

Historic Preservation Board

Wednesday, November 1, 2023 at 5:00
PM City Hall, Rm 209, 2nd Floor and Via
Zoom



MEMBERS

Robert O'Brien, Chair
Brad Miller, Vice Chair
Hilary Bassett
Ashley Keenan
Valerie Paquin-Gould
Rob Whitten

You are invited to a Zoom webinar.
When: Nov 1, 2023 05:00 PM Eastern Time (US and Canada)
Topic: Historic Preservation Public Hearing and Workshop 11/1/2023

Please click the link below to join the webinar:
<https://portlandmaine-gov.zoom.us/j/84112655085>

Or One tap mobile :

+13126266799,,84112655085# US (Chicago)
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Or Telephone:

Dial(for higher quality, dial a number based on your current location):

+1 312 626 6799 US (Chicago)
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Webinar ID: 841 1265 5085

International numbers available: <https://portlandmaine-gov.zoom.us/j/84112655085>

The Historic Preservation Board will hold a hybrid meeting in Room 209, 2nd Floor, City Hall. The public may attend the meeting in person or Zoom pursuant to the Remote Meeting Policy adopted by the Historic Preservation Board. Prior to the meeting, please check the Agenda Center (<https://portlandme.portal.civicclerk.com>) to view memos and reports which will be posted by the end of the day on the Friday before the Historic Preservation Board meeting as well as start times for each item as placement on the agenda can change.

REMOTE PARTICIPATION

Allow your computer to install the free Zoom app to get the best meeting experience. If you are not able to attend either in person or via Zoom, a recording will be available in the Agenda Center following the meeting.

PUBLIC COMMENT INFORMATION:

To submit written public comment on an agenda item, email hp@portlandmaine.gov. Submissions must be received by 12:00 pm **the day before** the Historic Preