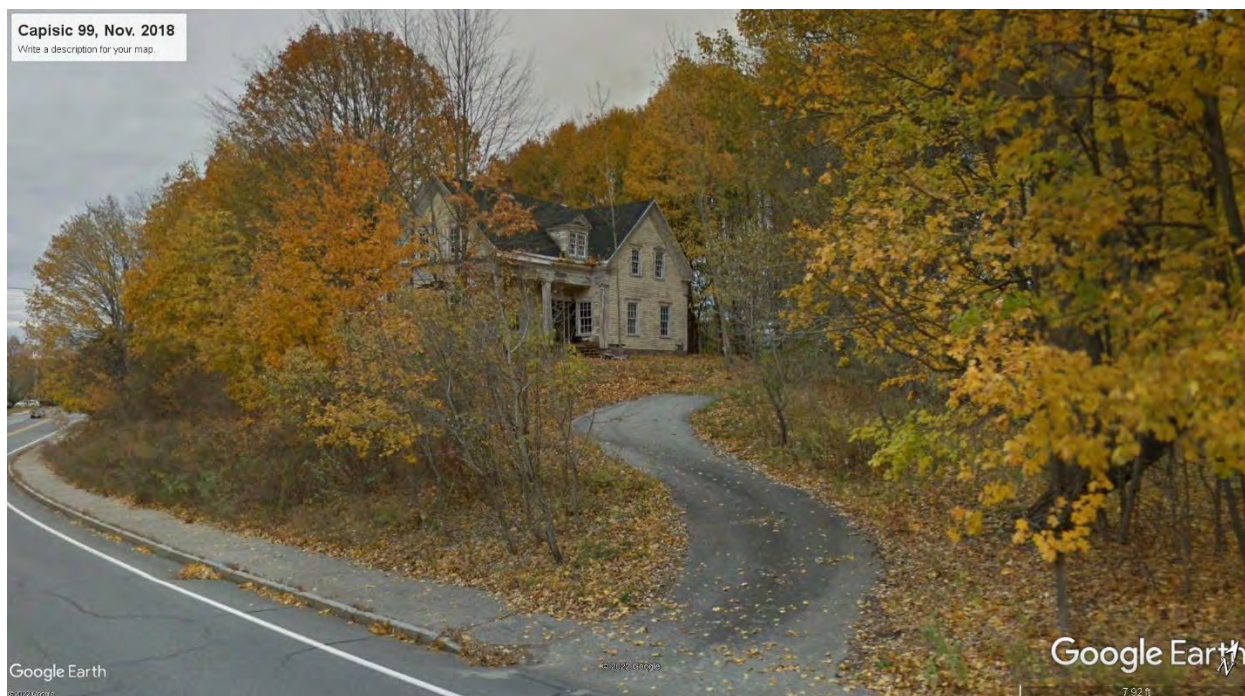
The neighborhood includes a number of outstanding older homes, but has become more densely suburbanized like other outer districts in Portland. The subject property sits on a wooded knoll above Capisic Street, and once included an attached barn for many years until the late 20th or early 21st Century.



1924 TAX PHOTO



1962 PHOTO



GOOGLE STREET VIEW, 2018



RECENT PHOTO, SHOWING ONCE AND FUTURE BARN LOCATION

PREVIOUS REVIEW BY HISTORIC PRESERVATION BOARD

Workshop, June 1, 2022:

Board members were receptive to both the rear addition and the separate, new garage / guest building, and made a greater number of comments about the latter structure. For the building that has been described as a “barn” the feedback seemed to focus on achieving a coherent balance of characteristics:

- Compatibility
 - Can roof pitch be matched or similar to that of house?
 - Juliette balconies and French doors are not compatible with the context or the character of the garage / barn
- Differentiation
 - Somewhat simpler, somewhat more contemporary detailing, while still related
- Include some clear signals of contemporary origin
- Secondary status to the house
 - Lower the ridge and eaves, if possible, to be more deferential to the house
 - Simpler trim program than the house
 - Explore a simpler, more recessive entry for the barn, perhaps with a shed roof

- Simple, unified expression, with a coherent identity and unified composition
 - Integrate garage and living space, while recalling a former barn on the site
 - Limited palette, with compatible relationships to house
 - No more than two siding types
 - Integrate and celebrate the salvaged arched fan windows and cupola, without being historicist or pretending that this is an historic building.
 - Show the cupola on the drawings with the appropriate scale

There were few concerns about the mudroom and office addition to the rear of the house, with several comments advising details that would be simpler and potentially somewhat contemporary; for example, stained, 7” exposure lapped siding and plain, narrower trim with the same finish as the siding.

REVISED SUBMISSION FOR AUGUST 3, 2022 PUBLIC HEARING

Historic Preservation staff consulted with the owner and the architect on two occasions since the June 1 workshop, to review and discuss the Board feedback from the workshop and clarify the design direction in preparation for a final review. Significant changes noted in the revised drawings include:

- Elimination of Juliette balconies and French doors (south and east faces)
 - Clarification of siding choices: rustic, stained, wide-exposure wood clapboard on two sides (south and west,) and vertical, corrugated metal siding on two sides (north and east)
 - Lowering of the garage / guest house at eaves and ridge; now more secondary to the main house, with a similar roof pitch
 - Garage doors have been centered, resulting in a more balanced, symmetrical primary façade.
-

STAFF COMMENTS

Overall, staff finds the final design presented for the August 3 hearing a more refined, compatible, recessive, and successful design than the workshop version. On the front (south) façade of the barn, staff notes;

- Lowering the eaves and overall height improves the relationship to the primary house.
- One result of the lowered eaves is that the gable is quite wide, and in fact is wider than the gable on the front of the house. Though staff would not consider a change to be essential, it may be worth considering raising the eaves just slightly, to narrow the gable.
- Staff questions the intrusion of the metal siding onto the front elevation. Though they may be intended to add visual interest and foster connection between materials on adjoining faces, the asymmetrical corner panels on the lower front walls add a confusing element to the primary façade.
- Staff believes the metal siding on one dormer side (the south end of the west dormer) looks similarly out of place, undermining the unity, restraint, balance, and quiet of the composition.
- There are apparently some metal corner boards, and some wood corner boards on the

barn / garage, but staff is not clear on the details or the logic.

APPLICABLE REVIEW STANDARDS

Standards for Review of Alterations, 17.8.2:

Standard 1	
Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration to the character defining features of the structure, object, or site and its environment or to use a property for its originally intended purpose.	
Standard Met?	Staff Comments
Yes	An outbuilding is not out of place here; the former barn is not being recreated, but the proposed building is appropriately respectful of the property's history.

Standard 2	
The distinguishing original qualities or character of a structure, object, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.	
Standard Met?	Staff Comments
Yes	Addition is proposed for the rear, where the existing rear ell is of recent construction. Neither addition nor garage obscures the historic house.

Standard 3	
All sites, structures, and objects shall be recognized as products of their own time, place, and use. Alterations that have no historical basis or create a false sense of historical development, such as adding conjectural features or elements from other properties, shall be discouraged.	
Standard Met?	Staff Comments
Yes	Barn / garage and rear addition are identifiable as contemporary, with the barn incorporating several pieces of architectural salvage.

Standard 9	
Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural, or archaeological materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the size, scale, color, material, and character of the property, neighborhood or environment.	
Standard Met?	Staff Comments
Yes	

Standard 10	
Wherever possible, new additions or alterations to structures and objects shall be undertaken in	

such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.	
Standard Met?	Staff Comments
Yes	

Standards for Review of New Construction, 17.8.3:

Standard A. Scale and Form	
<u>1. Height</u> The proposed height shall be visually compatible with surrounding structures when viewed from any street or open space and in compliance with any design guidelines.	
Standard Met?	Staff Comments
Yes	More deferential now that garage design has been lowered
<u>2. Width</u> The width of a building shall be visually compatible with surrounding structures when viewed from any street or open space and in compliance with any design guidelines.	
Standard Met?	Staff Comments
Yes	See comment above regarding height of eaves, in respect to width of front gable of barn.
<u>3. Proportion of principal facades</u> The relationship of the width to the height of the principal elevations shall be visually compatible with structures, public ways, and open spaces to which it is visually related.	
Standard Met?	Staff Comments
Yes	
<u>4. Roof shapes</u> The roof shape of a structure shall be visually compatible with the structures to which it is visually related.	
Standard Met?	Staff Comments
Yes	
<u>5. Scale of a structure</u> The size and mass of structures in relation to open spaces, windows, door openings, porches, and balconies shall be visually compatible with the structures, public ways, and places to which they are visually related.	
Standard Met?	Staff Comments
Yes	

Standard B. Composition of Principle Facades	
<u>1. Proportion of openings</u> The relationship of the width to height of windows and doors shall be visually compatible with structures, public ways, and places to which the building is visually related.	
Standard Met?	Staff Comments
Yes	
<u>2. Rhythm of solids to voids in facades</u>	

The relationship of solids to voids in the façade of a structure shall be visually compatible with structures, public ways, and places to which it is visually related.	
Standard Met?	Staff Comments
Yes	Where applicable
<u>3. Rhythm of entrance porch and other projections</u> The relationship of entrances and other projections to sidewalks shall be visually compatible with the structures, public ways, and places to which they are visually related.	
Standard Met?	Staff Comments
Yes	Modest entrances, appropriate for secondary structure and rear entrance
<u>4. Relationship of materials</u> The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in the structures to which they are visually related.	
Standard Met?	Staff Comments
Yes	Materials aid in balancing differentiation, contemporary design, and compatibility. Finishes are more simple and less polished.

Standard C. Relationship to Street	
<u>1. Walls of continuity</u> Facades and site structures, such as masonry walls, fences, and landscape masses, shall, when it is a characteristic of the area, form cohesive walls of enclosure along a street to ensure visual compatibility with the structures, public ways, and places to which such elements are visually related.	
Standard Met?	Staff Comments
Yes	Though not connected, barn / garage recalls former barn on site, while respecting house.
<u>2. Rhythm of spacing and structures on streets</u> The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways, and places to which it is visually related	
Standard Met?	Staff Comments
Yes	See above.
<u>3. Directional expression of principal elevation</u> A structure shall be visually compatible with the structures, public ways, and places to which it is visually related in its directional character, whether this be vertical character, horizontal character, or nondirectional character.	
Standard Met?	Staff Comments
Yes	

Standard D. Other Standards	
<u>1. Compatible use</u> Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration to the character defining features of the structure, object, or site and its	

environment or to use a property for its originally intended purpose.	
Standard Met?	Staff Comments
Yes	
<u>2. Distinguishing original character</u> The distinguishing original qualities or character of a structure, object, or site and its environment shall not be destroyed. The alteration of any historic material or distinctive architectural features should be avoided when possible.	
Standard Met?	Staff Comments
Yes	Addition is proposed for the rear, where the existing rear ell is of recent construction.
<u>4. Contemporary design</u> Contemporary design for additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural, or archaeological materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the size, scale, material, and character of the property, neighborhood and environment.	
Standard Met?	Staff Comments
Yes	
<u>5. Additions</u> Wherever possible, new additions to structures and objects shall be undertaken in such a manner that, if such additions were to be removed in the future, the essential form and integrity of the structure would be unimpaired.	
Standard Met?	Staff Comments
Yes	

MOTION FOR CONSIDERATION

I move to APPROVE/CONDITIONALLY APPROVE application HPBR-002024 for the addition and new construction at 99 Capisic Street on the basis of documentation, plans, and specifications submitted for the August 3, 2022 public hearing; information provided in the staff memo; and findings by the Historic Preservation Board that the project meets/fails to meet Standards for Review of Alterations 17.8.2 and Standards for Review of New Construction 17.8.3 with the following conditions:

- 1) Elimination of the panels of metal siding on the front(south) face of the garage / guest house
- 2) Substitute wood siding for the proposed metal siding on the south (front-facing) end of the west dormer.

ATTACHMENTS

1. Applicant's Cover Letter
2. Architect's drawings and schedules
3. Elevations from June 1, 2022 workshop

99 Capisic St.
Portland, ME 04102
July 22, 2022

Historic Preservation Board
City of Portland
Portland, ME 04101

Re: Application #HPBR-002024-2022/Hearing August 3, 2022

Dear Board Members:

We look forward to the hearing on August 3rd.

Attached you will find the revised drawings/plans for the additions to the property at 99 Capisic St. This includes a small addition to the current house and of a garage/guest space to be constructed separately.

Since our workshop in June we made some major changes to the facades of the barn that you reviewed. We were able to copy the roof pitch of the main house and also move the rake returns lower so that they are not at the same elevation as the ones on main house. We've also narrowed our siding down to 2 different materials: corrugated metal and clapboards. I was unable to get the salvaged barn board.

Some of the main design considerations that we took into account in this new design are:

1. While giving a nod to the Greek Revival elements of the main house, this barn is a contemporary take that differentiates this building from the original.
2. The little house is distinguished from the main house with wider clapboards that are stained. The corner boards have no ornament on them like the house corner boards and they are thinner.
3. The little house and the barn are stained the same color and use many of the same window styles in order to better relate the two separate buildings.
4. In keeping with the Maine traditional styles that are put forth in Thomas Hubka's "Big House, Little House, Back House, Barn" we have done the following:
 - a. As mentioned above, we've used the same Greek Revival style that is used on the main house. This is a key to our design. Hubka underscores the importance of this on page 9 of *Big House*: "Although most farmers chose to dilute the house's architectural ornament when they applied it to the barn, the fact that they applied it to the barn at all constitutes one of

the most unusual and significant characteristics of New England's connected farm architecture."

- b. Frontality: most refinements in architectural style are on the front of the building (although since this is a barn it's a bit of a stretch to call them "refinements")
- c. Dissipation: the stylistic refinements on the major house have been diminished on the barn

Please let me know if there is anything else you need or if you have any questions.

Thanks.

Sincerely,
Vana Carmona
Homeowner

NO DEVIATION FROM THE DRAWINGS OR SPECIFICATIONS OR INTENT OF SAME SHALL BE MADE WITHOUT THE ARCHITECT'S WRITTEN AUTHORIZATION.

ALL ARCHITECTURAL DRAWINGS AND CONSTRUCTION NOTES ARE COMPLEMENTARY. WHAT IS INDICATED AND CALLED FOR ON THE DRAWINGS SHALL BE BINDING AS THOUGH CALLED.

MINOR DETAILS NOT USUALLY SHOWN NOR SPECIFIED BUT NECESSARY FOR PROPER AND ACCEPTABLE CONSTRUCTION, INSTALLATION OR OPERATION OF ANY PART OF THE WORK AS DETERMINED BY THE ARCHITECT SHALL BE INCLUDED IN THE WORK AS IF IT WERE SPECIFIED OR INDICATED ON THE DRAWINGS.

MANUFACTURER'S STANDARD SPECIFICATIONS AND MATERIALS APPROVED FOR PROJECT USE ARE HEREBY MADE PART OF THESE DOCUMENTS. THE SAME SHALL BE SAID TO BE PART OF THE WORK AS IF WRITTEN OUT IN FULL HEREIN. ALL APPLIANCES, FIXTURES, EQUIPMENT, HARDWARE, ETC. SHALL BE INSTALLED IN ACCORDANCE WITH MANUFACTURER'S SPECIFICATION AND PROCEDURES.

ALL UTILITIES SHALL BE CONNECTED TO PROVIDE GAS, ELECTRIC, AND WATER TO ALL EQUIPMENT WHETHER SOLD EQUIPMENT IS IN CONTRACT OR NOT. EQUIPMENT SHALL BE GUARANTEED TO FUNCTION PROPERLY UPON COMPLETION.

NO CUTTING NOR DAMAGE TO BUILDING STRUCTURE COMPONENTS WILL BE ALLOWED WITHOUT WRITTEN AUTHORIZATION FROM THE ARCHITECT.

CONTRACTOR SHALL BE RESPONSIBLE FOR PROVIDING ALL MATERIALS AND WORKMANSHIP IN ACCORDANCE WITH FEDERAL, STATE AND LOCAL BUILDING CODES AND THEIR REQUIREMENTS. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING PERMITS FROM THE CITY AND ENFORCEMENT BY THE LOCAL JURISDICTIONAL AUTHORITIES FOR THIS JOB. ALL WORK SHALL COMPLY WITH THE STATE AND LOCAL FIRE DEPARTMENT REGULATIONS, UTILITY COMPANY STANDARDS, AND THE BEST TRADE PRACTICES.

ALL PLUMBING AND ELECTRICAL WORK SHALL BE PERFORMED BY STATE LICENSED CONTRACTORS. CONTRACTOR SHALL SUBMIT ALL REQUIRED PERMITS, CERTIFICATES, AND SIGN-OFFS TO OWNER AND ARCHITECT FOR THEIR RECORDS.

CONTRACTOR SHALL REVIEW AND DIRECT ALL SUB-CONTRACTORS TO REVIEW ALL DRAWINGS AND SPECIFICATIONS TO ASCERTAIN THE SCOPE OF WORK FOR EACH TRADE PRIOR TO BID. ALL CONTRACTORS AND SUB-CONTRACTORS SHALL BE RESPONSIBLE FOR ALL DRAWINGS AND SPECIFICATIONS. DO NOT SCALE DRAWINGS.

ALL SUB-CONTRACTORS SHALL PURCHASE AND CONTINUOUSLY MAINTAIN IN FULL FORCE AND EFFECT BOTH WORKER'S COMPENSATION AND CONTRACTOR GENERAL LIABILITY INSURANCE FOR THE DURATION OF THE PROJECT.

NO SUBSTITUTIONS OF SPECIFIED MATERIALS NOR EQUIPMENT WILL BE ACCEPTED UNLESS APPROVED BY ARCHITECT IN WRITING.

ALL DIMENSIONS ARE FRAMING, UNLESS OTHERWISE NOTED.

ALL ANGLES ARE 90 DEGREES UNLESS OTHERWISE NOTED.

CONTRACTOR SHALL BE RESPONSIBLE FOR THE REMOVAL AND DISPOSAL OF ALL RUBBISH AND DEBRIS FROM THE BUILDING AND THE SITE THAT IS ASSOCIATED WITH THE CONSTRUCTION OF THIS PROJECT.

ALL CONSTRUCTION INDICATED SHALL BE NEW, UNLESS OTHERWISE NOTED.

BEFORE COMMENCING WORK, THE CONTRACTOR SHALL VERIFY THAT NO CONFLICTS EXIST IN LOCATIONS OF ANY AND ALL MECHANICAL, ELECTRICAL AND TELEPHONE LINES (INCLUDING PIPING, DUCTWORK, LIGHTING AND/OR CONDUIT) AND, THAT ALL REQUIRED CLEARANCES OR INSTALLATIONS FOR ABOVE-REFERENCED EQUIPMENT ARE PROVIDED. COORDINATION SHALL BE COMPLETED PRIOR TO CONSTRUCTION.

THE CONTRACTOR'S FAILURE TO REPORT TO THE ARCHITECT ANY DISCREPANCIES WITH THESE CONSTRUCTION DOCUMENTS WILL NOT BE GROUNDS FOR ADDITIONAL COSTS NOR CHANGE ORDERS.

1

DETAIL NAME
SCALE

DOOR

DOOR TAG

A

WINDOW TAG

ELEVATION

W-2

WALL/PARTITION TAG

1
A3-01

BUILDING SECTION

A3-02

3
6 4

INTERIOR ELEVATIONS

CONCRETE		WOOD BLOCKING OR SHIMS	
SAND FILL		RIGID INSULATION	
METALS		INSULATION	
FINISH WOOD		SEALANT	
WOOD SECTION		GYPSUM WALLBOARD	
PLYWOOD		CARPET	

Class
Bungalow
Single House
Two family

Exterior
Clapboards
Siding
Shingles

Plumb
Con
Ind
Pro

Item 36247 | detail | notes page | add to album

193-E-6

PROJECT DESCRIPTION:
CONSTRUCTION OF A NEW BARN THAT WILL
FUNCTION AS CAR STORAGE ON THE 1ST FLOOR
AND LIVING SPACE ON THE 2ND FLOOR THAT
SHALL INCLUDE (1) FULL BATH AND AN OPEN PLAN
KITCHEN/STUDIO

SHEET NUMBER	SHEET DESCRIPTION	DATE ISSUED:		
		05-10-2022 ISSUED FOR REVIEW	07-22-2022 ISSUED FOR REVIEW	
G1-01	COVER SHEET	●	●	
A1-00	FOUNDATION PLAN	●	●	
A1-01	1ST FLOOR PLAN	●	●	
A1-02	2ND FLOOR PLAN	●	●	
A2-00	ELEVATIONS - SOUTH & NORTH	●	●	
A2-01	ELEVATIONS - EAST & EAST BARN	●	●	
A2-02	ELEVATIONS - WEST, WEST BARN AND SOUTH ADDITION ONLY	●	●	

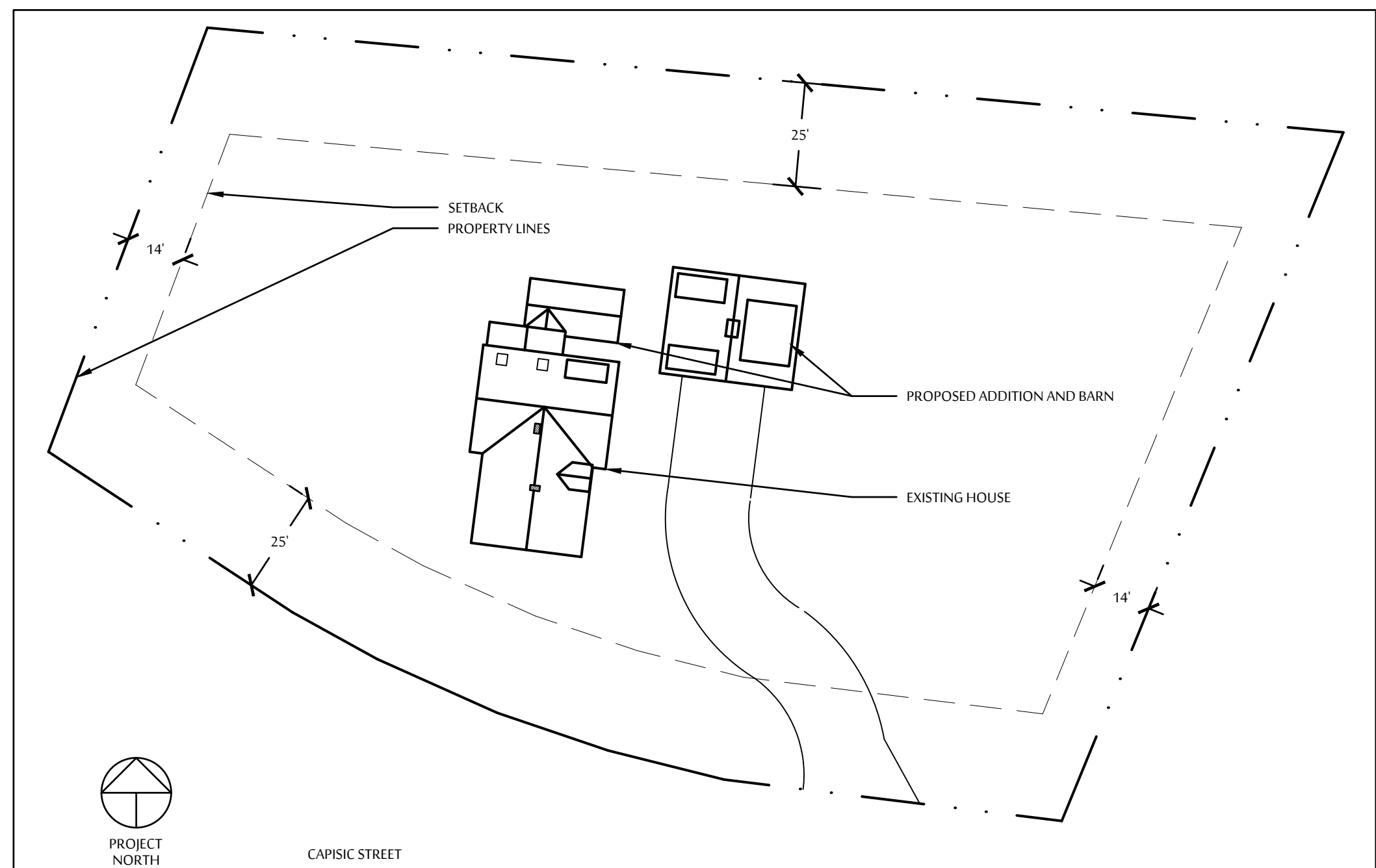
LEGEND: ○ - NOT ISSUED ⊗ - OUTDATED ● - ISSUED

IT IS THE INTENT OF THESE DRAWINGS TO SERVE AS A BASIS OF DESIGN AND SCOPE OF WORK; HOWEVER THEY ARE NOT INTENDED TO BE ALL-INCLUSIVE. IT WILL BE THE RESPONSIBILITY OF THE GENERAL CONTRACTOR AND THE ASSOCIATE SUBCONTRACTORS TO COMPLETE AND COORDINATE THE FULL SCOPE OF WORK IN THE FIELD. THE FOLLOWING INFORMATION IS INTENDED TO OUTLINE THE BASIC SYSTEMS AND SERVICES REQUIRING MODIFICATIONS AS PART OF THIS PROJECT.

1. THE FINAL SCOPE OF THE MECHANICAL WORK SHALL BE ULTIMATELY DETERMINED BY THE MECHANICAL CONTRACTOR, UNDER SEPARATE CONTRACT AND COORDINATED WITH THE OWNER AND ARCHITECT AS REQUIRED. THIS SHALL INCLUDE CLIMATE CONTROL DESIGN AND DUCTWORK INSTALLATIONS AND MODIFICATIONS AS WELL AS PLUMBING MODIFICATIONS AND ADDITIONS AS REQUIRED. THE CONTRACTOR SHALL REVIEW THE ARCHITECTURAL DRAWINGS AND COORDINATE WITH THE ARCHITECT TO IDENTIFY ALL MECHANICAL COMPONENTS OF THE WORK. MECHANICAL NOTING WITHIN THE DOCUMENTS ARE NOT MEANT TO IDENTIFY THE COMPLETE SCOPE OF MECHANICAL INSTALLATIONS; THEY ARE INTENDED TO NOTE SPECIFIC NEEDS THAT HAVE BEEN DISCUSSED WITH THE OWNER AS PART OF THE PROJECTS DEVELOPMENT.

THE FINAL SCOPE OF THE ELECTRICAL WORK SHALL BE ULTIMATELY DETERMINED BY THE DESIGN-BUILD ELECTRICAL CONTRACTOR AND COORDINATED WITH THE OWNER AND ARCHITECT AS REQUIRED. AT A MINIMUM THE CONTRACTOR SHALL BE RESPONSIBLE FOR THE INSTALLATIONS OF ALL ELECTRICAL LIGHTING, PULLER, AND FIRE ALARM AND DETECTION SYSTEMS, IN COMPLIANCE WITH ALL APPLICABLE CODES. THE CONTRACTOR SHALL REVIEW THE ARCHITECTURAL, MECHANICAL AND CIVIL DRAWINGS AND COORDINATE WITH THE MECHANICAL COMPONENTS OF THE WORK. ELECTRICAL NOTING WITHIN THE DOCUMENTS ARE NOT MEANT TO IDENTIFY THE COMPLETE SCOPE OF ELECTRICAL INSTALLATIONS. THEY ARE INTENDED TO NOTE SPECIFIC NEEDS THAT HAVE BEEN DISCUSSED WITH THE OWNER AS PART OF THE PROJECTS DEVELOPMENT.

1. CONTRACTOR IS TO DESIGN AND PROVIDE FIRE/SMOKE DETECTION SYSTEM AS REQUIRED TO MEET COVERAGE REQUIREMENTS OF THE SPACE CONFIGURATIONS. ARRANGEMENT OF FIRE/SMOKE PROTECTION SYSTEM TO MEET ALL APPLICABLE CODES. SMOKE DETECTORS ARE REQ'D IN ALL SLEEPING ROOMS AND IMMEDIATELY OUTSIDE OF SLEEPING ROOMS. ALL SMOLE ALARMS AND/OR DETECTION SHALL BE HARDWIRED WITH BATTERY BACKUP, SHALL BE INTERCONNECTED, AND SHALL USE PHOTOELECTRIC TECHNOLOGY PER PORTLAND CITY CODE CHAPTER 10 (PCC 10-3-3 #4-A); CONTRACTOR IS TO PROVIDE ADDITIONAL EQUIPMENT AND MATERIAL AS REQUIRED.



ZONING:
ZONE = RESIDENTIAL 3; SETBACKS SHOWN ABOVE; FRONTAGE 50 FEET MINIMUM; MAXIMUM HEIGHT FOR PRINCIPAL STRUCTURES AND ADDITIONS 35 FEET

STUDIO E
P.O. BOX 1385
WESTBROOK, ME 04098

ISSUED FOR HP BOARD APPROVAL
NOT FOR CONSTRUCTION

JULY 22, 2022

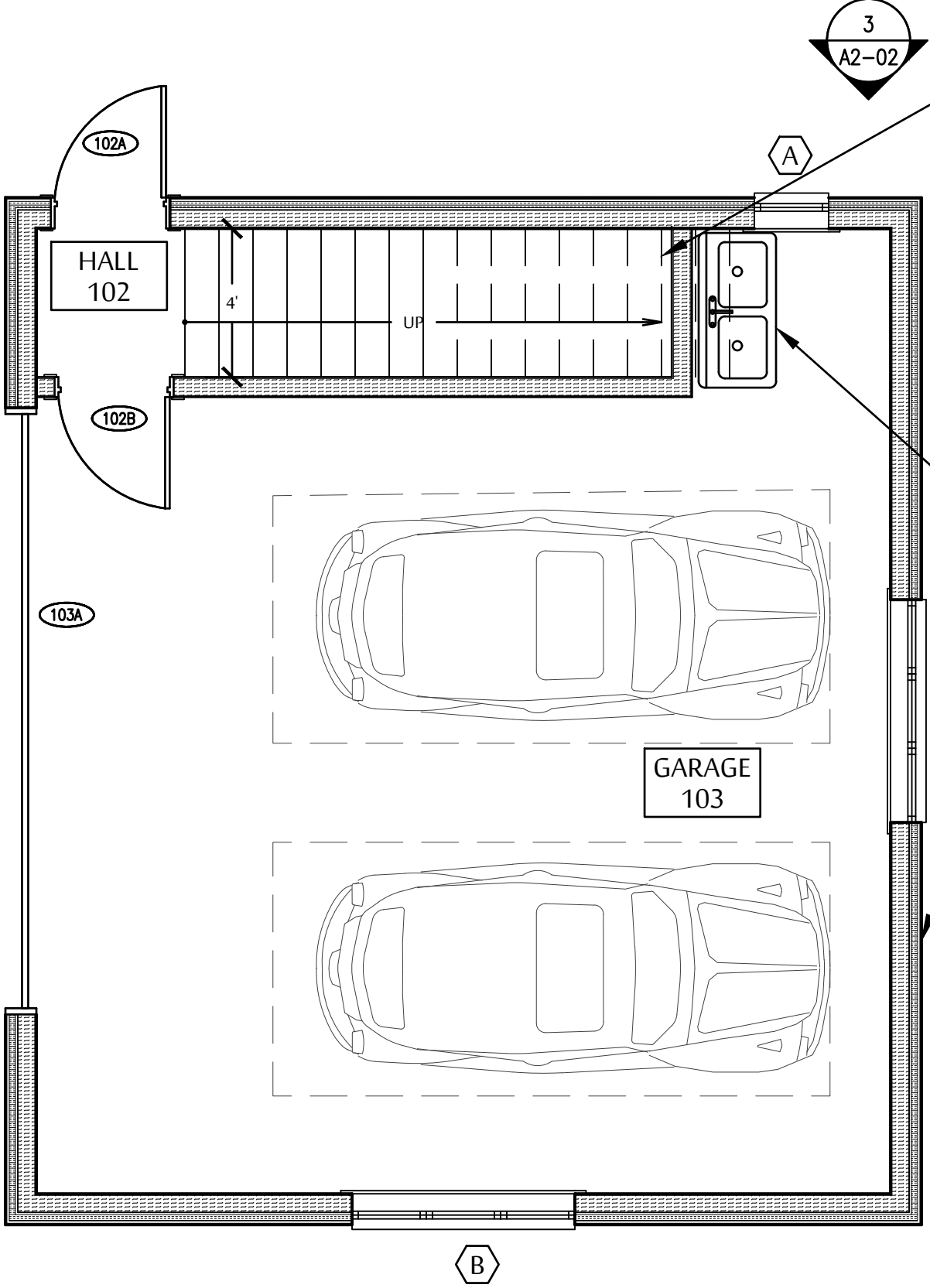
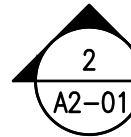
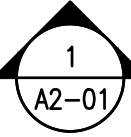
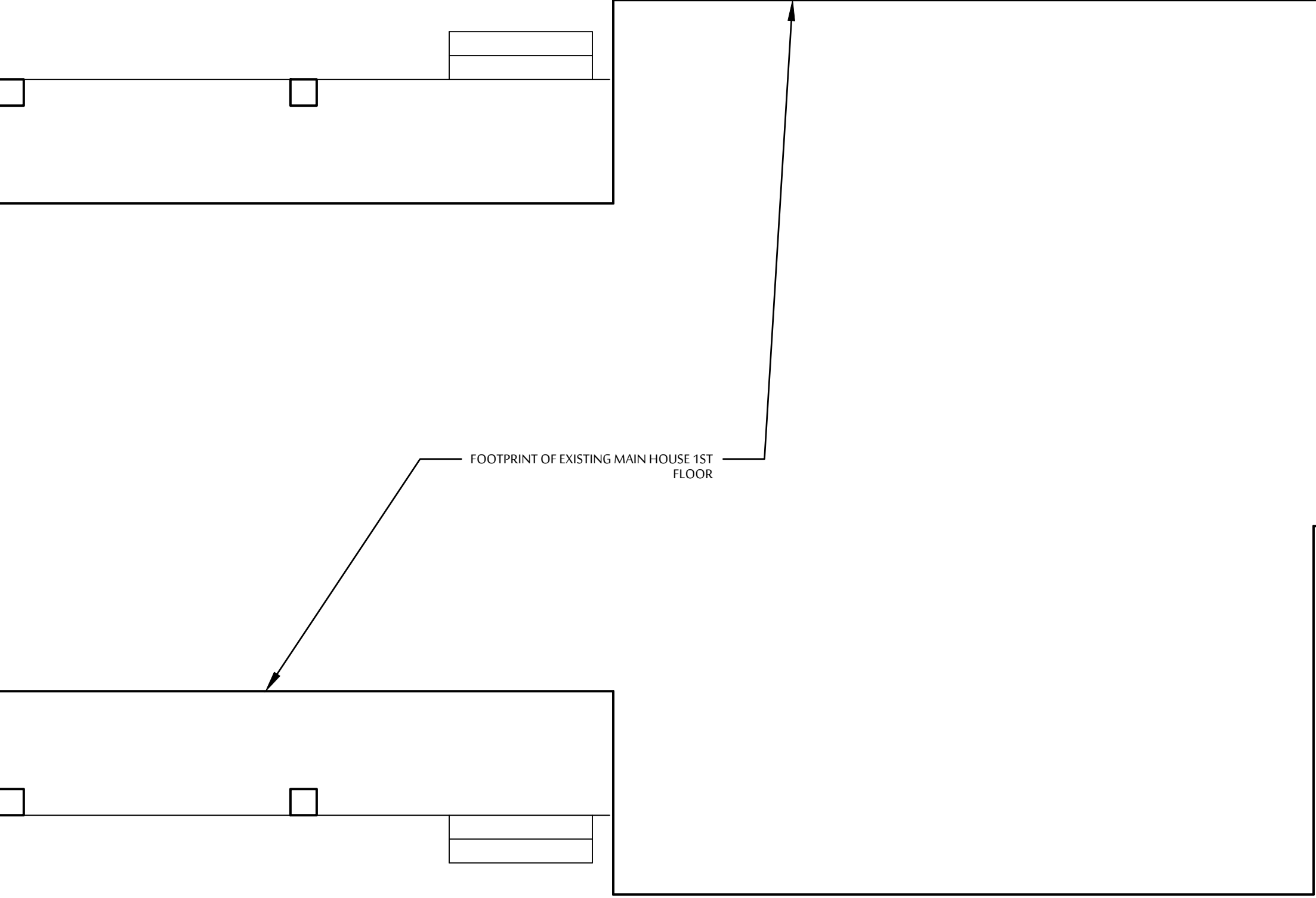
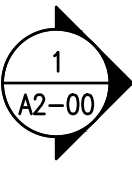
99 CAPISTAN STREET, PORTLAND, ME

COVER SHEET

G1-01

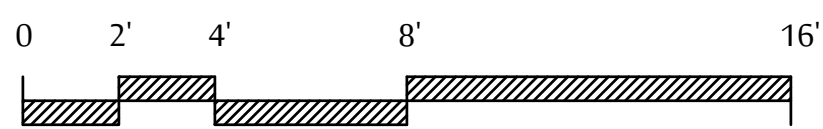
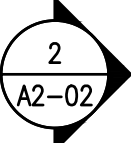


1 FIRST FLOOR PLAN
3/4" = 1'-0"



OFFICE 100

ENTRY 101



RELOCATE OWNER'S BUILT-IN OFFICE DESK FROM 2ND FLOOR OFFICE TO THIS LOCATION

ADDITION SHALL BE PROTECTED THROUGHOUT BY AN AUTOMATIC SPRINKLER SYSTEM IN ACCORDANCE WITH NFPA 13R, DESIGN BY OTHERS

PROVIDE UNDER-STAIR FIRE PROTECTION OF 5/8" GYPSUM BOARD ON THE ENCLOSED SIDE (R302.7)

INSTALL SALVAGED DOUBLE TUB SINK PROVIDED BY OWNER; ADD ALLOWANCE FOR FAUCET

NEW BARN SHALL BE PROTECTED THROUGHOUT BY AN AUTOMATIC SPRINKLER SYSTEM IN ACCORDANCE WITH NFPA 13R, DESIGN BY OTHERS

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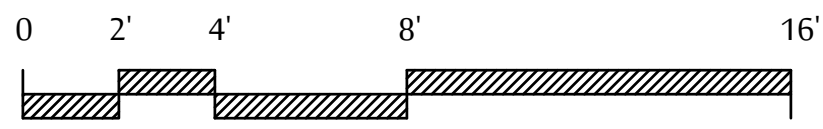
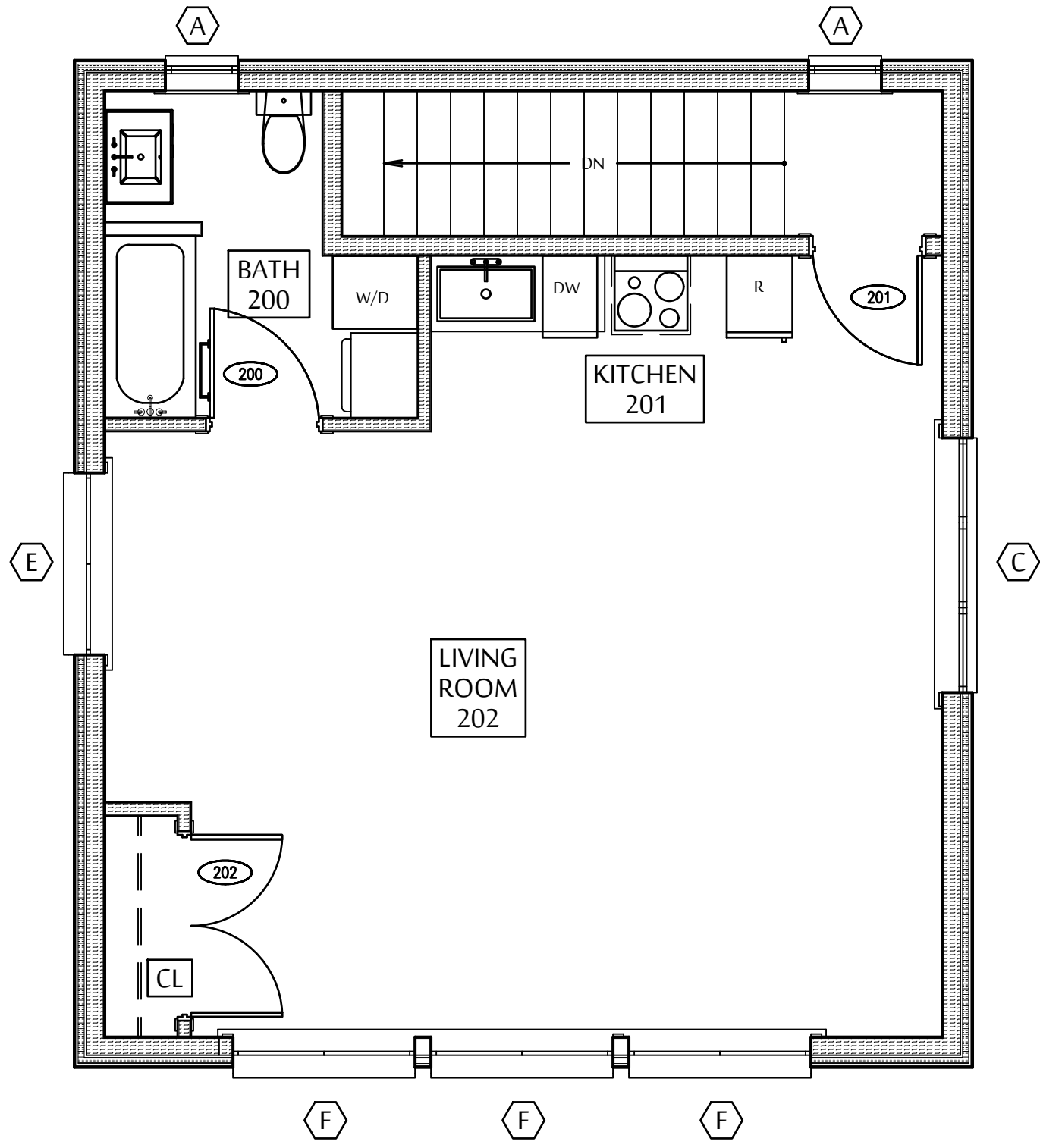
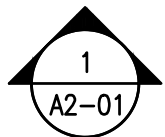
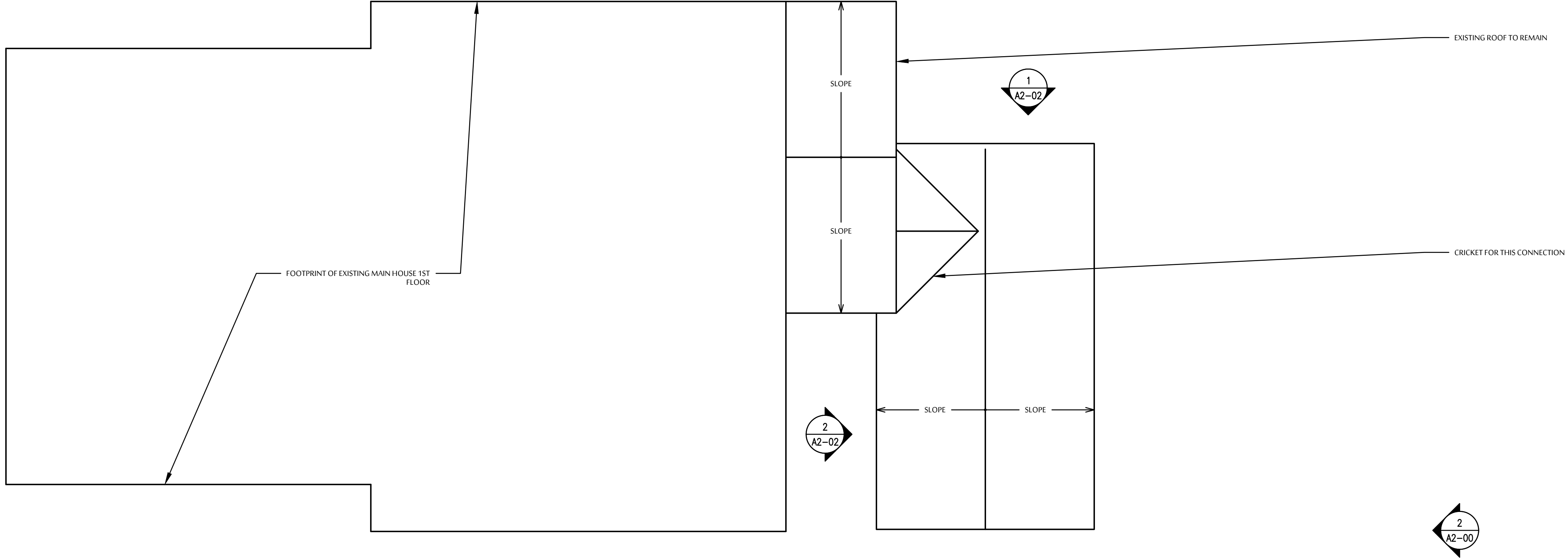
A1-01	1ST FLOOR	ISSUED FOR HP BOARD APPROVAL NOT FOR CONSTRUCTION	99 CAPISIC STREET, PORTLAND, ME	JULY 22, 2022
	CARMONA BARN			

STUDIO E
ARCHITECTS
850-874-1033
www.studioe.com



1

SECOND FLOOR PLAN
3/4" = 1'-0"



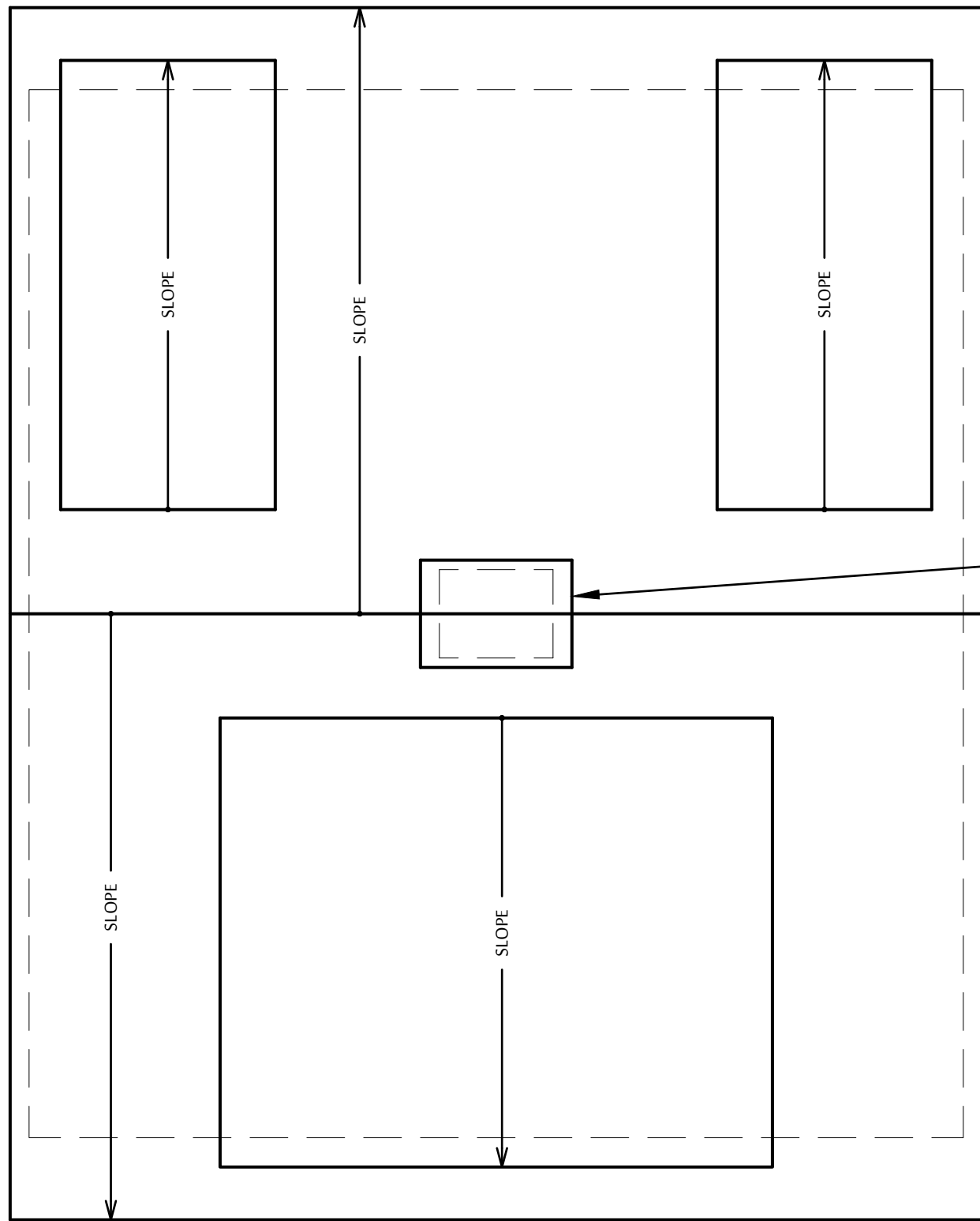
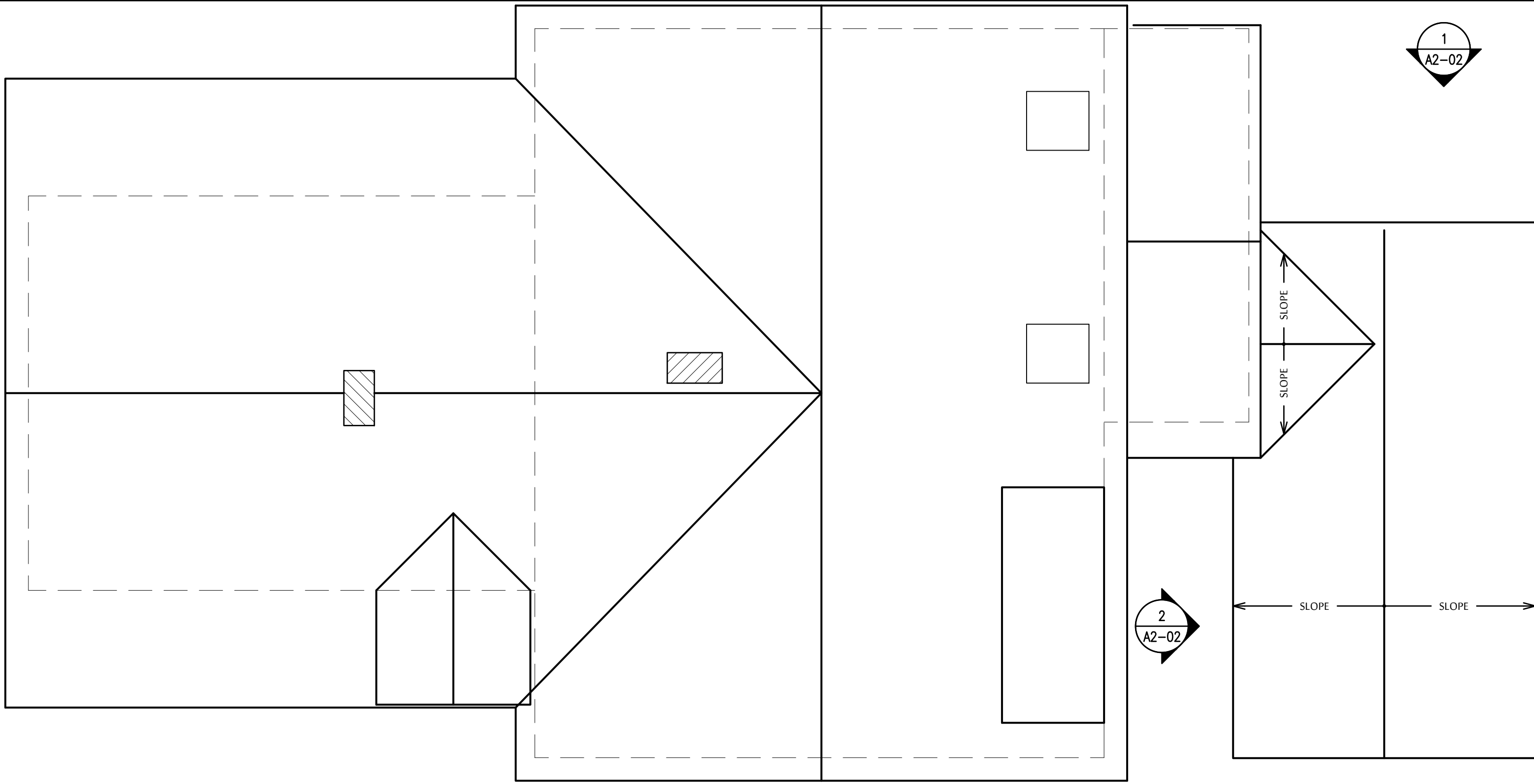
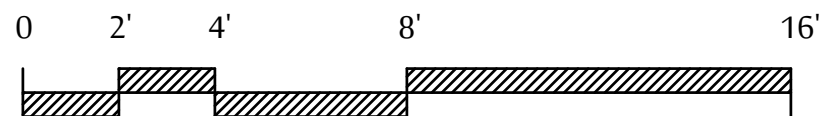
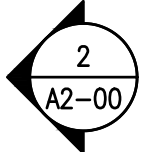
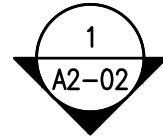
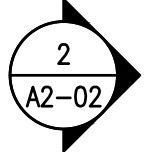
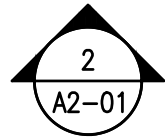
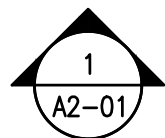
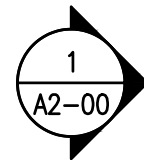
A1-02	2ND FLOOR	ISSUED FOR HP BOARD APPROVAL NOT FOR CONSTRUCTION	STUDIO E P. O. B O X 1 3 8 5 WESTBROOK, ME 04098 8 6 0 8 7 4 - 1 0 3 3
	CARMONA BARN		



PROJECT
NORTH

1

ROOF PLAN
 $\frac{1}{4}" = 1'-0"$



INSTALL SALVAGED CUPOLA PROVIDED BY
OWNER

A1-03	ROOF PLAN	ISSUED FOR HP BOARD APPROVAL NOT FOR CONSTRUCTION	99 CAPISIC STREET, PORTLAND, ME	JULY 22, 2022	STUDIO E ARCHITECTS 850-874-1033

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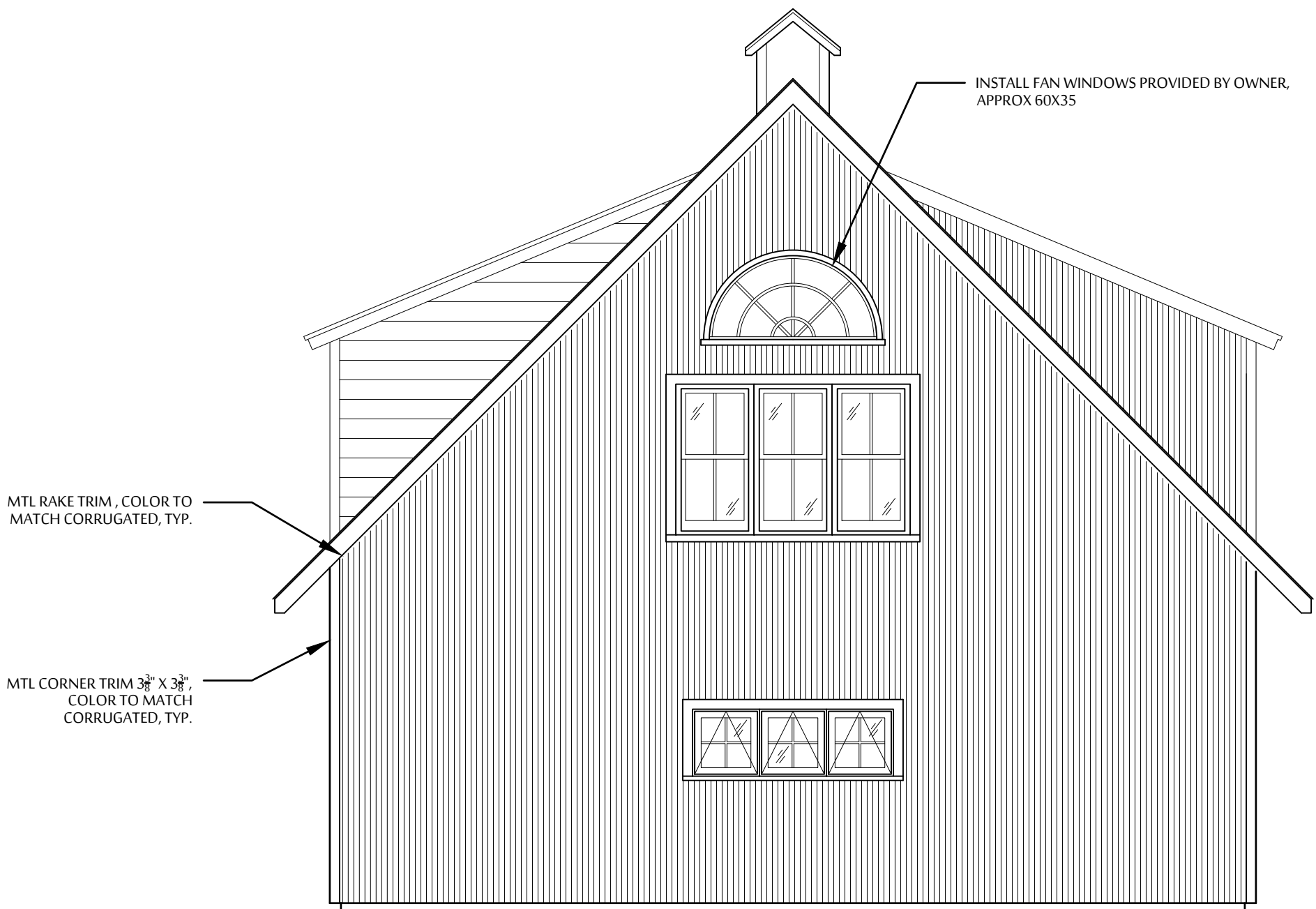
ROOF COLORS: QUARRY GRAY, OWENS CORNING



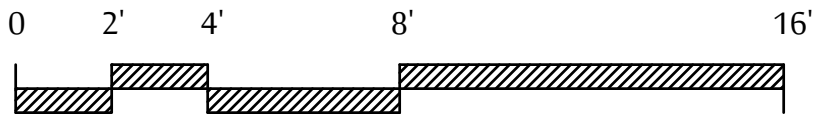
COLOR SAMPLE OF WOOD SIDING: BEN MOORE,CLIFFSIDE GRAY



TEXTURE SAMPLE OF CLAPBOARDS



2 NORTH ELEVATION
3/4" = 1'-0"



1 SOUTH ELEVATION
3/4" = 1'-0"

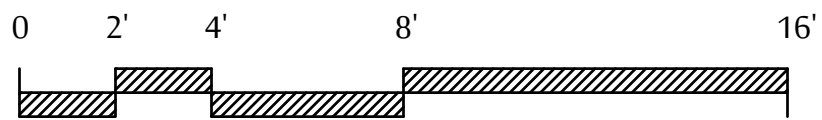
A2-00	EXTERIOR ELEVATIONS: SOUTH	ISSUED FOR HP BOARD APPROVAL NOT FOR CONSTRUCTION	JULY 22, 2022	STUDIO E P. O. BOX 1385 WESTBROOK, ME 04098 860-874-1033
	CARMONA BARN			

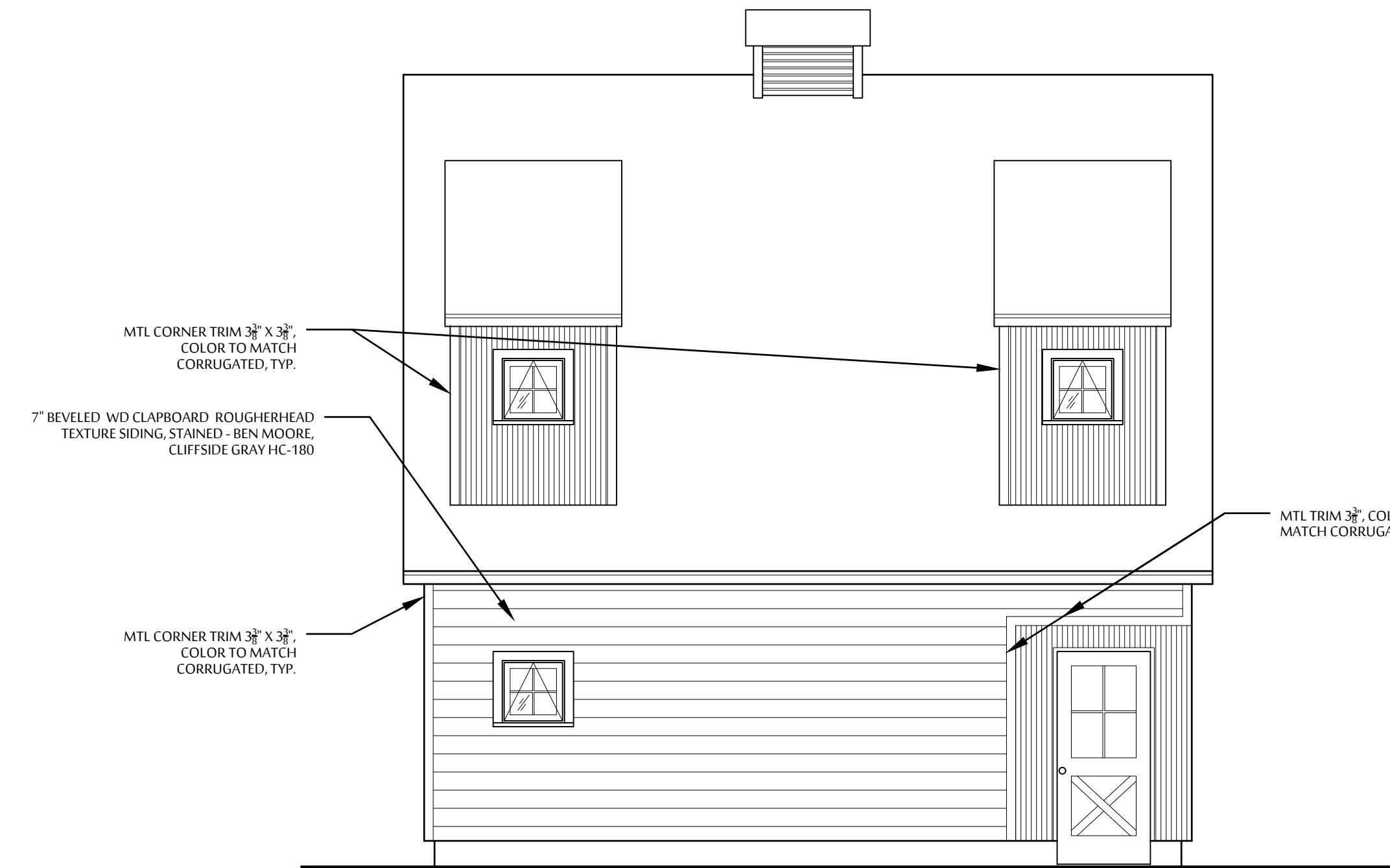


2 EAST ELEVATION (BETWEEN BARN AND HOUSE)
1/4" = 1'-0"

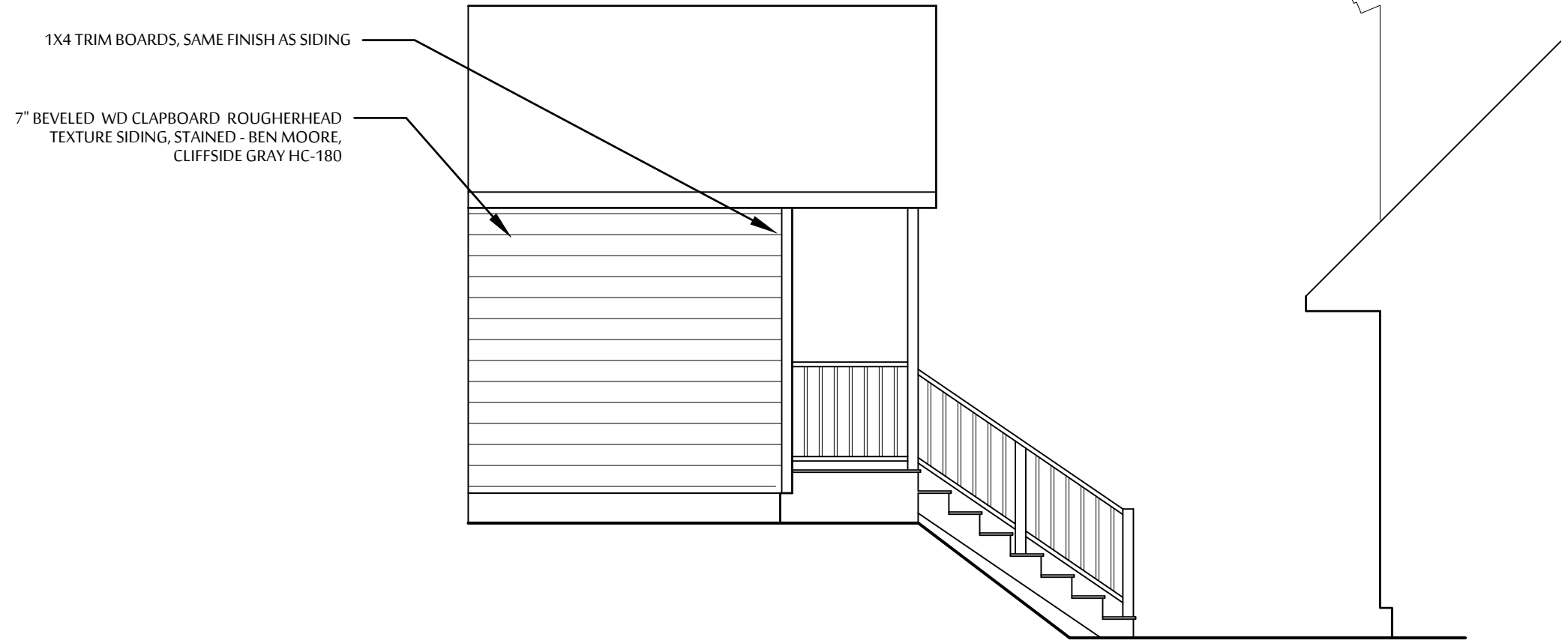


1 EAST ELEVATION (BARN SIDE)
1/4" = 1'-0"





3 WEST ELEVATION (BARN ONLY)
 $\frac{3}{4}" = 1'-0"$



2 SOUTH ELEVATION (ADDITION ONLY)
 $\frac{3}{4}" = 1'-0"$



1 WEST ELEVATION
 $\frac{3}{4}" = 1'-0"$

A2-02	EXTERIOR ELEVATIONS: NORTH		ISSUED FOR HP BOARD APPROVAL NOT FOR CONSTRUCTION	STUDIO E P. O. B O X 1 3 1 6 5 WESTBROOK, ME 04098 8 6 0 - 6 7 4 - 1 0 3 3
	CARMONA BARN			
	99 CAPISIC STREET, PORTLAND, ME		JULY 22, 2022	

DOOR SCHEDULE

NO.	LOCATION	MANUFACTURER	MODEL/ID	DOOR TYPE	FRAME TYPE	DOOR FINISH	RATING	ROUGH OPENING		DOOR SIZE			CLOSER	HARDWARE SET	ELECTRIC FUNTION	NOTES
								WIDTH	HEIGHT	WIDTH	HEIGHT	THICKNESS				
100A	OFFICE	SIMPSON	F-744	4-PANEL	WOOD	PAINTED	-	38.5"	80"	36"	80"	1-3/8"	-	PASSAGE	N/A	
100B	OFFICE	SALVAGED	EXISTING	DUTCH	WOOD	PAINTED	-	V.I.F.	V.I.F.	36"	80"	1-3/4"	-	EXISTING	N/A	G.C. TO INSTALL DOOR AND PROVIDE FRAME FOR OWNER-RESTORED DUTCH DOOR
101A	ENTRY	SALVAGED	-	-	WOOD	PAINTED	-	38.5"	80"	36"	80"	1-3/4"	-	EXISTING	N/A	SALVAGE EXISTING BACK KITCHEN DOOR AND FRAME AND REINSTALL AT ENTRY
101B	ENTRY	SIMPSON	F-744	4-PANEL	WOOD	PAINTED	-	38.5"	80"	36"	80"	1-3/8"	-	PASSAGE	N/A	
101C	CLOSET	SIMPSON	F-744	4-PANEL	WOOD	PAINTED	-	66.5"	80"	32"	80"	1-3/8"	-	CLOSET	N/A	PAIR OF SLIDING DOORS
102A	EXTERIOR	SIMPSON	F-418	1/2 VIEW; 4-LIGHT	WOOD	PAINTED	-	38.5"	80"	36"	80"	1-3/4"	-	ENTRANCE	N/A	SOLID BAR TRUE DIVIDED LIGHTS, 4 1/2" STYLES, SINGLE PANE GLASS, FIR
102B	HALL	SIMPSON	F-9344	4-PANEL	WOOD	PAINTED	20 MIN	38.5"	80"	36"	80"	1-3/8"	TYPE 1	ENTRANCE	N/A	
103A	GARAGE	OVERHEAD DOOR	304	SQUARED	STEEL	FACTORY WHITE	-	16'-3"	7'-1 1/2"	16'-0"	7'-0"	1-1/16"	-	-	GARAGE	CARRIAGE HOUSE COLLECTION, V-SHAPED OVERLAY, NO GLASS; R-10
200	BATH	SIMPSON	F-744	4-PANEL	WOOD	PAINTED	-	38.5"	80"	36"	80"	1-3/8"	-	PRIVACY	N/A	
201	KITCHEN	SIMPSON	F-9344	4-PANEL	WOOD	PAINTED	20 MIN	38.5"	80"	36"	80"	1-3/8"	TYPE 1	ENTRANCE	N/A	
202	LIVING ROOM CLOSET	SIMPSON	F-744	4-PANEL	WOOD	PAINTED	-	38.5"	80"	30"	80"	1-3/8"	-	CLOSET	N/A	PAIR OF CLOSET DOORS
NOTES FOR DOOR HARDWARE SETS																
GENERAL DESCRIPTION		SCHLAGE HARDWARE: ANDOVER KNOB WITH ADDISON TRIM; ANTIQUE BRASS; OR EQUAL*														
ENTRANCE:		SCHLAGE F51 AND 609 ADD; ANTIQUE BRASS; ALL DOORS TO BE KEYED ALIKE; OR EQUAL*														
PRIVACY:		SCHLAGE F40 AND 609 ADD; ANTIQUE BRASS; OR EQUAL*														
PASSAGE:		SCHLAGE F10 AND 609 ADD; ANTIQUE BRASS; OR EQUAL*														
CLOSET		RECESSEDPULLS, EMTEK, SATIN BRASS; EMTEK, 2213 US7, FRENCH ANTIQUE FINISH, OR EQUAL*														
		* ANY HARDWARE PROPOSED AS A SUBSTITUTION FOR "OR EQUAL" MUST BE APPROVED BY OWNER BEFORE PURCHASING														
CLOSERS																
TYPE 1		DORMA 8600 SERIES, SURFACE MOUNTED HYDRAULIC CLOSER														
ELECTRIC FUNCTION																
GARAGE DOOR		OVERHEAD DOOR, DESTINY 1500, MODEL 8060H-B; WITH BATTERY BACKUP; WITH ACCOMPANYING CAR OPENERS														
GENERAL DOOR NOTES																
1)	ALL DOORS SHALL BE PROVIDED WITH 3 HINGES (OTHER THAN GARAGE DOORS)															
2)	SEE FLOOR PLANS FOR HANDING															
3)	ALL EXTERIOR DOORS TO BE KEYED ALIKE															
4)	PROVIDE ALL DOORS WITH A WALL-BUMPER WHERE SWINGING INTO A WALL, OR FLOOR BUMPER WHERE A WALL BUMPER IS NOT POSSIBLE; PROVIDE IN-WALL BLOCKING BEHIND ALL WALL-BUMPERS															

WINDOW SCHEDULE

ID	MANUFACTURER	TYPE	MODEL	ROUGH OPENING		FRAME SIZE		ADDITIONAL DETAILS			
				WIDTH	HEIGHT	WIDTH	HEIGHT	U-FACTOR	SHGC	VLT	EGRESS
A	ANDERSEN	AWNING	AWN2020	2'-0 1/2"	2'-0 1/2"	2'-0"	2'-0"	0.3	0.26	0.72	NO
B	ANDERSEN	AWNING	AWN2020 (3 WIDE)	6'-0 1/2"	2'-0 1/2"	6'-0"	2'-0 1/2"	0.3	0.26	0.72	NO
C	ANDERSEN	DOUBLE HUNG	DHG2446 (3 WIDE)	7'-0 1/2"	4'-6 1/2"	7'-0"	4'-6 1/2"	0.32	0.27	0.72	NO
D	ANDERSEN	DOUBLE HUNG	DHG2446	2'-4 1/2"	4'-6 1/2"	2'-4"	4'-6"	0.32	0.27	0.72	NO
E	ANDERSEN	FRENCH CASEMENT (INSWING)	FCMT5040	5'-0 1/2"	4'-0 1/2"	5'-0"	4'-0"	0.32	0.24	0.72	YES
F	ANDERSEN	FRENCH CASEMENT (OUTSWING)	FCMT5040	5'-0 1/2"	4'-0 1/2"	5'-0"	4'-0"	0.32	0.24	0.72	YES
G	ANDERSEN	TRANSOM	DHT5012	5'-0 1/2"	1'-2 1/2"	5'-0"	1'-2"	0.32	0.29	0.72	NO
G	EXISTING	FAN	SALVAGED	60 -1/2"	35 1/2"	60"	35"	-	-	-	NO
NOTES:											
1) FOR ALL ANDERSEN WINDOWS:											
a) WHITE ALUMINUM EXTERIOR, PINE INTERIOR											
b) EXTERIOR TRIM - 3 1/2" FLAT CASING WITH 1 1/2" DEEP SILL NOSE, WHITE											
c) SEE ELEVATIONS FOR 5/8" COLONIAL PROFILE, MDL GRILL CONFIGURATIONS, WHITE SPACER											
d) LOW-E4 GLASS 2.2 ANNEALED DUAL PANE GLASS											
e) PROVIDE FULL TRUSCENE INSECT SCREENS FOR ALL WINDOWS, MATCH COLOR OF FRAME											
f) HARDWARE: 1) AWNING: STANDARD LOCK HANDLE & INSECT SCREEN PULL, ANTIQUE BRASS; 2) DOUBLE-HUNG SASH LOCK, ANTIQUE BRASS; 3) CASEMENTS: CRANK HANDLE & OPERATOR CASE AND SASH LOCK IN ANTIQUE BRASS											
2) WHERE TOP OF OPERABLE WINDOW OPENING IS LOCATED LESS THAN 24" AFF OR GREATER THAN 72" ABOVE FINISHED GRADE THEN WINDOW SHALL HAVE A FALL PROTECTION THAT COMPLIES WITH IRC R312.2.1; PROVIDE ANDERSEN WINDOW OPENING CONTROL DEVICE KITS IN STONE											
3) ALL BATHROOM WINDOWS MUST BE TEMPERED GLASS											

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A6-01

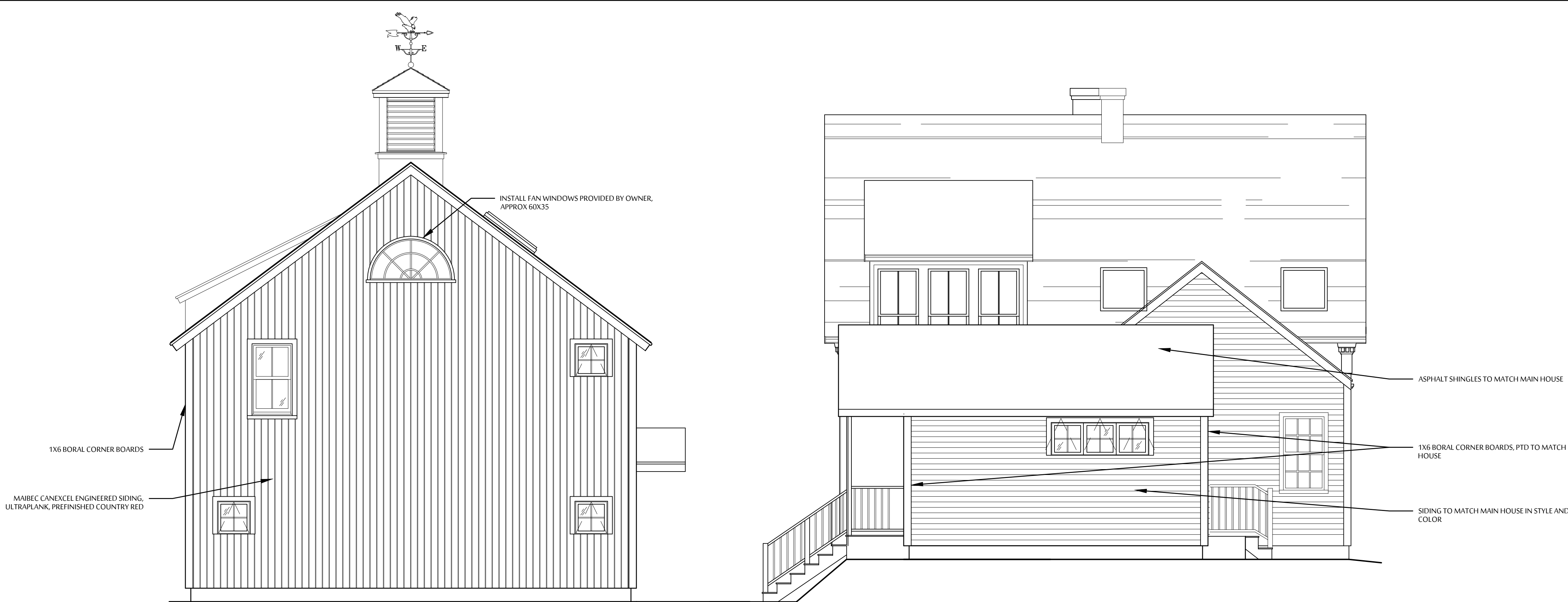
SCHEDULES

ISSUED FOR HP BOARD APPROVAL
NOT FOR CONSTRUCTION

99 CAPISIC STREET, PORTLAND, ME

STUDIO E

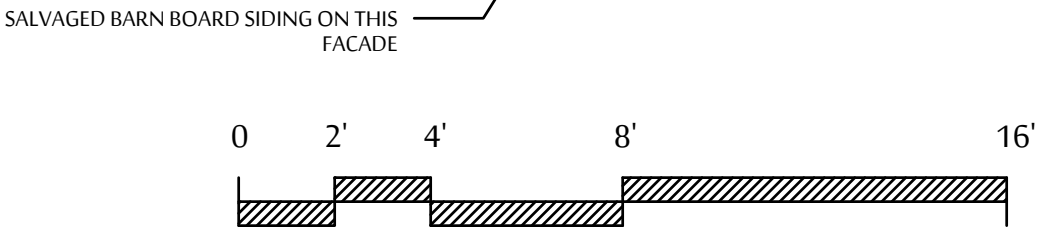
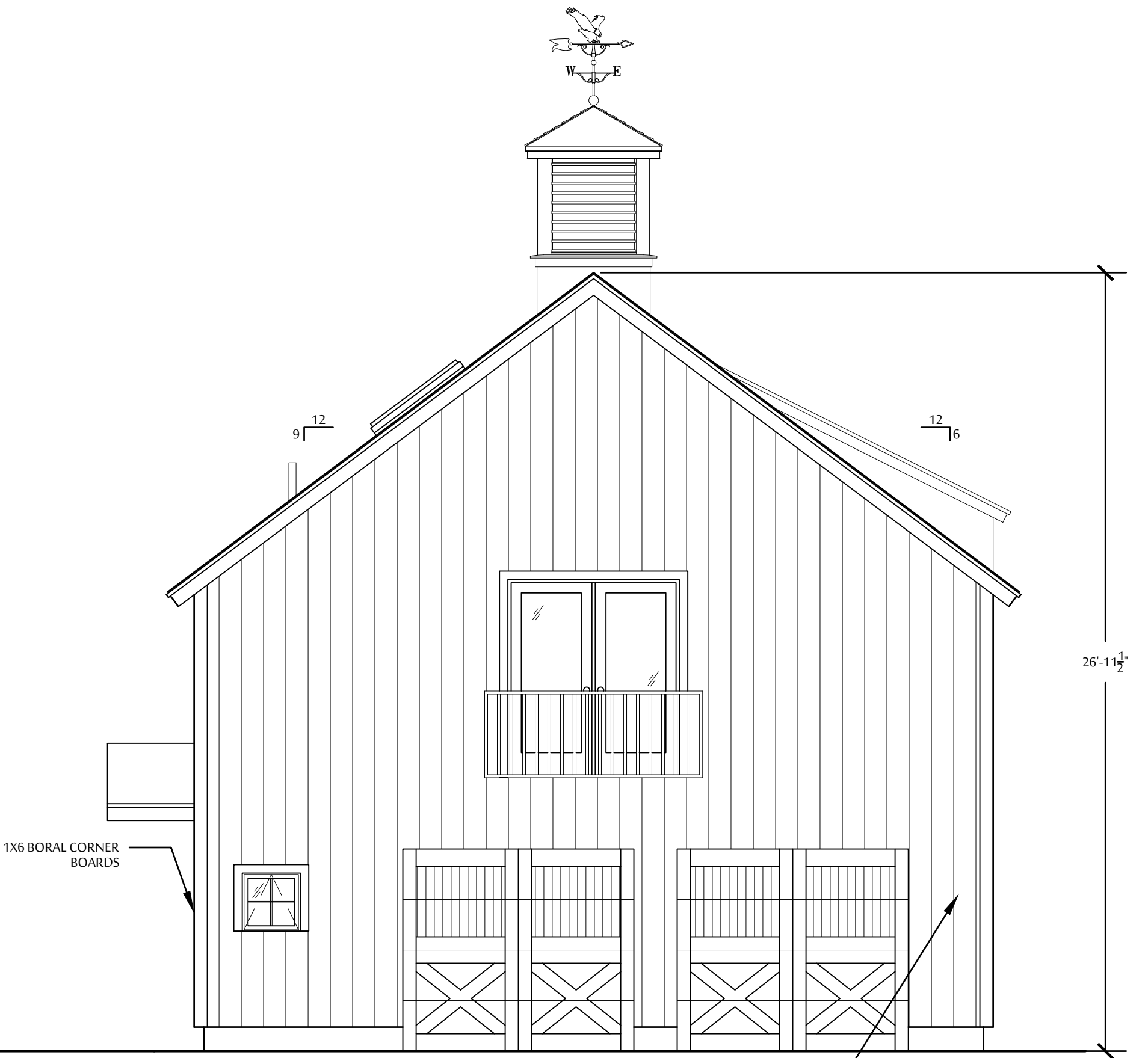
860-874-1033



2 NORTH ELEVATION
¾" = 1'-0"



1 SOUTH ELEVATION
¾" = 1'-0"



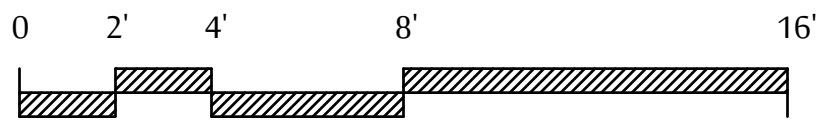
A2-00		EXTERIOR ELEVATIONS: SOUTH	ISSUED FOR HP BOARD WORKSHOP NOT FOR CONSTRUCTION	MAY 10, 2022	STUDIO E PROJECT NO. 23-05 PROJECT NAME: CARMONA BARN 860-874-1033
CARMONA BARN		99 CAPISIC STREET, PORTLAND, ME			

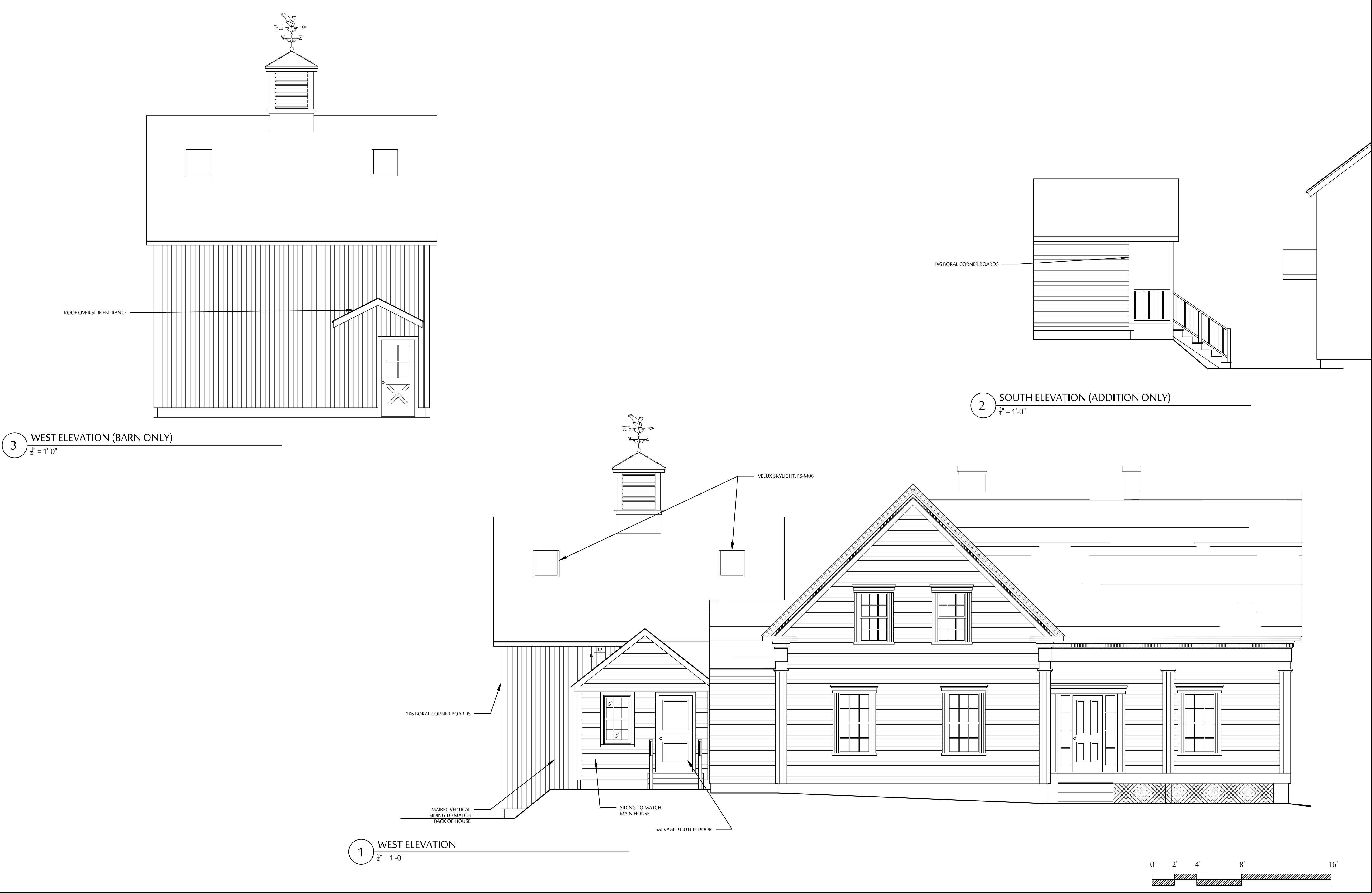


2 EAST ELEVATION (BETWEEN BARN AND HOUSE)
1/4" = 1'-0"

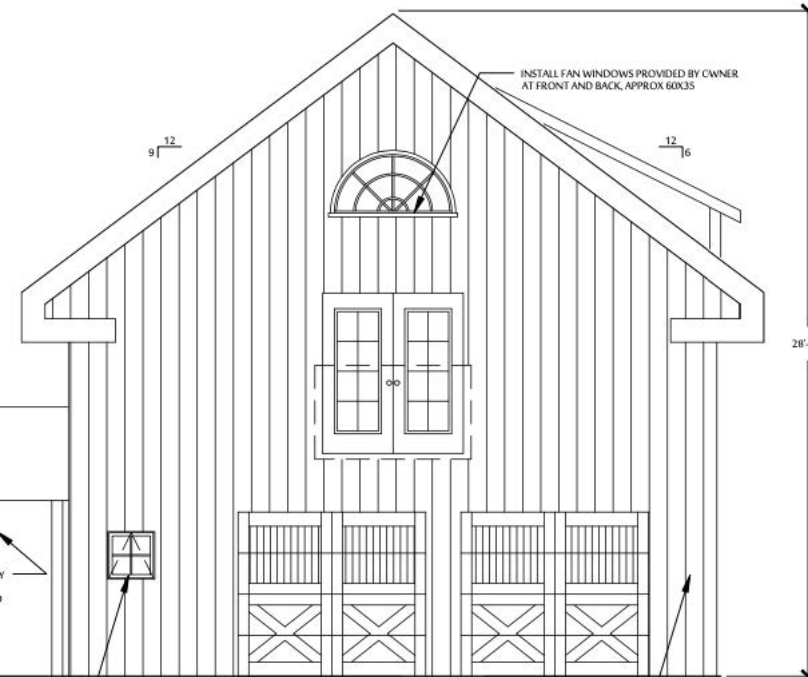


1 EAST ELEVATION (BARN SIDE)
1/4" = 1'-0"





A2-02	EXTERIOR ELEVATIONS: NORTH	99 CAPISIC STREET, PORTLAND, ME	ISSUED FOR HP BOARD WORKSHOP NOT FOR CONSTRUCTION	MAY 10, 2022	STUDIO E P. O. BOX 13385 WESTBROOK, ME 04098 860-874-1033
	CARMONA BARN				



**STAFF MEMORANDUM
HISTORIC PRESERVATION PROGRAM
PLANNING AND URBAN DEVELOPMENT**



TO: Chair Pollard and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: July 29, 2022
RE: 63 Chadwick - Second Workshop – New Construction
PROJECT ID: HPBR-002093-2022
MEETING: August 3, 2022

Owner: Joan & Daniel Amory
Architect: Samuel Day & Chris Biley, Briburn Architecture

A sign announcing the Historic Preservation Board's meeting on August 3, 2022 was posted at the property on July 24, 2022. A legal ad was published in the Portland Press Herald on July 21, 2022 and July 22, 2022, and 34 notices were sent to neighboring property owners within 100 feet of the subject property.

PROJECT SCOPE

The applicant is proposing to construct a new two story single-family house. Structure is to have a hipped roof at primary two-story mass, one-story side wing with flat roof and roof deck, and flat-roofed entry porch facing the street. Structure to be clad in primarily vertically oriented wood lapped siding with partial stone-clad porch base.

The applicant is proposing to construct a new single-width curb cut at Chadwick Street with a partial hardscape driveway/tandem parking area. Additionally, the applicant is showing a wooden front-yard fence with stone piers.

SUMMARY OF HISTORIC CONTEXT

63 Chadwick is located one house off of Pine Street on the east side of Chadwick Street. To the rear of the lot is a semi-public alley which extends from Pine to Carroll Streets. The lot is currently landscaped as a garden associated with 188 Pine, which is the current residence of the owners. 188 Pine is half of a contributing John Calvin Stevens-designed duplex, constructed in 1896. At present the site is covered by a dense tree canopy and plantings, with a white wood picket fence running along the brick sidewalk. Towards the rear of 63 Chadwick, there are several non-historic garden structures including a stone wall and wooden shed. Based on a review of historic fire insurance maps, 63 Chadwick has always been an undeveloped lot/garden.

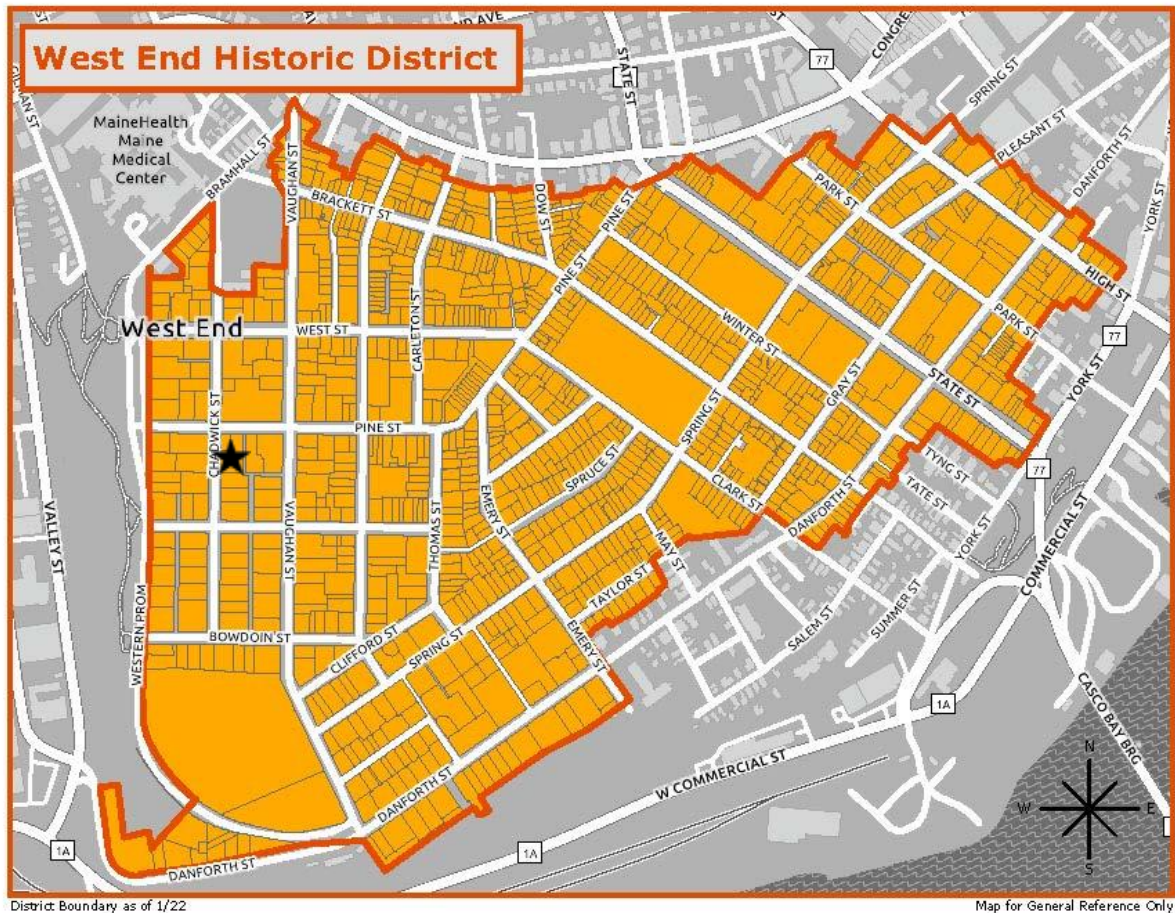


Figure 1: Map of West End Historic District showing location of 63 Chadwick Street with black star.

The western blocks of the West End are dominated by grand nineteenth and early twentieth century single-family homes and duplexes in the Colonial Revival, Italianate, Second Empire, Queen Anne, Shingle, and Tudor Revival styles. There are a number of outlier structures including a French Provincial style house at 59 Chadwick, the neo-classical five-story apartment block at 197 Pine, the two mid-century ranches at 58 and 66 Chadwick (non-contributing), and the 1960s wood-framed colonial revival house at 196 Pine Street (non-contributing). Additionally, across the alley at the rear of the 63 Chadwick lot is a large Italianate brick and stone carriage house which is the last remnant of the Brown Estate, known as Bramhall, constructed in 1856 and torn down in 1915.

Contributing structures within the West End exhibit a great variety of building massings and roof forms. Most structures feature a substantial primary mass, with shorter or narrower secondary masses to the rear or sides. Gable, hip, gambrel, and mansard roofs are all found in large quantities with dormers and cross gables/hips being common. Windows are primarily punched openings with a vertical orientation. They are typically arranged very regularly, or around the interior program with a sense of balance at the exterior. Wall-to-window ratios favor solid to void. Paired or grouped windows are common, but used sparingly on individual buildings. Most homes in the West End feature raised foundations, with entry porches of

varying sizes.

PREVIOUS REVIEW BY HISTORIC PRESERVATION BOARD

July 6, 2022, First Workshop:



Figure 2: Rendering of the design presented at the July 6 Workshop

During the first workshop, most Board Members expressed a generally favorable view of the proposed design, though staff had questioned whether or not the proposed design was sufficiently contextual. Important points of discussion from the Board were:

- Whether the proposed entrance addressed the street directly enough;
- Whether the placement and design of the proposed fencing was appropriate; and
- Whether the location and size of the proposed curb cut were appropriate.

Additionally, the Board discussed the Historic Context, noting that this particular block of the West End featured a higher concentration of atypical contributing structures and non-contributing structures. Some board members suggested that 63 Chadwick was located in an area of “weaker context” and questioned whether that afforded the applicant additional flexibility in their design. Staff commented that appropriateness of design should be based on compatibility with the historic context, given that structures outside of district boundaries are not subject to the Historic Preservation Standards for Review and non-contributing structures can be demolished and replaced with new structures which should also reference the historic context. Board members generally acknowledged that additional analysis of the context should be provided to aid in their determination of compatibility.

STAFF COMMENTS

In the Staff Memo for the first workshop of this project, staff expressed a number of concerns with the compatibility of the proposed structure, and while the Board expressed a generally favorable view, staff still find that there are elements of the design that are at odds with norms of the district. Since the first workshop, staff met with the design team to discuss how the design could be refined, and though the applicant has made improvements to the design of the sitework, minimal changes were made to the structure itself.

In understanding staff concerns with the proposed design, staff would reference page 151 of the *Historic Resources Design Manual*,

“ The central idea behind good design in a historic context is a simple one. To a large degree, the scale, mass, orientation, and articulation of an infill building or addition should be compatible with that of the buildings that surround it. Broadly stated, compatibility refers to the recognition of patterns and characteristics which exist in a given setting, and a responsiveness in new design or renovation which respects these established patterns and characteristics. ...a creative and distinctly contemporary design response is both permitted and encouraged. The modern designer is allowed freedom of individual expression – within parameters established by the new building's context.”

On page 152, the *Manual* goes on to say,

“A new building... need not follow the pattern set by its neighbors in each and every category of compatibility. It should, however, relate to a number of them. ...There will usually be one or more definite and easily discernible traits, such as uniform scale and rhythm of window openings, consistent roof shapes, or a uniform cornice line, that serve as a basis for a design solution.”

In reviewing the proposed design, the Board should determine, given the eclectic nature of the West End Historic District, which are the most definite and easily discernible traits of buildings in this historic context. And again, staff would reinforce that outlier contributing structures are part of the historic context and can be used to support a design solution; however, non-contributing buildings should not be used.

The applicant, in their project narrative has laid out three architectural gestures meant to acknowledge the district which are:

- A prominent front entry
- A hipped roof
- A heavily textured and rhythmic exterior cladding

While staff agree that these are features found on some structures throughout the district, they are not necessarily the unifying features.

Staff analysis of the historic context has identified the following as unifying features of the district

- A multi-part massing
- Vertically-oriented punched openings arranged regularly, or around the interior program with a sense of balance at the exterior, and
- A prominent entrance that addresses the street through highly-decorated entrance surrounds or porches.

Staff have found that the proposed massing is compatible with the district, being broken into a primary, two-story hipped-roof massing, with a lower massing at the side. Inclusion of a roof deck at the side massing is not unheard of, though uncommon. The use of a different cladding at a secondary mass is seen on many houses, though the applicant did revise the color of the side mass to be more compatible with the primary mass. Staff have some concerns about encroachment of the lower massing onto the primary mass below the entry porch.

Staff have strong reservations about the proposed fenestration. Windows are primarily grouped and pushed to the edges of walls, creating large areas of uninterrupted wall. As well, the windows are generally oriented horizontally, creating a distinct break from the feel of historic buildings in the west end. While there could certainly be room for alternative fenestration patterns in less visible areas, staff have found that the patterning of the most-visible facades appears out of character with district norms.

The proposed design does include a prominent entrance with a partial width entry cover, a feature seen on many historic structures in the district. The applicant has even improved the relationship of the entrance to the street from the prior submission by providing a direct walk from the sidewalk to the front door, rather than directing pedestrians through the driveway curb cut. Additionally, the applicant has raised the level of the first floor slightly above grade, a common feature in the district. This has meant that a raised porch floor will be constructed at the front door, with a small ramp leading to the driveway to address accessibility. While staff support this change, it does seem that the design will need additional study at the juncture between the foundation and the wood siding.

Outside of these unifying features, there is ample room for interpreting the wide array of details and forms found in the district. The choice of a hipped roof with deep eaves is highly appropriate given its frequency on Colonial Revival and Italianate Structures. While the unpainted finish of the proposed wood cladding is uncommon, its configuration is a creative reference to the richly textured surfaces of Queen Anne, Shingle, and even the rare Stick or Carpenter Gothic style houses in the district.

The majority of changes to the design are focused around the sitework. While the applicant has substantially reduced the footprint of the curb cut and driveway, staff still have concerns about introducing a new curb cut, especially where an alley is present and affords an opportunity to reduce interruptions to the pedestrian experience. That being said, curb cuts are not uncommon in the district, and the Board did not previously share staff's concerns about introducing this feature.

In addition to the revised driveway, the applicant has redesigned the front yard fence to include stone piers and simple horizontal wood slats. While staff agree that the stone is often incorporated into fencing designs in the West End, the appearance of the stone in the renderings is overly rustic, being composed of small pieces; more akin to the stone garden wall than the carefully cut granite slabs and blocks most often seen around the district. Staff have similar concerns with use of this stone treatment at the base of the porch posts and the partial wall to mask the ramp.

Given that this is a second workshop and staff still have several significant concerns with the proposed design, it will be critical for the Board to clearly address each of the ways in which the proposed design does or does not meet the standards. Additionally, staff would request that the Board provide comment on areas where additional refinement of detailing and materials is needed, and what additional architectural detail drawings will be required for future reviews.

ANALYSIS OF APPLICABLE REVIEW STANDARDS

Standards for Review of New Construction, 17.8.3:

Standard A. Scale and Form	
<u>1. Height</u> The proposed height shall be visually compatible with surrounding structures when viewed from any street or open space and in compliance with any design guidelines.	
Standard Met?	Staff Comments
Yes	The structure is slightly shorter than may be typical of contributing buildings in the historic district; however, the size is not out of place, in particular given this location on one of the north-south streets, where houses tend to be more modest.
<u>2. Width</u> The width of a building shall be visually compatible with surrounding structures when viewed from any street or open space and in compliance with any design guidelines.	
Standard Met?	Staff Comments
Yes	The structure, at least at its primary mass, is narrower than may be typical of contributing buildings in the district. While wide fronts are more common, buildings presenting a narrower face to the street are not unheard of.

<u>3. Proportion of principal facades</u> The relationship of the width to the height of the principal elevations shall be visually compatible with structures, public ways, and open spaces to which it is visually related.	
Standard Met?	Staff Comments
Yes	The principal facade of the primary mass is relatively tall and narrow in appearance. A more horizontally oriented proportion is more common in the district; however, more vertical facades are not unheard of.
<u>4. Roof shapes</u> The roof shape of a structure shall be visually compatible with the structures to which it is visually related.	
Standard Met?	Staff Comments
Yes	The proposed low-slope hipped roof is a common feature of the district, though perhaps lower in slope than most.
<u>5. Scale of a structure</u> The size and mass of structures in relation to open spaces, windows, door openings, porches, and balconies shall be visually compatible with the structures, public ways, and places to which they are visually related.	
Standard Met?	Staff Comments
Yes/No	Generally the scale of the structure is quite modest for the western part of the West End Historic District; however, its relationship to open space patterns is highly appropriate, leaving ample room for site around the structure. The Proposed scale and arrangement of windows on the structure is significantly out of place for the district.

Standard B. Composition of Principle Facades	
<u>1. Proportion of openings</u> The relationship of the width to height of windows and doors shall be visually compatible with structures, public ways, and places to which the building is visually related.	
Standard Met?	Staff Comments
No	The proposed windows are generally much more square than is typical of structures in the West End Historic District and are grouped in large horizontal bands creating a significant break from patterns in the district.
<u>2. Rhythm of solids to voids in facades</u>	

The relationship of solids to voids in the façade of a structure shall be visually compatible with structures, public ways, and places to which it is visually related.	
Standard Met?	Staff Comments
No	While the proposed structure has a similar ratio of solid to void as contributing structures in the district, the rhythm and placement of them departs quite severely. The norm of the district is for narrow bands of horizontal solid and wider areas of vertical solid arranged around vertically oriented openings. The proposed structure largely reverses that pattern.
<u>3. Rhythm of entrance porch and other projections</u> The relationship of entrances and other projections to sidewalks shall be visually compatible with the structures, public ways, and places to which they are visually related.	
Standard Met?	Staff Comments
Yes	The proposed front entrance has a typical relationship to the street, with a direct walkway from the sidewalk. As well, the partial-width covered porch is highly typical in its proportions and placement, reinforcing district norms.
<u>4. Relationship of materials</u> The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in the structures to which they are visually related.	
Standard Met?	Staff Comments
Yes/No	The applicant has proposed to clad the new structure in wood in a configuration that will add texture and visual interest. While an arrangement not typical of the district, it follows the norm of creating visual interest through textured wall surfaces. The applicant is proposing to leave the wood unpainted, and while the Board cannot review paint colors, the natural wood tone may be out of place in the district. Additionally, it's worth considering how the natural wood will fit in the district as it ages.

Standard C. Relationship to Street	
<u>1. Walls of continuity</u> Facades and site structures, such as masonry walls, fences, and landscape masses, shall, when it is a characteristic of the area, form cohesive walls of enclosure along a street to ensure visual compatibility with the structures, public ways, and places to which such elements are visually related.	
Standard Met?	Staff Comments
Yes/ No	The West End Historic District generally lacks a cohesive wall of enclosure along the street. Houses are typically set back, on wide lots with open, landscaped front yards. Where fences or site walls exist, they are generally low, extremely open, and clean in their detailing. The proposed house will be set-back in an ample yard. However, the proposed front yard fence is significantly more solid and rustic than typical of the district.
<u>2. Rhythm of spacing and structures on streets</u> The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways, and places to which it is visually related	
Standard Met?	Staff Comments
Yes	Large lots with the structures situated to allow for ample side, front, and rear yards are the norm of the district and the proposed structure reinforces that pattern.
<u>3. Directional expression of principal elevation</u> A structure shall be visually compatible with the structures, public ways, and places to which it is visually related in its directional character, whether this be vertical character, horizontal character, or nondirectional character.	
Standard Met?	Staff Comments
Yes	The West End Historic District does not have a highly consistent orientation to its buildings, though many present a street-facing entrance. The proposed structure fits that norm.

4. Streetscape, pedestrian improvements

Streetscape and pedestrian improvements and any change in the appearance thereof located adjacent to or on a landmark, within a historic district, or within a historic landscape district which is readily visible from any street or open space shall not be incongruous to the historic character of the landmark or district and shall comply with the criteria and guidelines specified in the Historic Resources Design Manual.

Standard Met?	Staff Comments
Yes/ No	The proposed fencing design is atypical of the district being more rustic and solid than normally seen. Additionally the proposed curb creates an incongruity in the pedestrian experience of the district. Curb cuts are not uncommon in the district. However, they are less frequent on the few blocks nearest the Western Promenade that include mid-block alleys.

ATTACHMENTS

1. Applicant Presentation and Drawings
2. Staff Photos

63 CHADWICK ST

HISTORIC PRESERVATION WORKSHOP #2

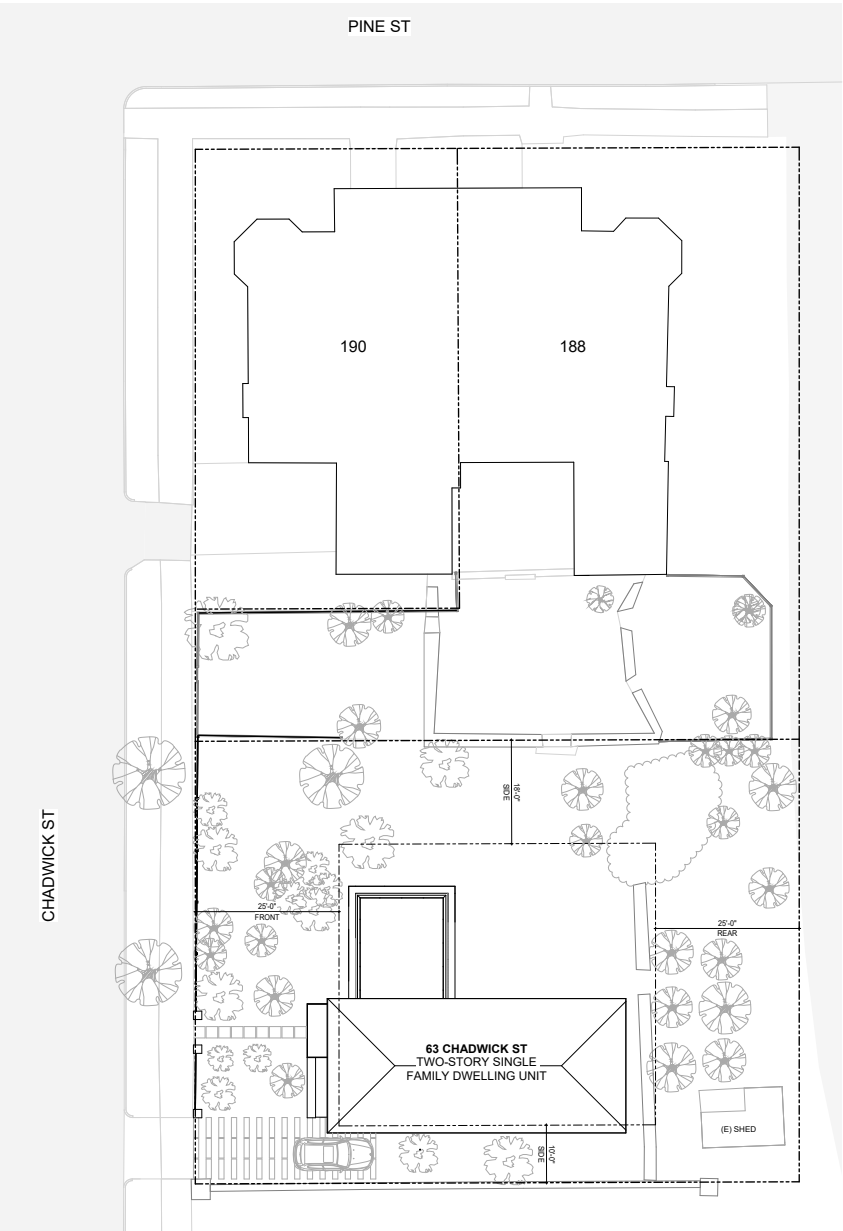
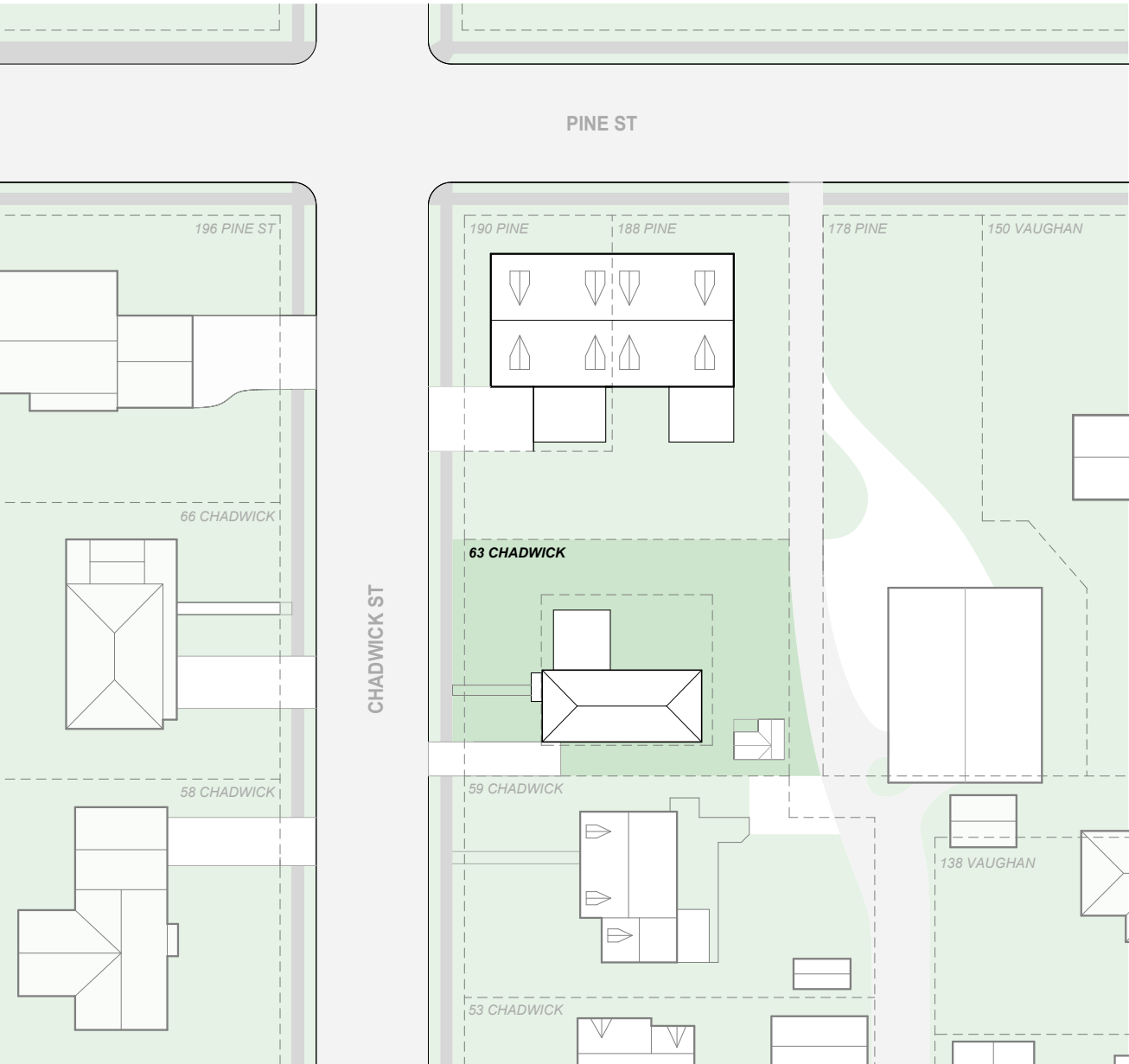


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PROJECT NARRATIVE:

Dan and Joan Amory are owners of 188 Pine Street, a historic John Calvin Stevens home located in the Western Prom Historic District of Portland, Maine. They are long time residents of the West End, and plan to age-in-place here. To do this comfortably and in close proximity to family, Dan & Joan are proposing a two-thousand square foot, single-family home on their adjacent property, 63 Chadwick Street.

63 Chadwick is currently Dan and Joan’s backyard and garden. The proposed home is designed to integrate with the garden and become a new element of the landscape. It is a simple two-story volume that has been located to the southwest and shaped as an ‘L’ to help preserve as much of the existing garden as possible.

The exterior of 63 Chadwick follows several architectural motifs of the West End, but never attempts to copy a historic style. It is of a size and scale common to the West End, but it is a design of its own time, while still paying homage to the neighborhood in key ways. This can be broken down into three architectural gestures described as follows:

First, the front entry is visible and welcoming from the street - a feature prevalent across the West End especially with single-family dwelling units. The entry pushes forward proudly, with a visible door and covered porch meant to create a welcoming presence on Chadwick Street. Second, the home has a hip roof, a recognizable form found throughout the neighborhood, especially in Italianate and Federalist styles. Several homes nearby including 66 Chadwick directly across the street have a similar roof pitch. Functionally, this roof type allows for a comfortable second story and its overhangs provide plenty of cover along the building’s perimeter, reducing harsh sun exposure and encouraging one to meander the perimeter of the house and admire the garden. Third, 63 Chadwick’s exterior siding is inspired by the rhythm and patterning found throughout the West End. Vertical and horizontal lines create a rhythm that breaks down scale and add character and texture to the home’s simple form. This exterior skin is primarily wood, a material that felt correct with the garden and the tree-lined neighborhood of Chadwick St.

These key features are further outlined with precedents in Chapter 2 of this presentation.

63 CHADWICK ST - HP WORKSHOP #2



PRIMARY VIEW 1 - CHADWICK ST



PRIMARY VIEW 2 - CHADWICK ST / PINE ST



PRIMARY VIEW 3 - ALLEY



Context Research



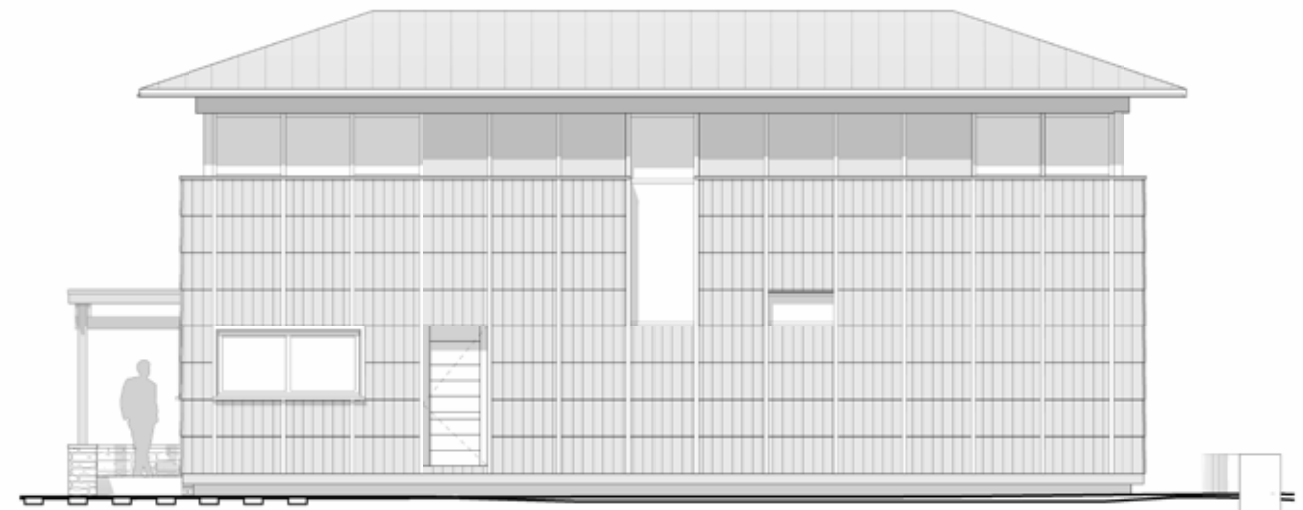
WEST ELEVATION



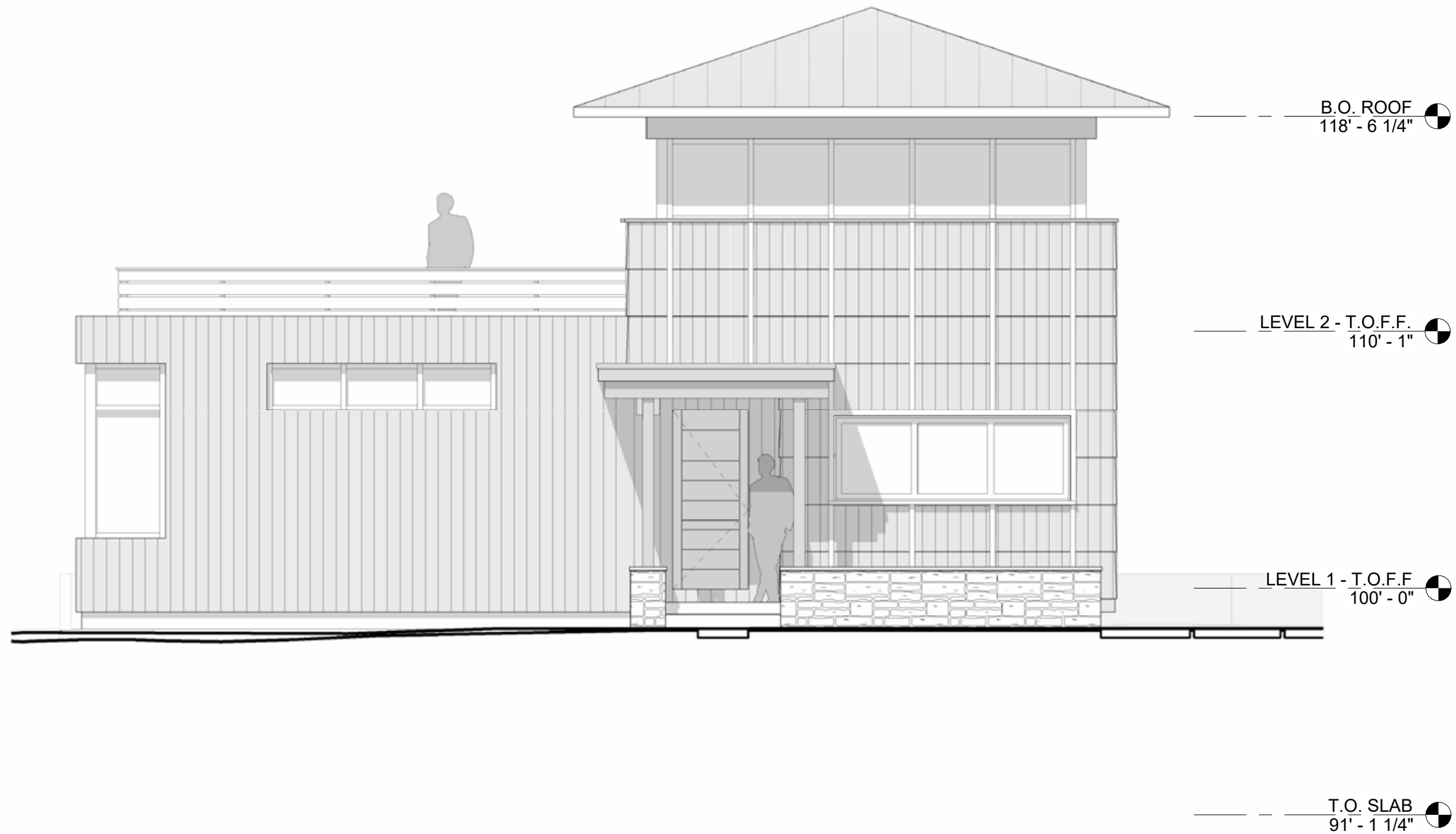
NORTH ELEVATION

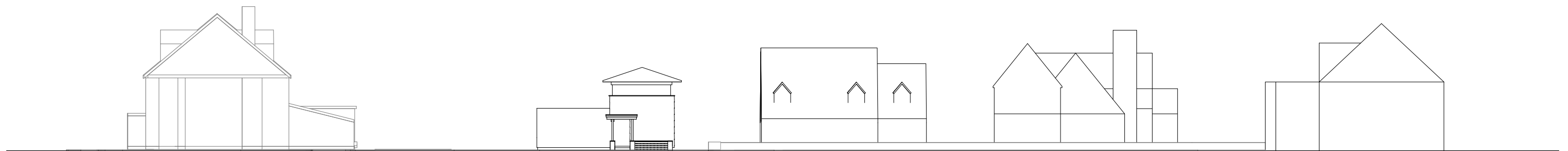


EAST ELEVATION



SOUTH ELEVATION





190/188 PINE ST
QUEEN ANNE



63 CHADWICK ST



59 CHADWICK ST
FRENCH PROVINCIAL

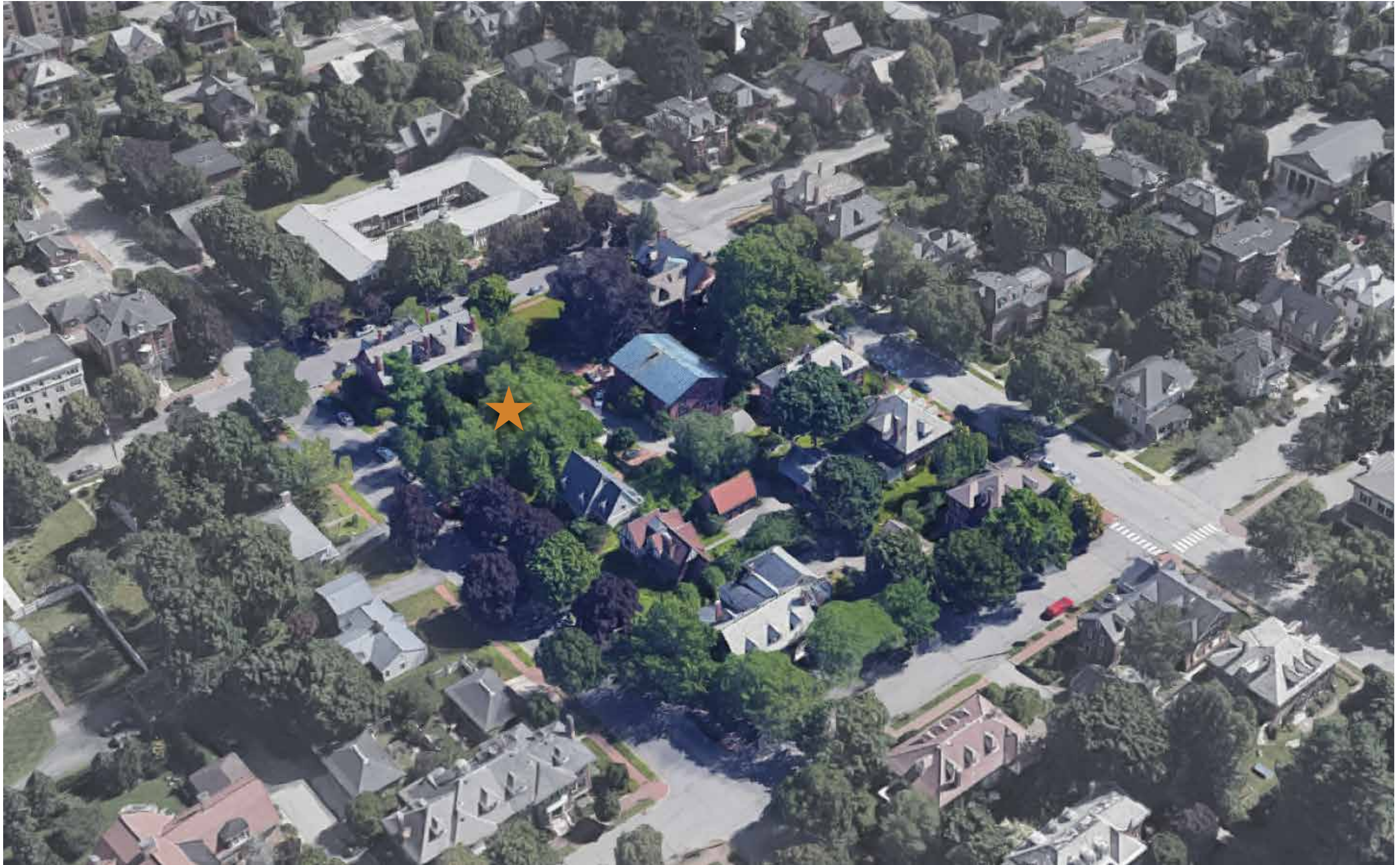


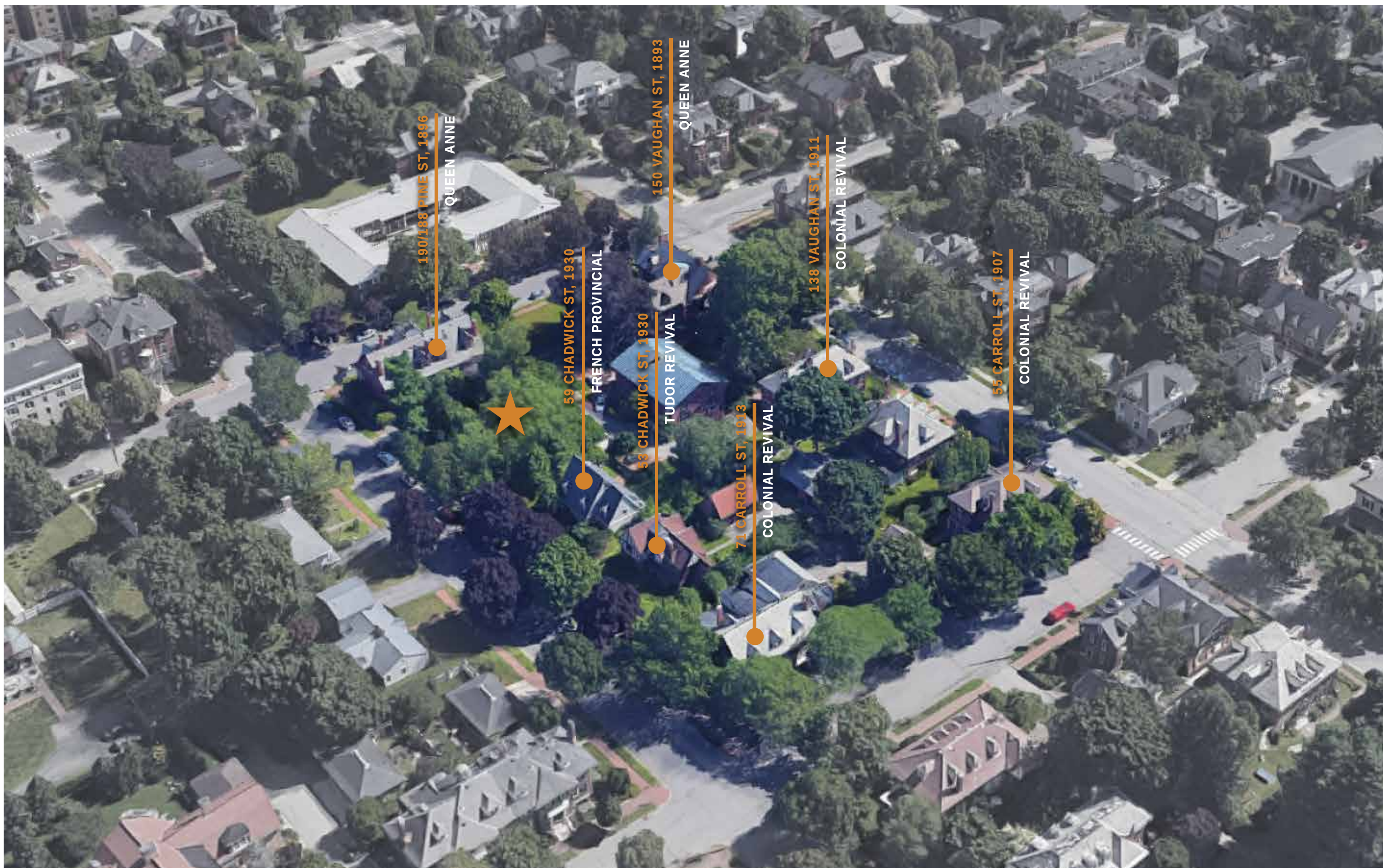
53 CHADWICK ST
TUDOR REVIVAL



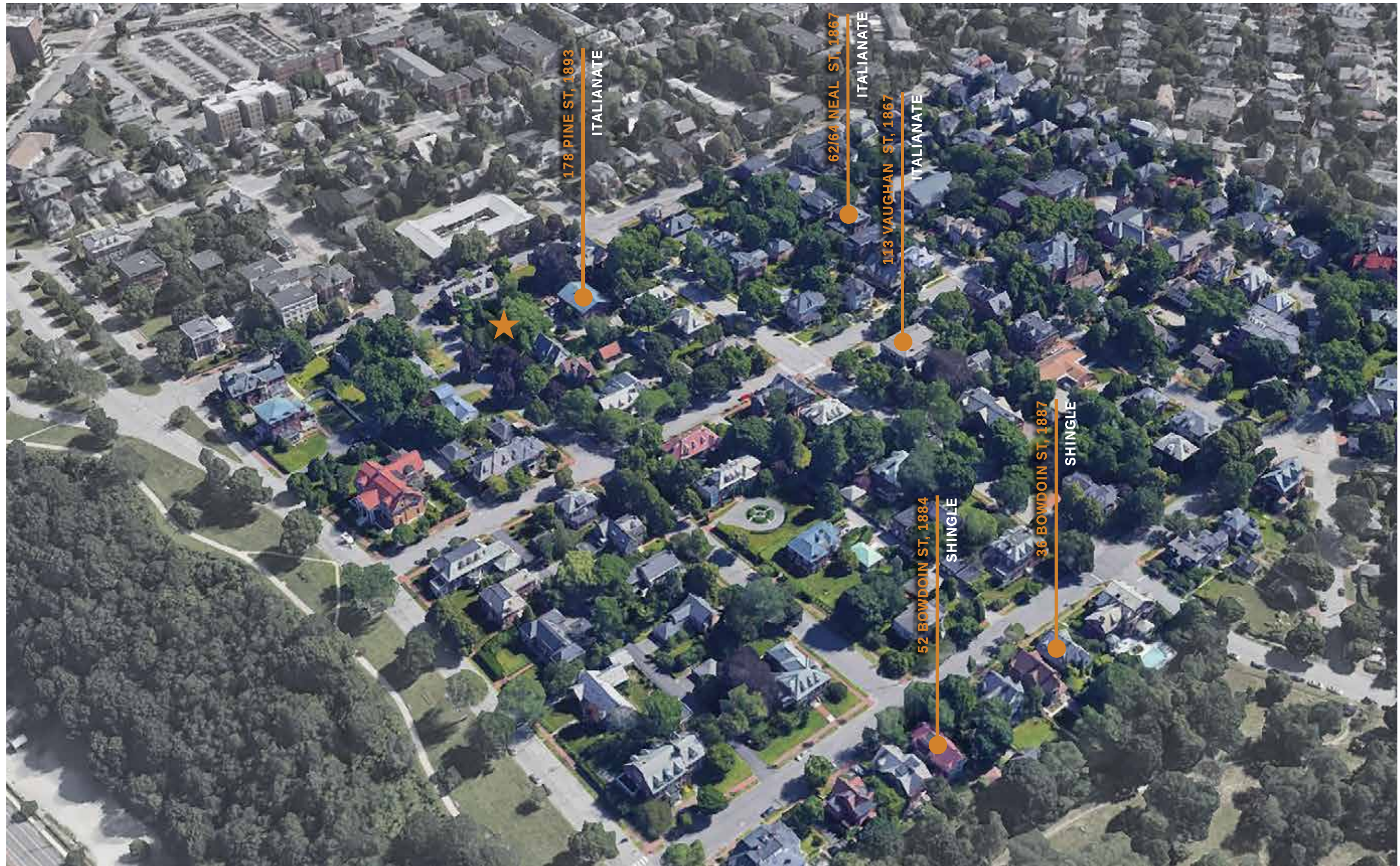
71 CHADWICK ST
COLONIAL REVIVAL

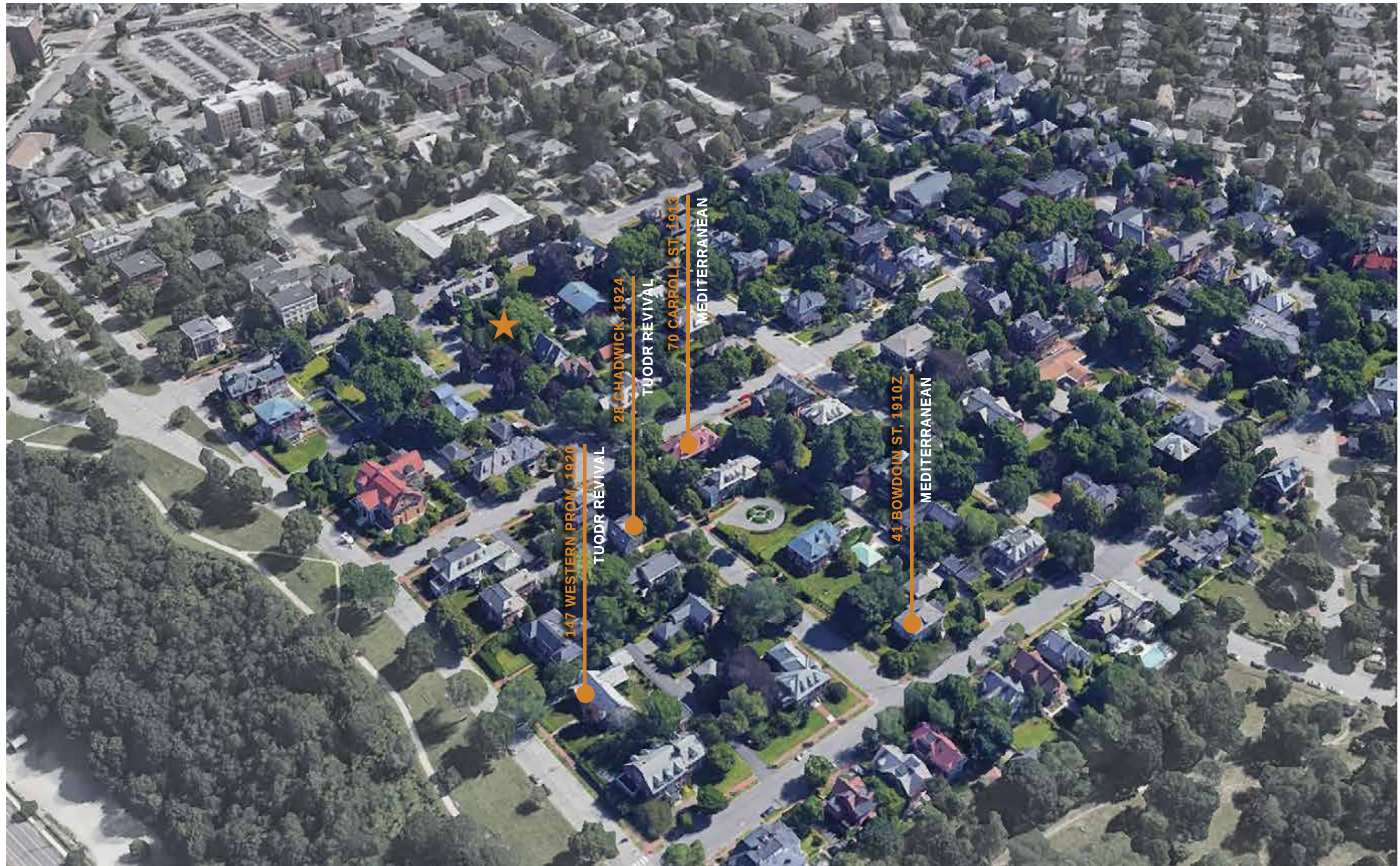


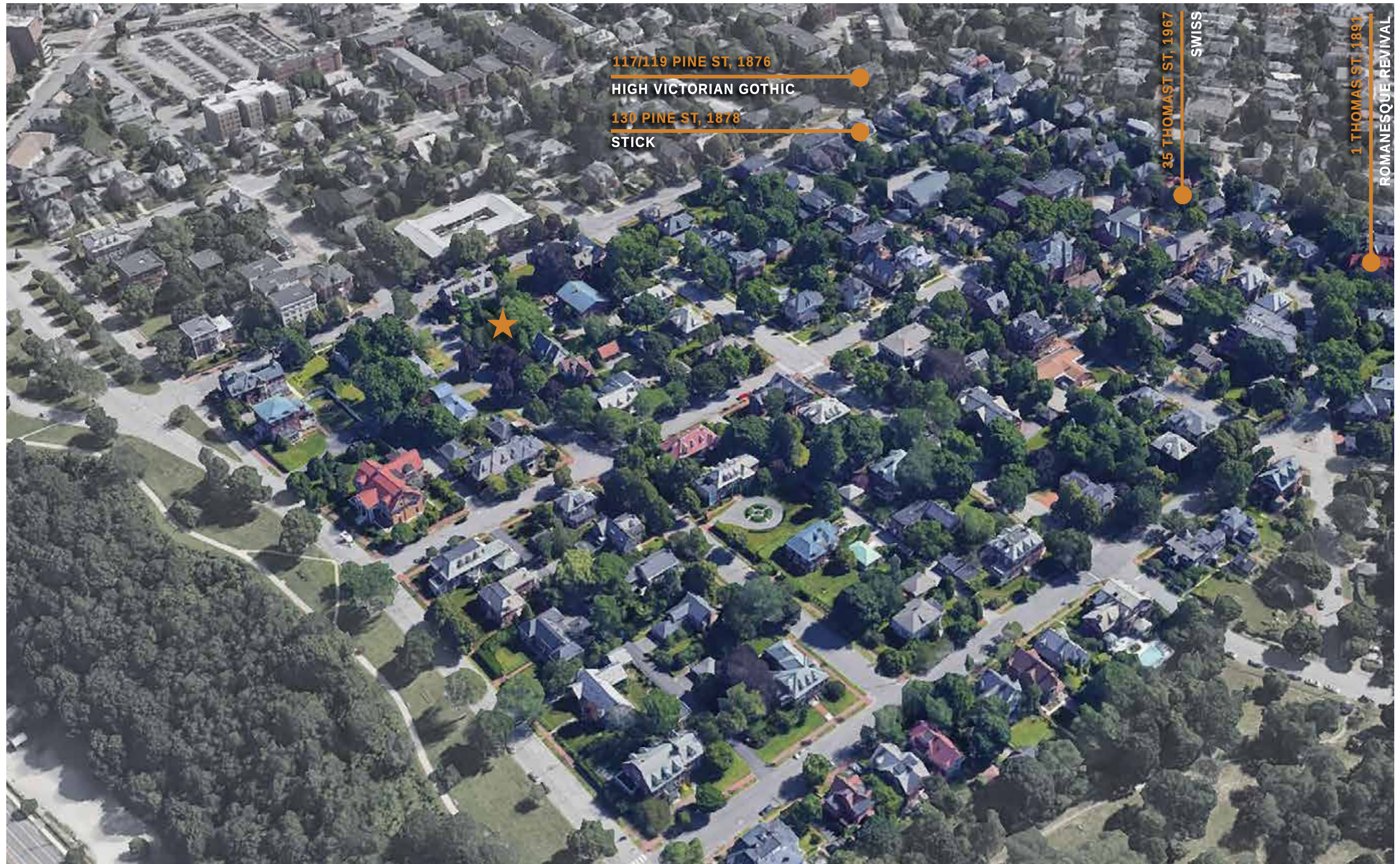














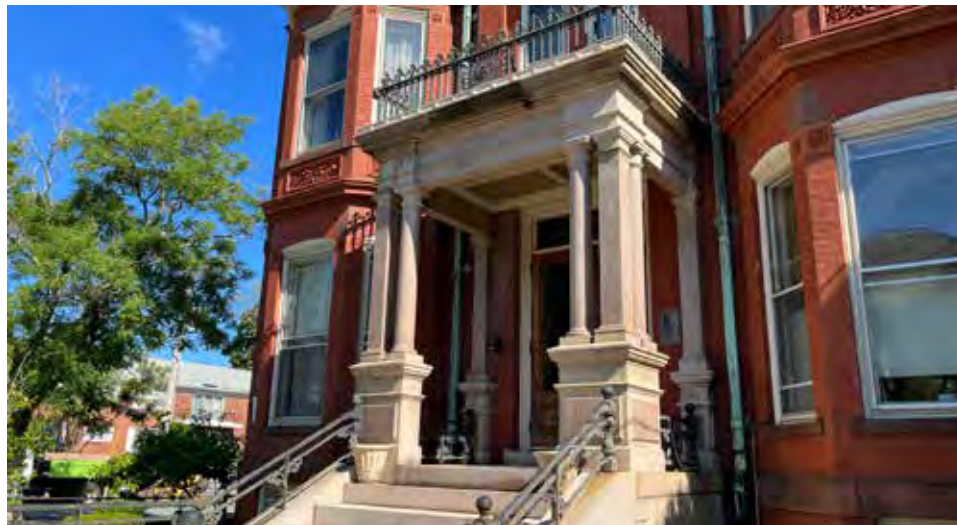


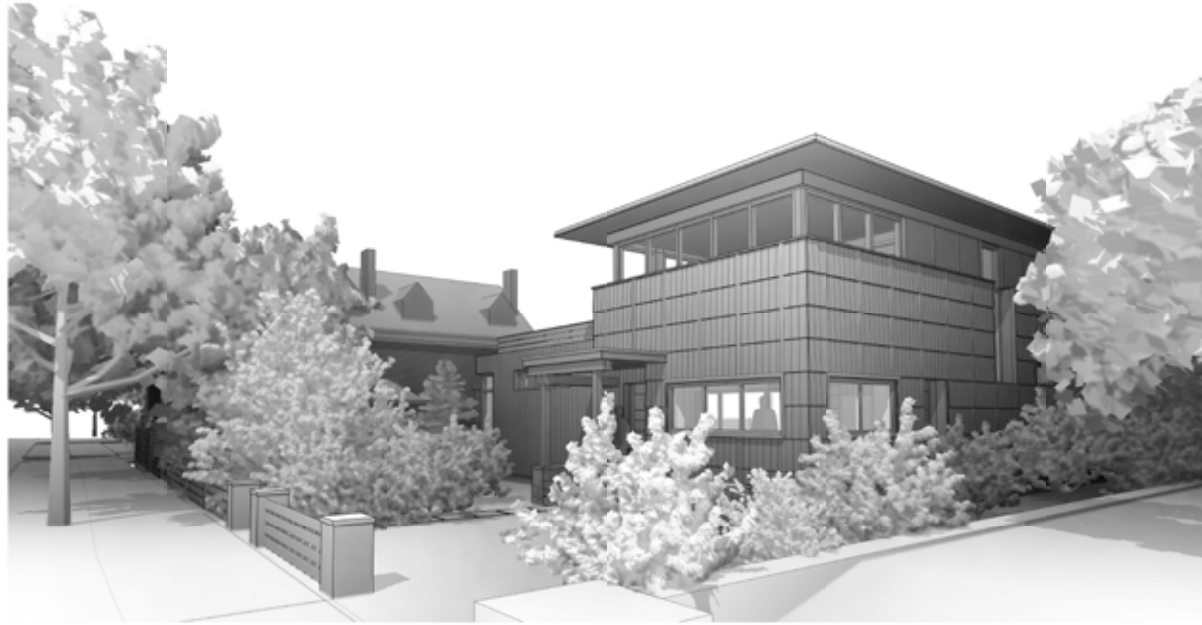
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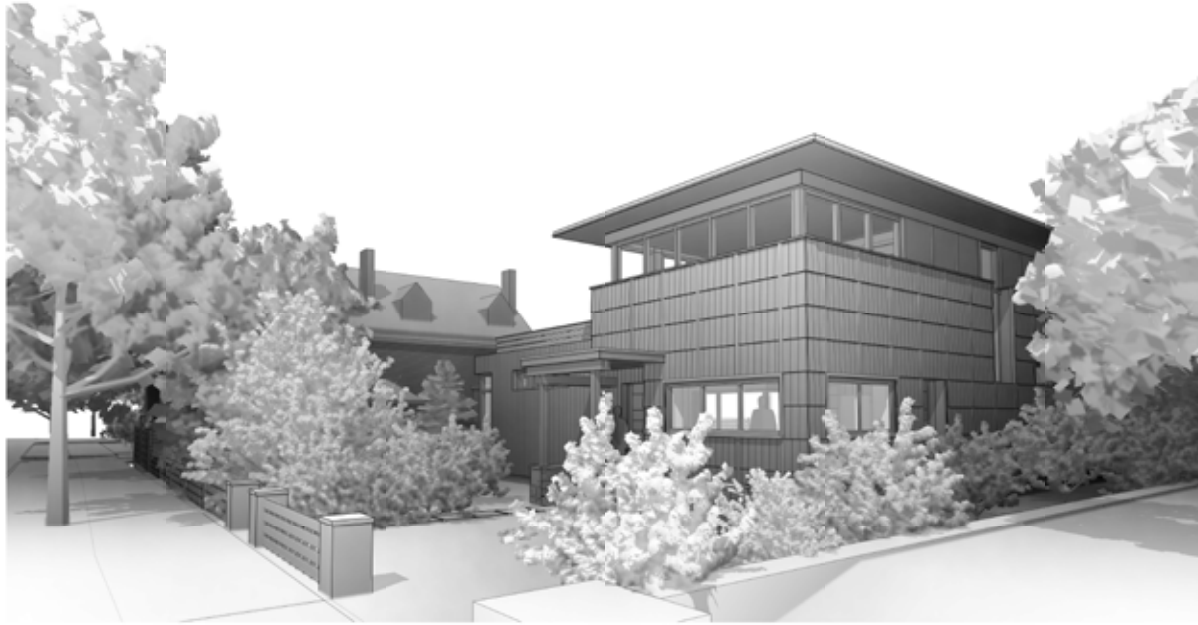
Exterior Analysis



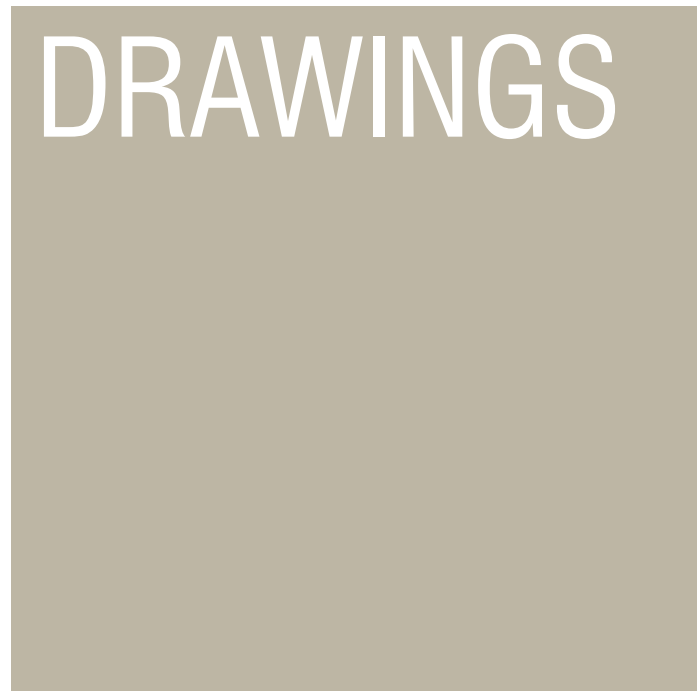


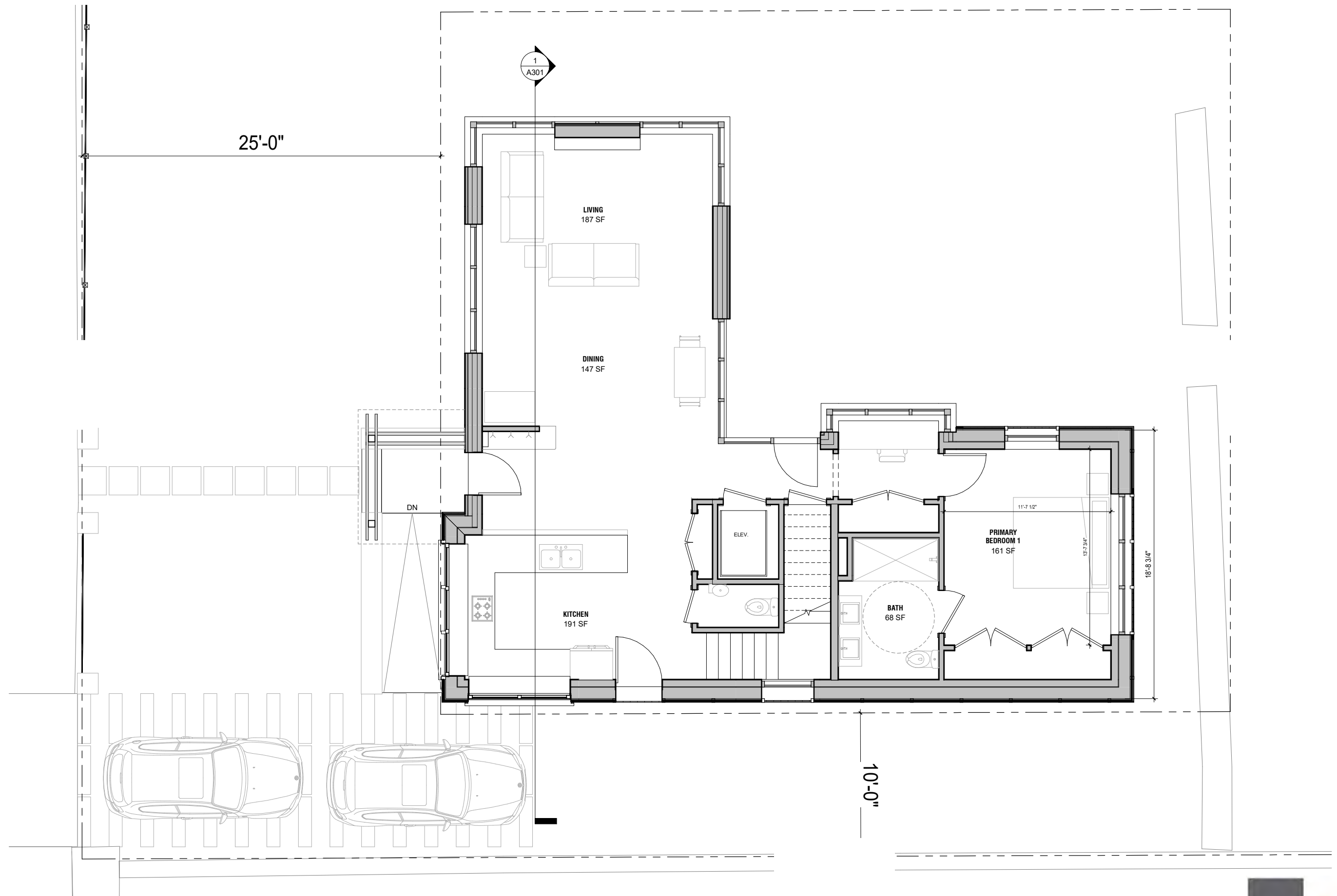


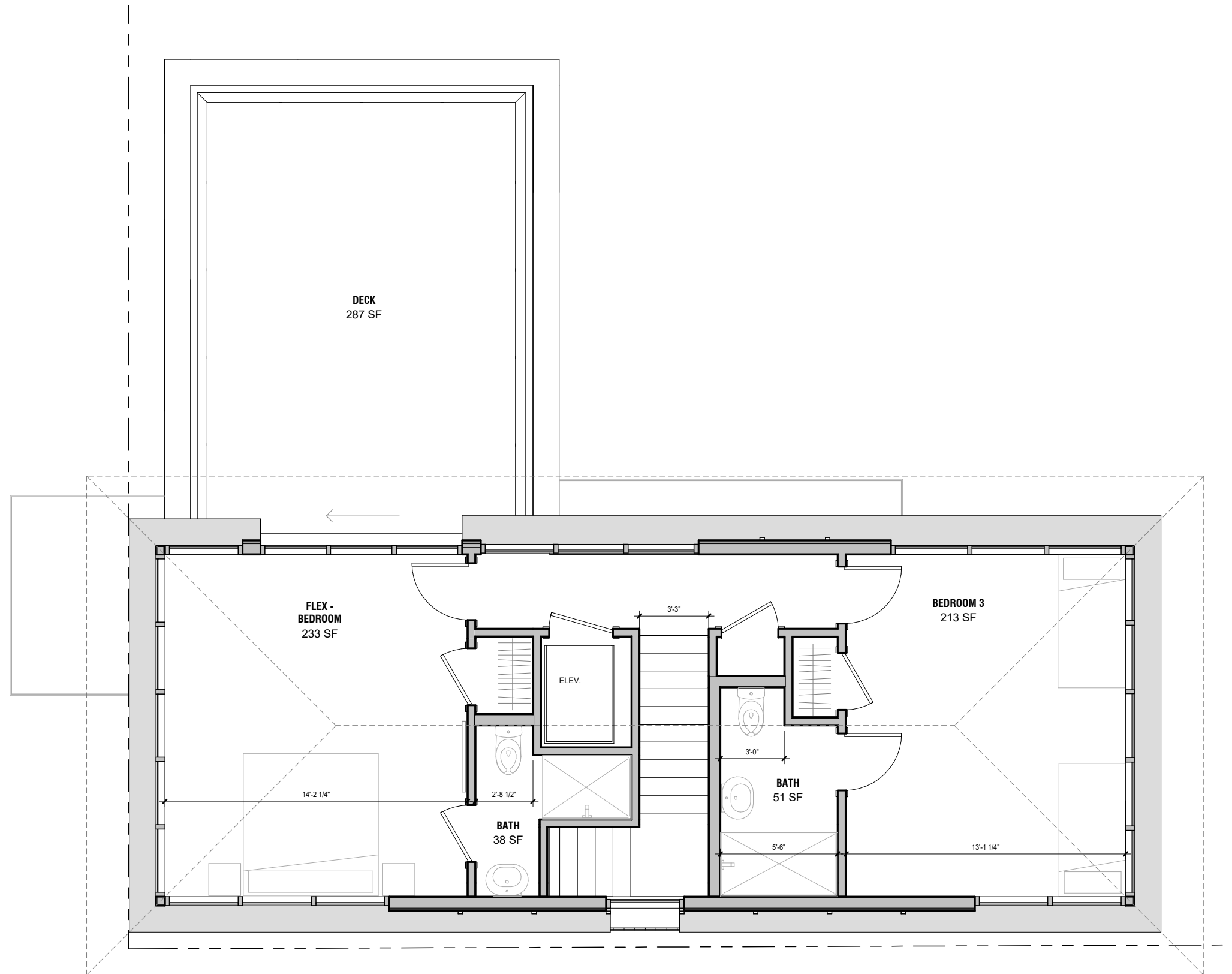




03







63 Chadwick area

Write a description for your map.

Thomas Brackett Reed Memorial

Western Prom

Mbc Consulting

Pine St

Pine St

Pine St

Western Prom

Western Prom

63 Chadwick St

Chadwick St

carriage house studio architect

Justin Alford

Vaughan St

Google Earth

Image Landsat / Copernicus

Data SIO, NOAA, U.S. Navy, NGA, GEBCO



Chadwick 63, Google 2015

Write a description for your map.



Google Earth

©2022 Google





63 Chadwick Street 0 views

Subscribe ☐

rwi...@portlandmaine.gov <rwiener@portlandmaine.g... 12:06 PM (26 minutes ago)
to Abigail Reed, Evan Schueckler, Historic Preservation

public comment for 7/6/22

----- Forwarded message -----

From: **Carol J. De Tine AIA** <carol@carriagehousestudio.com>
Date: Wed, Jul 6, 2022 at 11:10 AM
Subject: 63 Chadwick Street
To: Robert Wiener <RWIENER@portlandmaine.gov>

Good morning, Rob,

Please accept the following public comment for tonight's workshop.

For almost 20 years, Dan and Joan Amory's gardens have been enjoyed by everyone who lives on or walks through the adjacent alley. We have benefited significantly as we overlook their gardens from our living spaces. The gardens also provide us with shade from the afternoon sun which has made our second floor spaces more comfortable.

Reviewing Briburn's submission, we are pleased to see that we will continue to benefit from the Amory's mature gardens, now with a beautifully-designed house nestled into them. We appreciate that our neighbors are prioritizing their gardens over their automobiles, and in particular, that they are not building a garage or parking area off of the alley. While a driveway off of Chadwick Street is unusual when a service alley is available, in the immediate context of that section of Chadwick Street, a driveway is not out of place. All three modern houses across the street have driveways leading to front-facing garages. That this one does not lead to a garage is an improvement on the local context, in our opinion.

We fully support the Amory's submission.

Thank you,

Carol De Tine & Roger Woodman

Carol De Tine AIA
Maine Licensed Architect

Carriage House Studio Architects LLC

144 Vaughan Street
Portland Maine 04102
207 318 0731

www.carriagehousestudio.com

**STAFF MEMORANDUM
HISTORIC PRESERVATION PROGRAM
PLANNING AND URBAN DEVELOPMENT**



TO: Chair Pollard and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: July 29, 2022
RE: 59 Atlantic Street – First Workshop - Exterior rehabilitation and alterations
PROJECT ID: HPBR-002127-2022
MEETING: August 3, 2022

Owner: Joshua Longo & Jill Carbonneau
Architect: Chelsea Lipham and Matthew Alcorn, Winkelman Architecture

A sign announcing the Historic Preservation Board's meeting on August 3, 2022 was posted at the property on July 27, 2022. A legal ad was published in the Portland Press Herald on July 21, 2022 and July 22, 2022, and 43 notices were sent to neighboring property owners within 100 feet of the subject property.

PROJECT SCOPE

The applicant is proposing to demolish an existing rear wing/addition and deck, remove one rear chimney, and to remove all existing vinyl siding and metal trim/flushing. The applicant will then complete a comprehensive exterior rehabilitation of the structure. Rehabilitation will include installation of new clapboard siding, refinishing of existing wood trim where salvageable or replacement to match, installation of new windows throughout, and new roofing. The applicant is proposing to alter several existing window openings at the front, north, and rear elevation. Additionally, the applicant is proposing to construct a new rear deck.

SUMMARY OF HISTORIC CONTEXT

59 Atlantic Street is a contributing building in the Munjoy Hill Historic District. Constructed around 1874 in the Italianate Style. The structure is two-and-a-half stories tall, with a one-and-a-half story rear wing/addition. The rear wing/addition is shown as far back as the 1909 Sanborn Fire Insurance Map; however, the map only indicates the rear addition as being one story tall suggesting the half story may have been added later. The building has been heavily altered since the 1924 Tax Photo, having been entirely clad in vinyl siding and metal trim/flushing. Regardless, the building retains its overall massing, fenestration pattern, and some remnants of the historic trim details. The rear wing/addition has been most heavily altered with irregular window placement and large areas of blank wall, suggesting changes beyond cladding in vinyl siding.

Munjoy Hill Historic District



Figure 1: Map of the Munjoy Hill Historic District showing location of 59 Atlantic Street with black star.

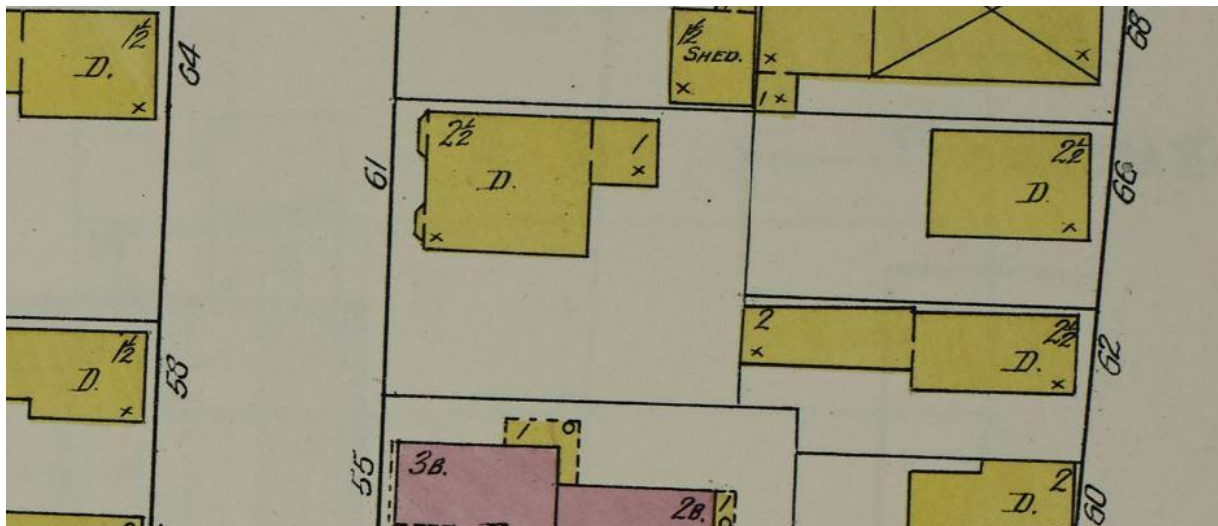


Figure 2: Excerpt of 1909 Sanborn Fire Insurance Map Showing 59 Atlantic Street (then 61)

STAFF COMMENTS

Before discussion of the proposed rehabilitation program for this structure, the Board should weigh in on the threshold question of whether or not it would be appropriate for the applicant to remove the rear wing/addition. Though some portion of the rear wing/addition appears to date from the late nineteenth century (based on the historic maps and the character of the framing shown in photographs by the applicant), staff have concerns that the rear wing/addition has been significantly altered and no longer contributes to the cultural, historic, or architectural character of the Munjoy Hill Historic District. The arrangement of windows on that portion of the structure is not typical of Italianate structures, and the entire upper half story may have been added later. Additionally, the applicant has provided photographic evidence of the severely deteriorated condition of the rear wing/addition. Particularly noteworthy is the lack of any apparent foundation, or the possibility that it has severely subsided leaving the heavy timber frame sills sitting directly on soil. The applicant has provided photographs showing the severe state of rot.

Based on the evidence provided, staff support the applicant's proposal to remove the rear wing/addition based on the lack of contributing architectural character and its deteriorated state. Final determination of the non-contributing status of the rear wing/addition must of course be made by the Board, and it would be within their purview to request additional information or analysis of the rear wing/addition before making such a determination. Staff would recommend that if additional information is needed, that the Board clearly inform the applicant as to what information would be required for further consideration.

Moving on to the proposed exterior rehabilitation, the applicant has worked closely with staff in preparing their proposal. The preliminary scope of work included wholesale removal and replacement of all exterior siding and trim, and would have resulted in an even more simplified exterior for this structure. However, staff recommended that the applicant remove selected portions of vinyl siding and trim to determine whether historic details were still present under the layers of vinyl and metal. This selective removal yielded extensive insight into the existence and condition of original wood trim. Of particular interest are the crown moldings at the rake boards, paneling and dentil molding at the bay windows, window hoods, and the decorative corner boards.

The applicant has since revised their proposal, as presented, to include retaining as much of the original trim as possible while replacing all of the clapboard siding with new smooth finish LP Smartside, a composite wood siding product. Any wood trim deteriorated beyond repair will be replaced with new wood trim to match the existing. Unfortunately, many historic features such as cornice brackets and brackets at the window hoods were removed when the vinyl siding and metal trim were added, and these features are not proposed for recreation. Recreation of such missing features is not required per the standards, and without clear historical documentation of them is not advised.

Staff would recommend that additional investigation be conducted by the applicant, in particular at the window hoods, and that additional construction details be provided for any areas where extensive replacement of original wood trim is expected.

The applicant is also proposing to replace all windows on the structure, including some modifications to existing openings. No historic wood windows remain on the structure. In a prior submission the applicant had indicated the use of fiberglass clad wood windows, though no additional details were provided. Staff would recommend that the applicant provide full window details in future submissions so that the character of the windows can be deemed appropriate for the historic context.

In addition to replacing windows, the applicant is proposing several modifications to the windows. Firstly, they have proposed installing two-over-two windows at all openings. Staff have concerns about installing this more complicated window design given that the 1924 tax photo shows primarily simple one-over-one windows. The lone dormer is shown to have a two-over-two window in the tax photo, so the simple windows shown in 1924 may be early replacements. Two-over-two windows are very common in Italianate buildings. Regardless, staff would recommend airing on the side of simplicity, though the Board may find that the two-over-two windows do not create a false sense of history.

Additionally, the applicant is proposing to lengthen the windows at the front bays given how truncated they are currently. The 1924 tax photo shows that the bays originally contained arch-topped windows, and upon peeling back siding, the applicant revealed the ghosts of those arched openings. Rather than installing new arch topped windows, which would raise cost concerns for the applicant, they have proposed to install new rectangular windows up to the springing point of the arches, and then to fill in the arches with a panel to capture the feeling of the original windows. Staff had recommended this course, as it strikes a balance between enlarging the windows, as desired by the owner, while respecting a significant design feature that has been uncovered. Staff would request that the applicant include architectural details showing how the new windows and filler panel will be installed in relation to the existing historic trim.

While the changes at the bay windows will help to recapture some of the building's original historic details, the applicant is also proposing to alter several historic window openings at the north elevation.

At the first story, there are three original openings towards the rear of the structure (109 and 104) which are proposed to be shortened and narrowed. Staff have concerns about resizing these windows to accommodate an interior program as they are fairly visible at the side yard. Staff had recommended retaining the existing exterior trim and simply raising the sills with an inset filler panel to accommodate the new kitchen counters; however, the applicant still wishes to narrow the windows to allow for a stove to be placed between the windows. Staff have not found that this is an appropriate reason for altering these historic openings, and have encouraged the applicant to reconsider design of the kitchen to accept the existing openings, at least at the north elevation. The applicant would have significant freedom at the rear elevation in altering windows.

Additionally, the applicant is proposing to change these three windows to casements with a muntin pattern to simulate two-over-two double-hung windows. Staff would again encourage that the new windows be double-hungs to match the historic operation.

The applicant has also proposed to alter two second story windows at the north elevation (201 and 202). The window closer to the street has been altered to a sliding window, but appears to be in its original width, based on the dimensions of the window hood. Staff would again recommend at least retaining the width of the opening to also preserve the historic window hood. The window closer to the rear has been more heavily altered, and based on the extra long window hood may have originally been a double window. Staff explored options for retaining the larger window hood with the applicant such as installing one new double-hung to the side of the hood, or creating a blind window to suggest the original paired window arrangement, but the applicant preferred to reconfigure the hood to a single window. Given that these windows have already been altered, the Board might consider whether there's more room for flexibility. These windows are also proposed as casements, and staff would again recommend the double-hung operation except where required for egress purposes.

The final window alterations are proposed for the rear elevation where there is no visibility, therefore staff have no concerns. Staff would encourage the Board to discuss whether these various window alterations are appropriate, and offer clear guidance for the applicant on the most appropriate course of action.

The final alterations that are proposed are removal of a simple brick chimney and a change from asphalt shingle roofing to metal. Staff have minimal concerns with the proposed chimney removal given that it is not prominent or highly detailed and will have minimal visual impact. The proposal to change the roofing from asphalt shingle to metal would represent a somewhat atypical material choice; however, metal roofing is not unheard of in Munjoy Hill, in particular at porch or bay window roofs. Generally, staff have found the overall impact of those two changes will be minimal.

Staff would again remind the Board that as this is a first workshop, it will be essential to provide the applicant with clear guidance on the threshold question of the rear wing/addition and to discuss whether the various window alterations are appropriate so the applicant can efficiently refine their design for a next submission.

ANALYSIS OF APPLICABLE REVIEW STANDARDS

Definitions, 17.2:

Noncontributing
A classification applied to a site, structure, object, or portion thereof, within a historic district a historic district signifying that: 1) it does not contribute generally to the qualities that give the historic district cultural, historic, architectural, or archaeological significance as embodied in the criteria for designating a historic district; 2) was built within 50 years of the date of district designation unless otherwise designated in the historic resources inventory; or 3) where the location, design, setting, materials, workmanship, and association have been so altered or have deteriorated that the overall integrity of the site, structure, or object has been irretrievably lost. A portion of an otherwise contributing or landmark structure may be determined by the Historic Preservation Board to be non-contributing if it meets one or more of the above conditions.
Staff Comments
The existing rear wing/addition appears to lack any of the architectural character or historic associations that would make it contributing to the district (Condition 1). Additionally, the applicant has provided evidence of the severely deteriorated state of the rear wing/addition (Condition 3).

Standards for Review of Alterations, 17.8.2:

Standard 1	
Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration to the character defining features of the structure, object, or site and its environment or to use a property for its originally intended purpose.	
Standard Met?	Staff Comments
Yes/ No	The applicant is proposing a compatible continued residential use for this structure. However, the proposed redesign of the kitchen is being used as a basis for potentially inappropriate alterations to historic window openings.

Standard 2	
The distinguishing original qualities or character of a structure, object, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.	
Standard Met?	Staff Comments
Yes/ No	The applicant is proposing to uncover and retain the majority of original exterior features that help to distinguish the style and character of the building. The primary exception would be alterations to a number of openings at the north elevation.

Standard 3	
All sites, structures, and objects shall be recognized as products of their own time, place, and use. Alterations that have no historical basis or create a false sense of historical development, such as adding conjectural features or elements from other properties, shall be discouraged.	
Standard Met?	Staff Comments
Yes/No	The applicant is respecting the fact that this building has been altered and evolved since the 1924 tax photo. Missing elements and details which lack clear historical evidence are not being recreated based on conjecture. There is room for discussion as to whether or not the proposal to introduce two-over-two windows is somewhat conjectural.

Standard 5	
Distinctive features, finishes, and construction techniques or examples of skilled craftsmanship which characterize a structure, object, or site shall be treated with sensitivity.	
Standard Met?	Staff Comments
Yes	The applicant is repairing and selectively retaining the distinctive historical trim and details where they still exist.

Standard 6	
Deteriorated historic features shall be repaired rather than replaced wherever feasible. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the feature being replaced in composition, design, texture, and other visual qualities and, where possible, materials. Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.	
Standard Met?	Staff Comments
Yes	The applicant is proposing to primarily repair the significant historic features. Severely deteriorated elements will be replaced to match and missing elements are not being recreated as there is minimal evidence of their appearance and recreation is not required.

ATTACHMENTS

1. Project Summary
2. Documentation of Existing Conditions
3. Proposed Rehabilitation Drawings

Summary of Project Located at 59 Atlantic Street

The project at 59 Atlantic Street aims to restore the existing structure by removing parts and replacing finishes that negatively affect its presence in the neighborhood.

A rear “addition”, which seems to have originally been built as a shed, is currently in very poor condition with rotting structure and is proposed to be removed as a part of this project. The rear façade at the removal will be repaired and windows added to accommodate the new program within.

Vinyl siding around the entire building will be removed, and new smooth LP lap siding will be installed in place, after proper insulating and air sealing of the envelope. Existing wood trim around the building will be restored or replaced in kind. Roofing will also be replaced.

Windows will be replaced all around the structure. A few new/revised window openings are proposed along the north façade to accommodate the new program and layout within.



1924 TAX PHOTO



CURRENT CONDITION

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998



SIDING

CORNER BOARD

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998



WATER TABLE



WATER TABLE

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
 59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101
 PH: 207.699.2998



FRIEZE



FASCIA



RETURN SHELF

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998



BAY DETAILS

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998



BAY DETAILS

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998



REAR ADDITION



REAR ADDITION



REAR ADDITION



REAR ADDITION ROT

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998



BELOW ADDITION



BELOW ADDITION



MORE ROT



ADDITION EAST SIDE ROT



ADDITION SOUTH SIDE ROT



MORE SILL ROT

DETAIL IMAGES

LONGO/CARBONNEAU - HOME RENOVATION
59 ATLANTIC STREET, PORTLAND, MAINE

WINKELMAN ARCHITECTURE

41 UNION WHARF, SUITE 4, PORTLAND, ME 04101

PH: 207.699.2998

59 ATLANTIC, Portland, Maine

renovation

DRAWING INDEX:

ARCHITECTURAL DRAWINGS:

- A100 - PLOT PLAN, CODE REVIEW NOTES
- A101 - LEVEL 1 DEMO + FLOOR PLAN
- A102 - LEVEL 2 DEMO + FLOOR PLAN
- A103 - LEVEL 3 DEMO + FLOOR PLAN
- A200 - EXTERIOR ELEVATIONS

PROJECT TEAM:

- OWNERS

Jill Carbonneau + Joshua Longo

59 Atlantic Street

Portland, Maine 04101
- WINKELMAN ARCHITECTURE

41 Union Wharf

Portland, Maine 04101

207-699-2998
- LINCOLN-HANEY STRUCTURAL ENGINEERS

14 Maine Street #306a

Brunswick, Maine 04011

207-729-1061
- MATTHEW ALCORN BUILDERS

4 Macy Street

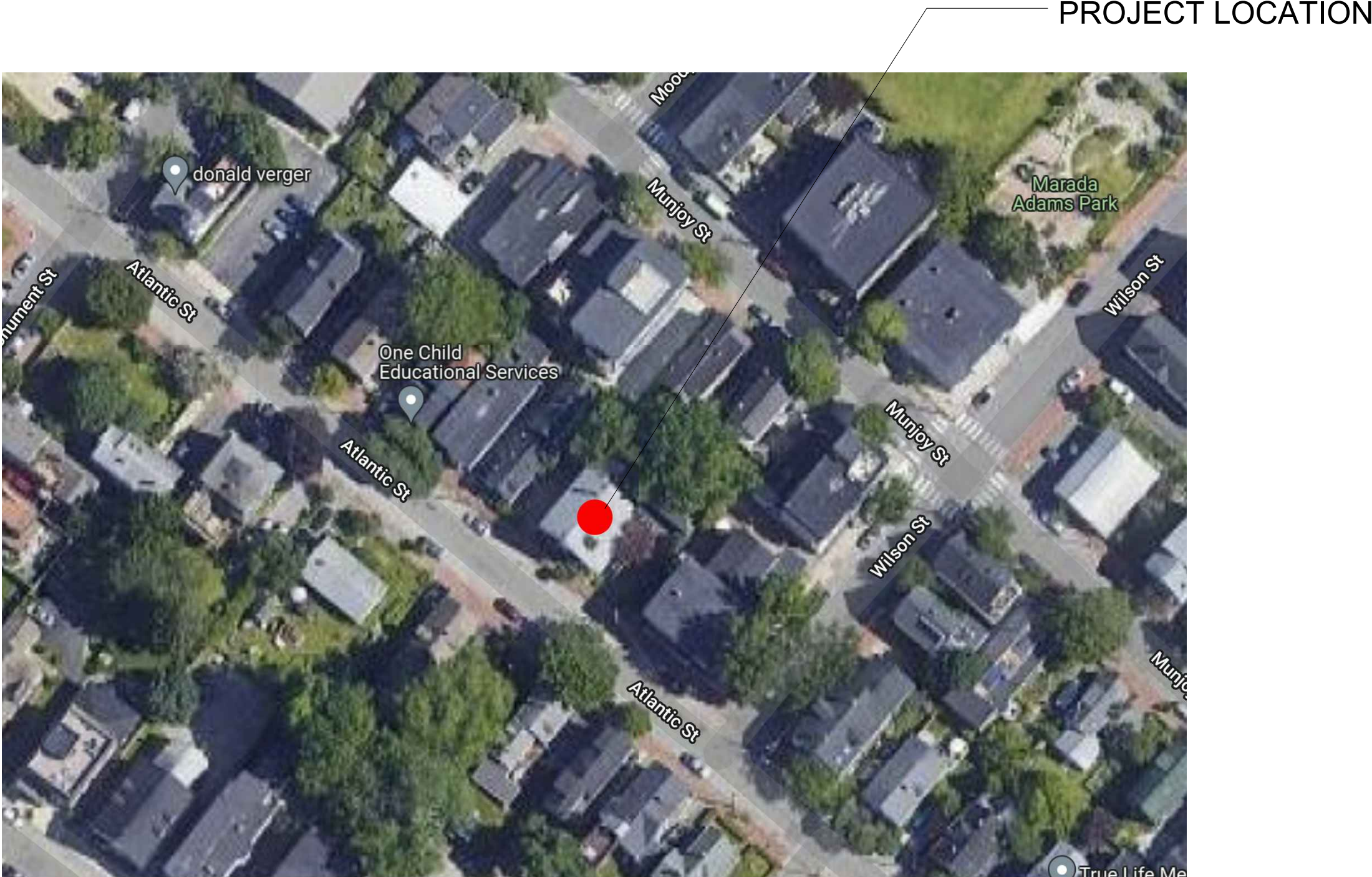
Portland, Maine 04102

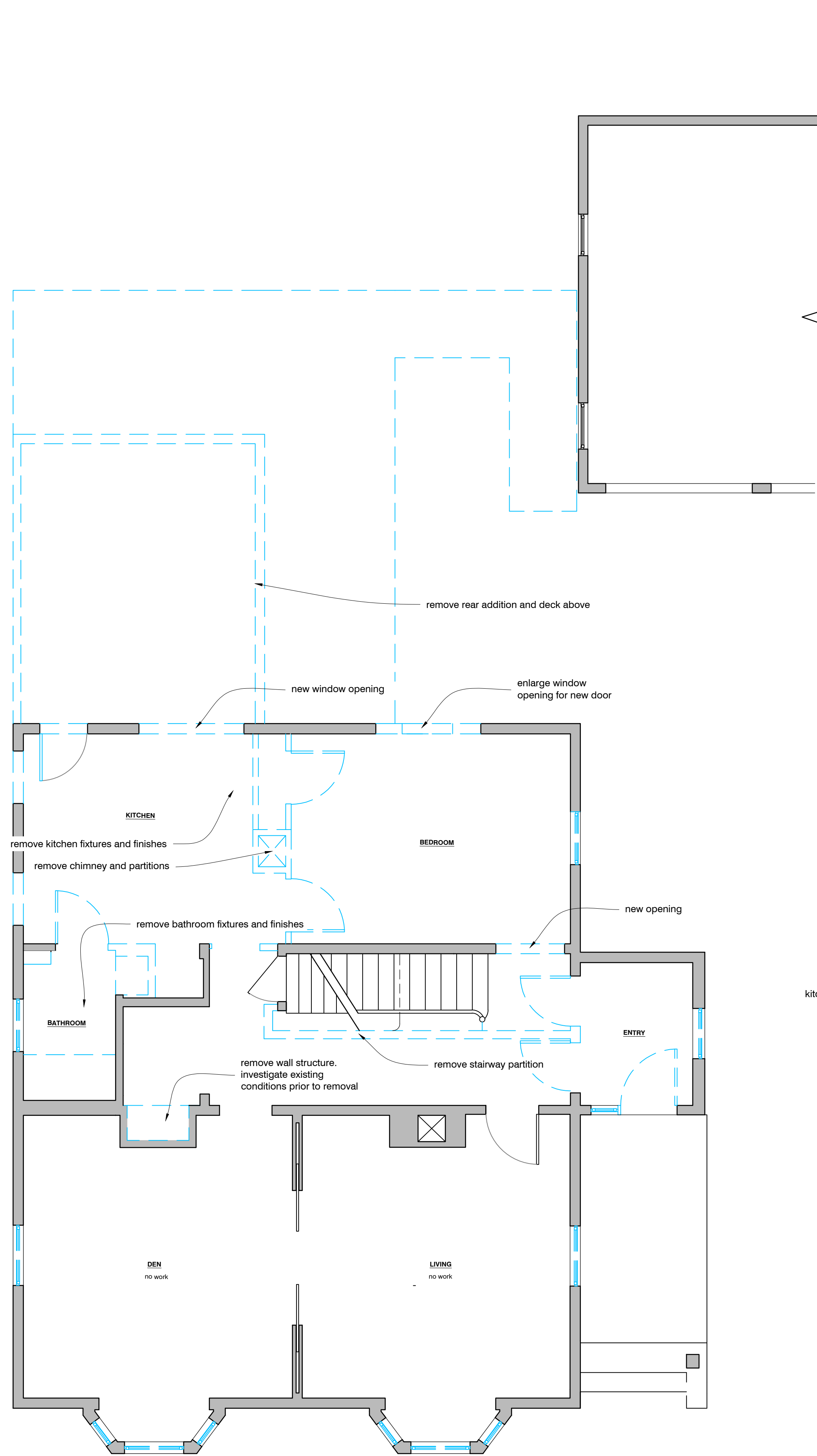
207-671-5325

SITE INFORMATION

- 59 ATLANTIC
- PARCEL 016 B021
- LOT = 5,052 SF
- CURRENT USE: 2-FAMILY
- PROPOSED USE: SINGLE FAMILY
- ZONING: R6
- MUNJOY HILL HISTORIC DISTRICT

LOCATION:

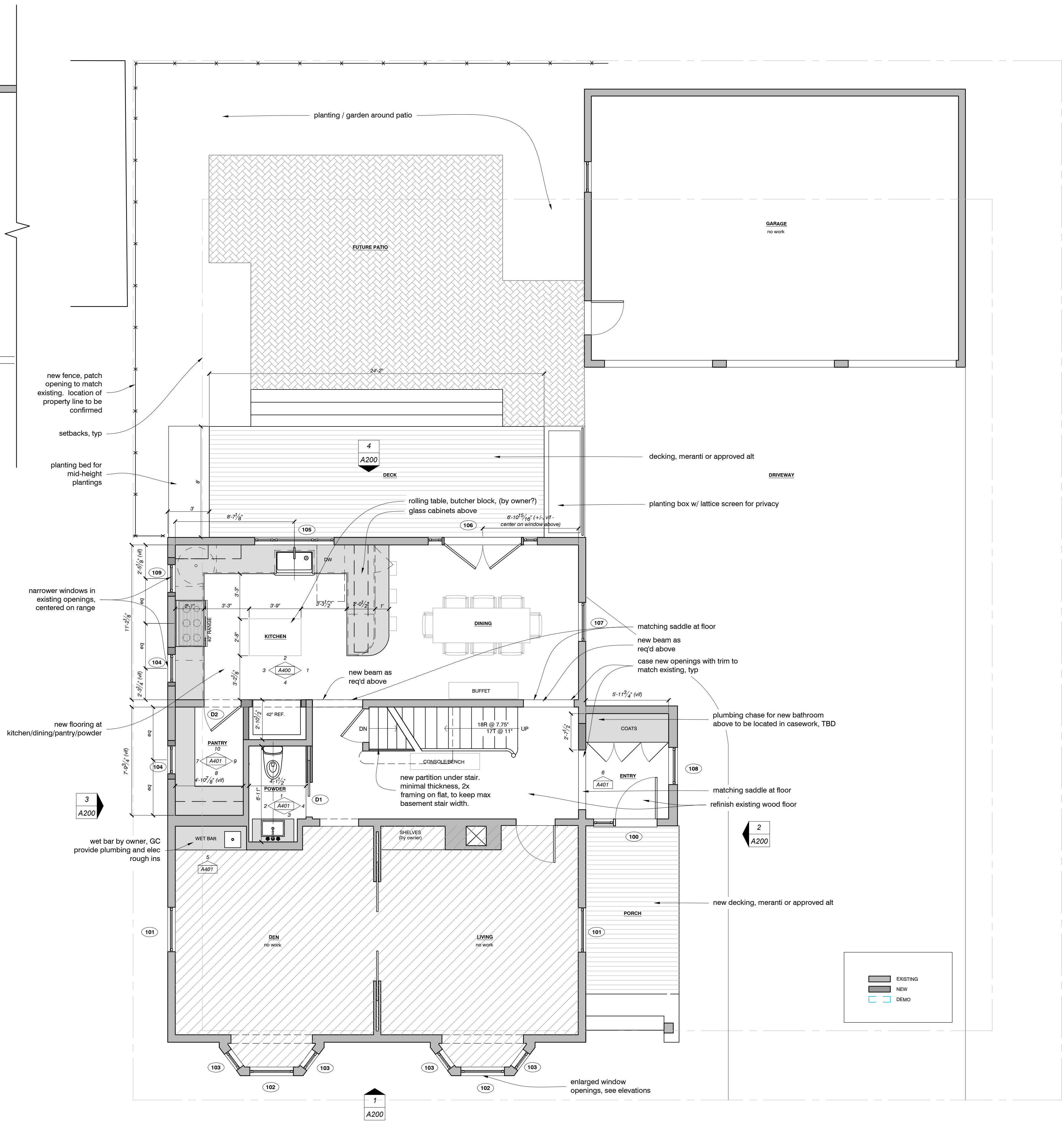




1 - LEVEL 1 DEMO PLAN

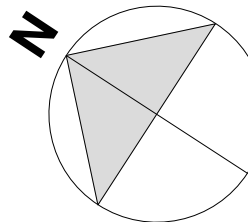
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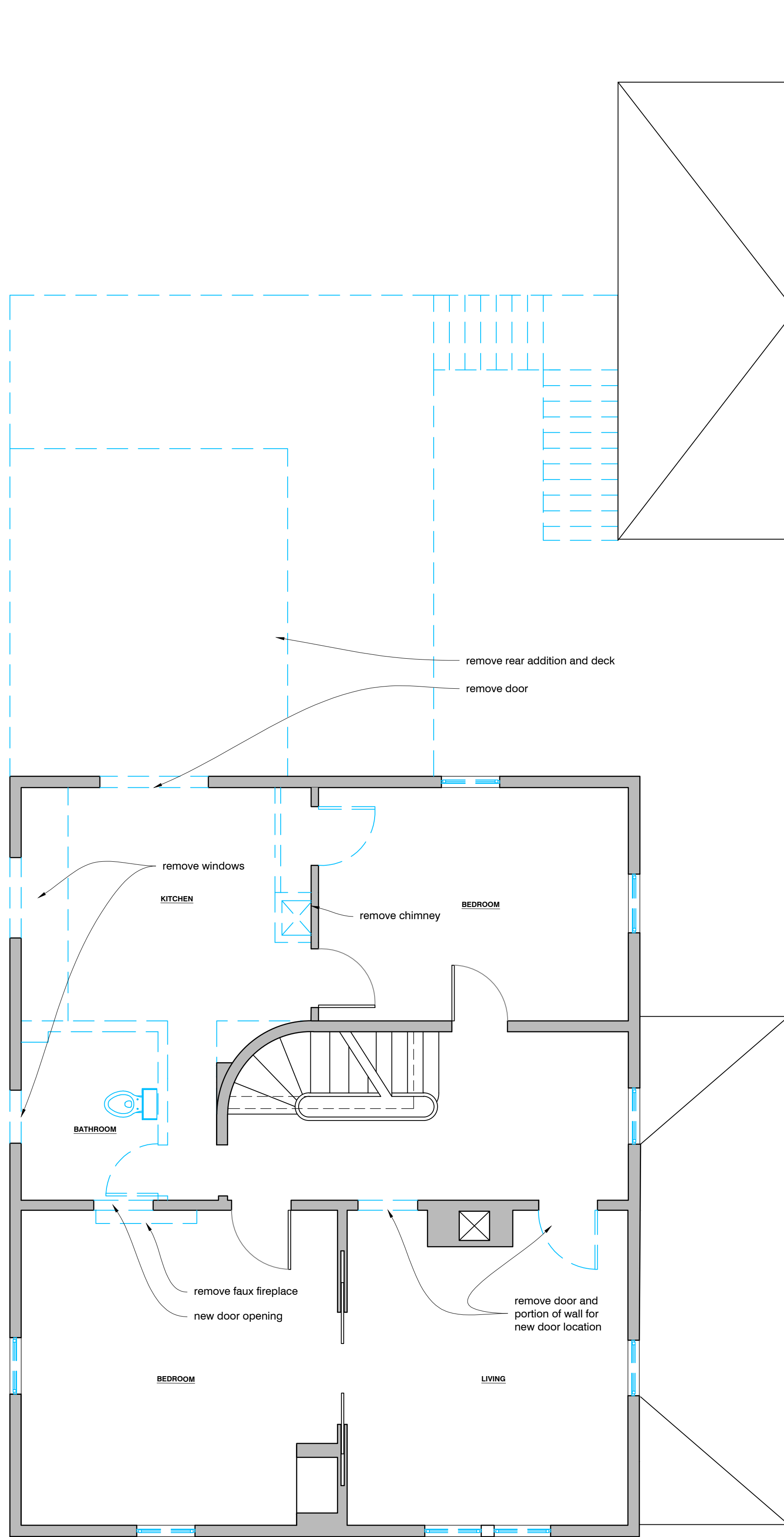
NOTE: all exterior windows to be removed for replacement in existing openings, unless noted otherwise.



2 - LEVEL 1 PLAN

SCALE: 1/4" = 1'-0"

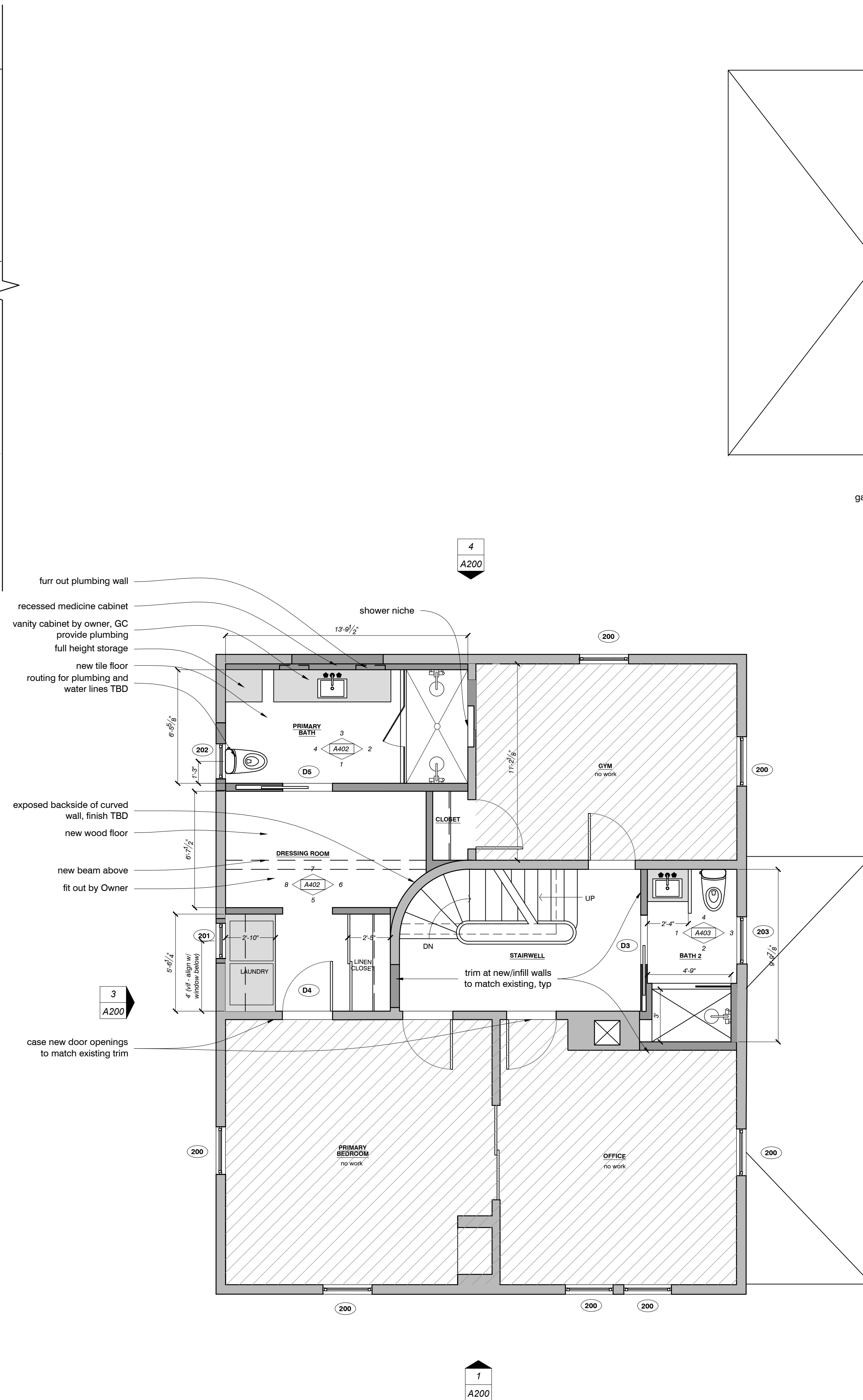




NOTE: all exterior windows to be removed for replacement in existing openings, unless noted otherwise.

1 - LEVEL 2 DEMO PLAN

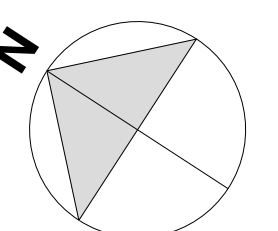
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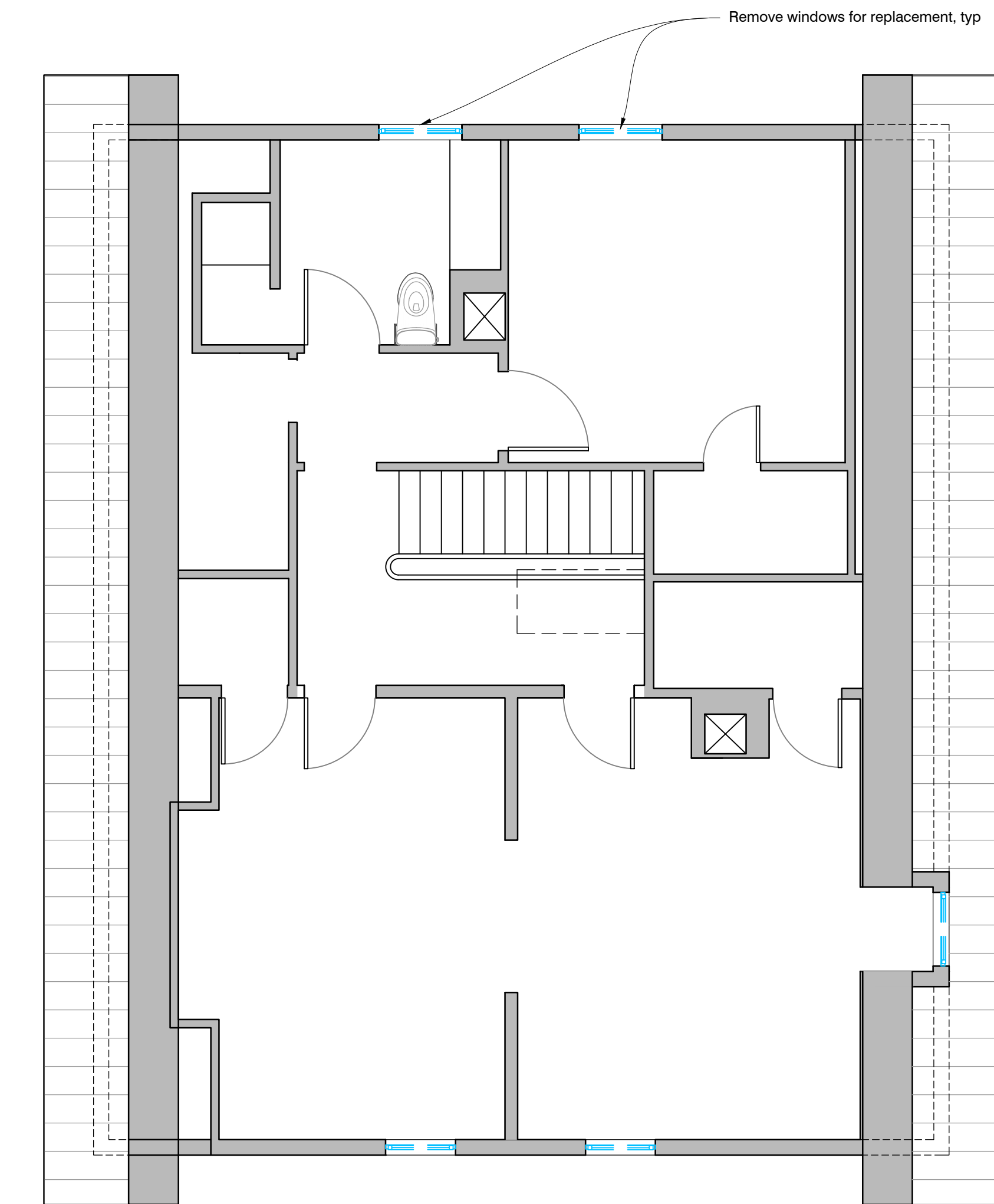


2 - LEVEL 3 PLAN

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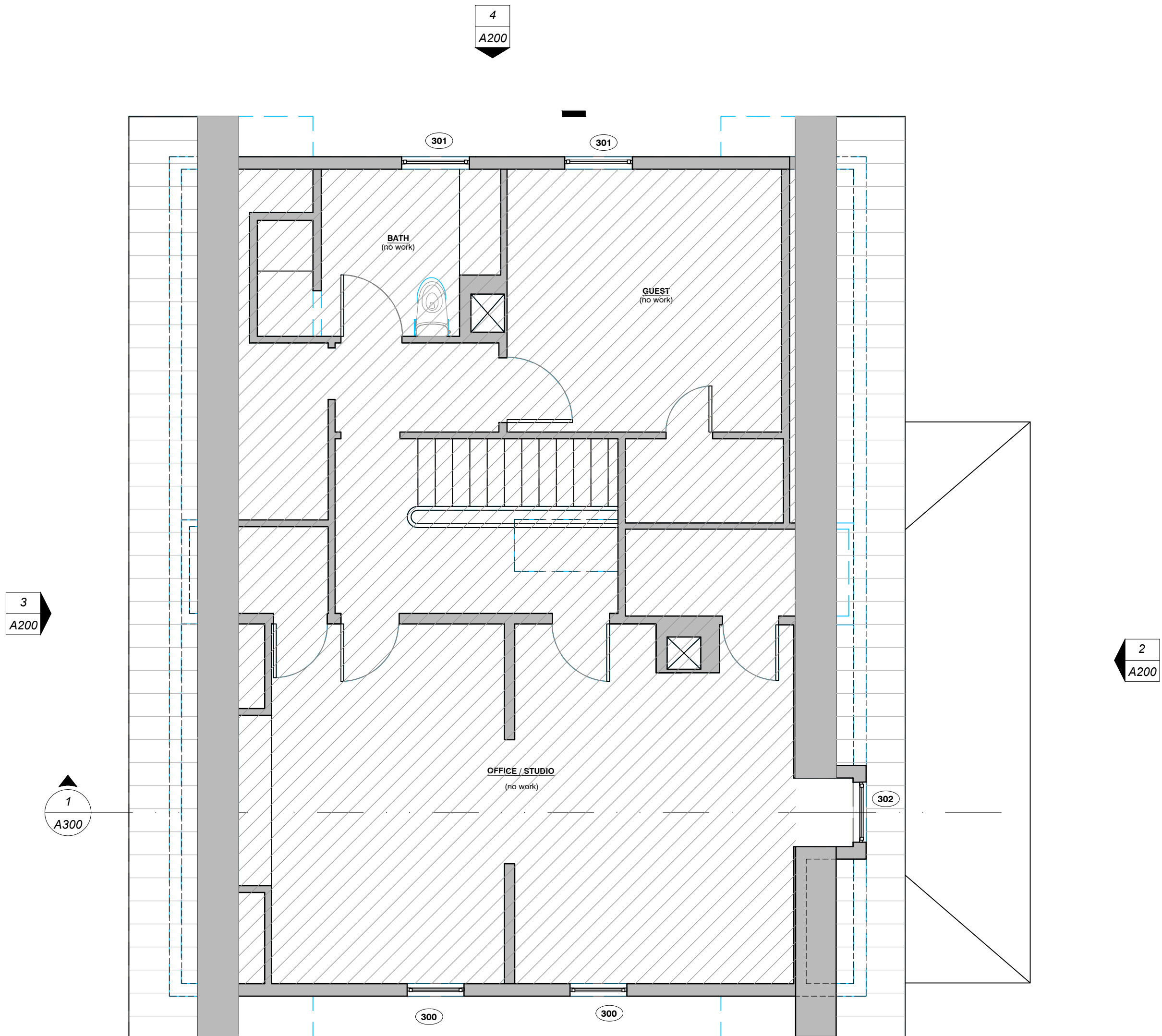
HISTORIC PRESERVATION REVIEW SET





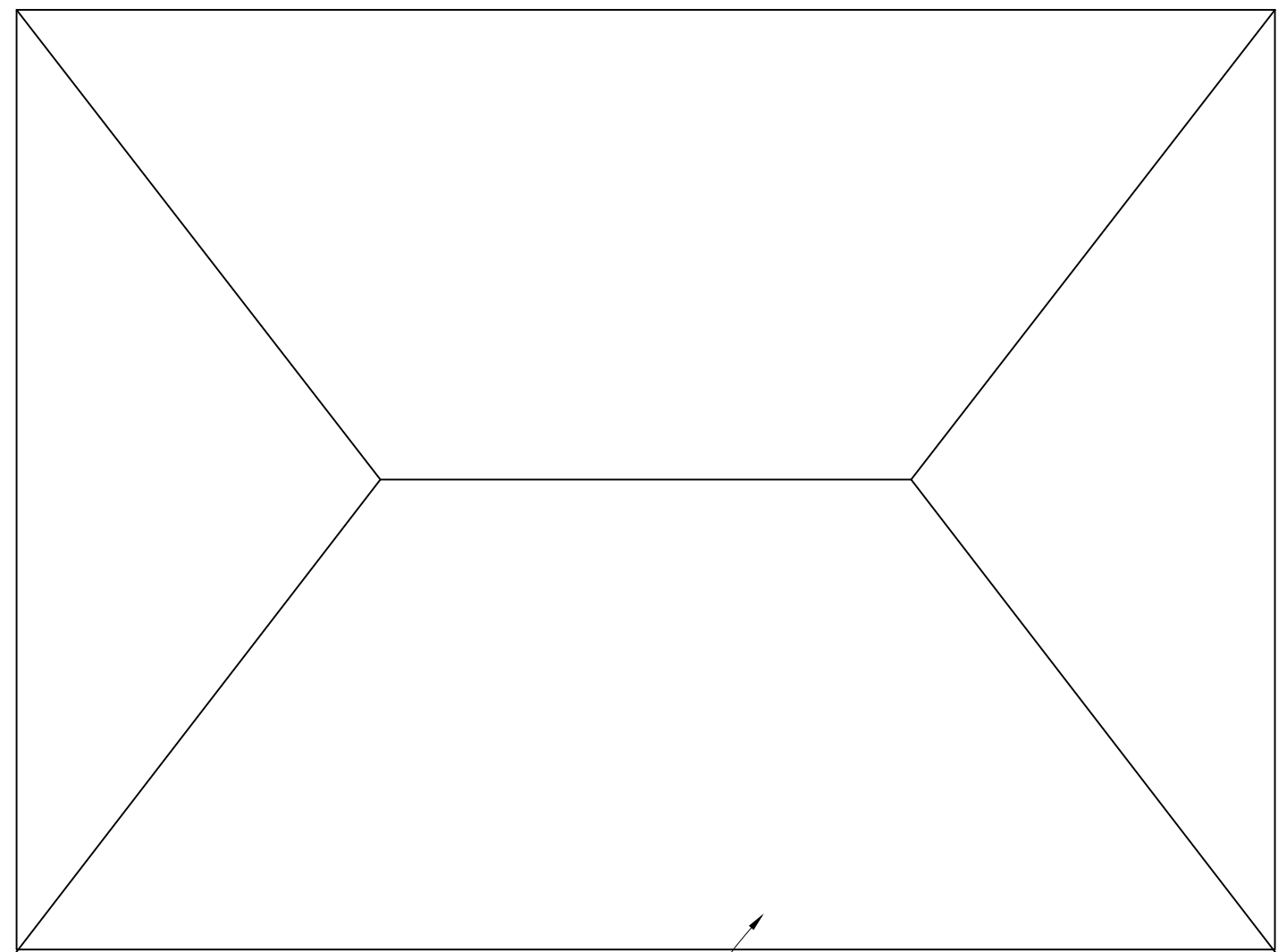
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SCALE: 1/4" = 1'-0"

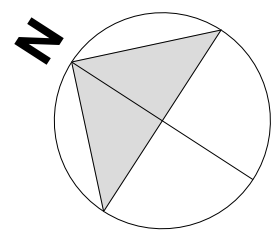


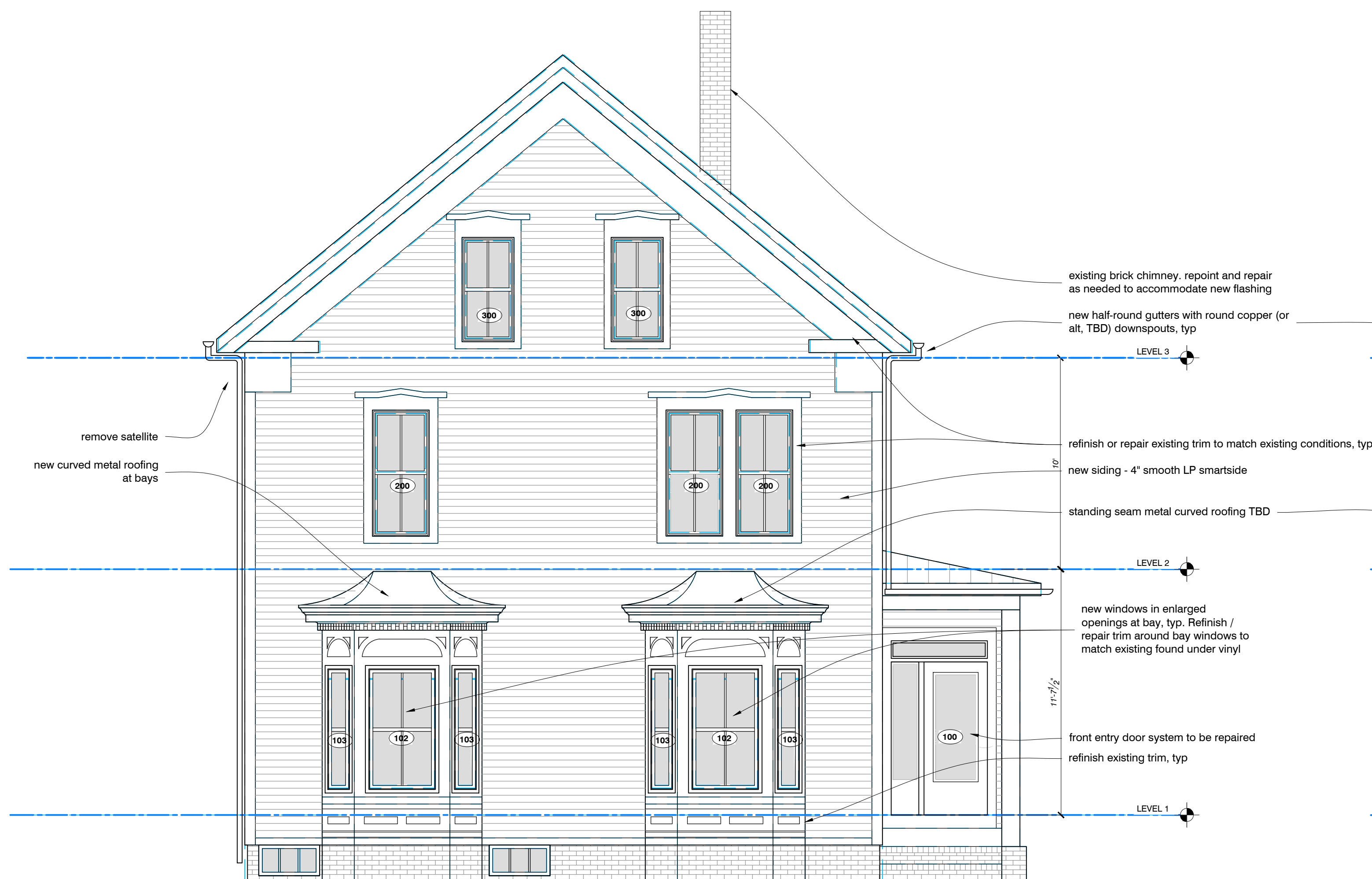
2 - LEVEL 3 PLAN

SCALE: 1/4" = 1'-0"



garage below





1 - FRONT (WEST) ELEVATION

SCALE: 1/4" = 1'-0"



2 - SIDE (SOUTH) ELEVATION

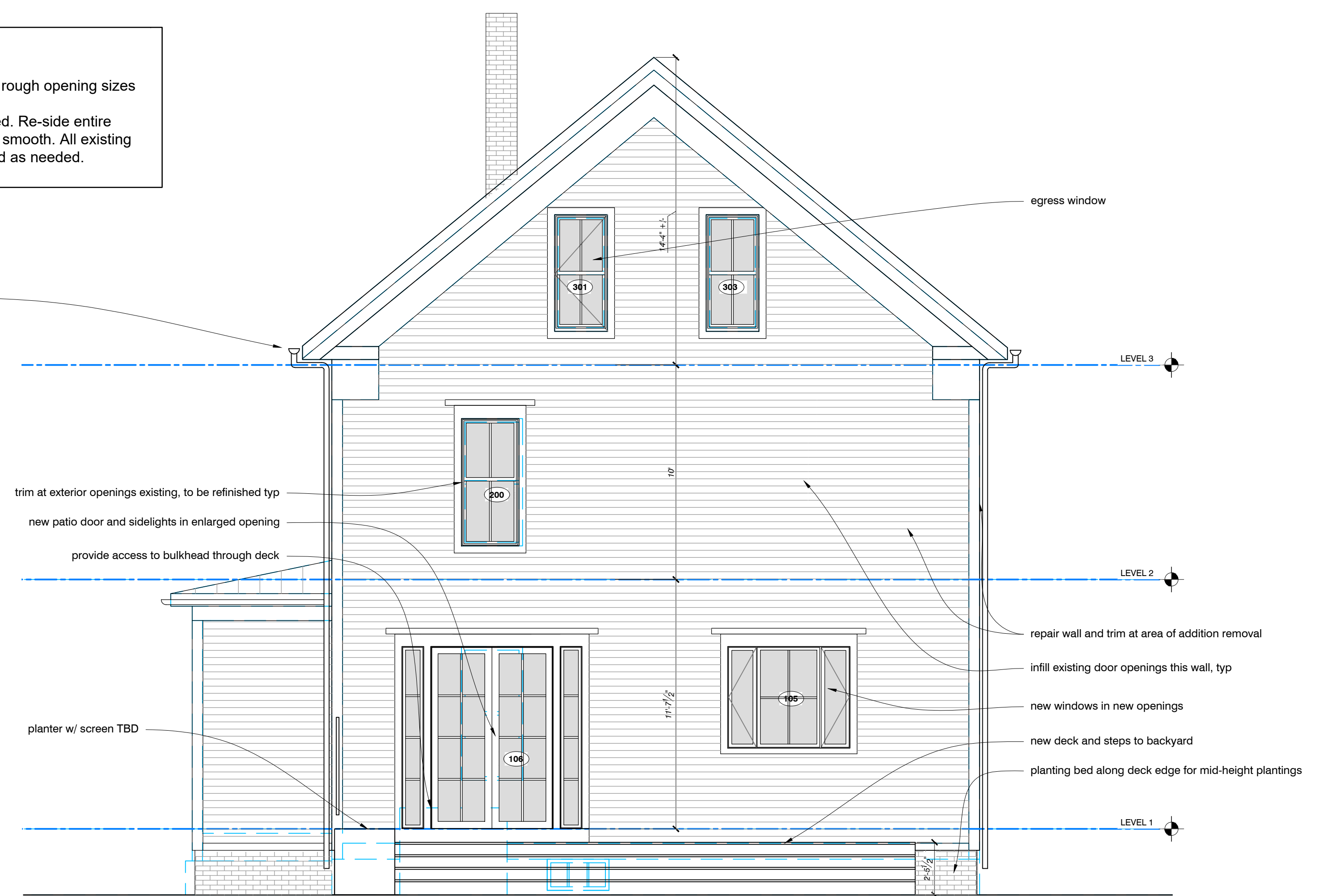
SCALE: 1/4" = 1'-0"



3 - SIDE (NORTH) ELEVATION

SCALE: 1/4" = 1'-0"

- NOTES:**
1. All windows to be replaced, rough opening sizes changed in locations noted.
 2. All vinyl siding to be removed. Re-side entire house with LP lap siding, 4" smooth. All existing trim to be repaired/refinished as needed.



4 - REAR (EAST) ELEVATION

SCALE: 1/4" = 1'-0"

HISTORIC PRESERVATION REVIEW SET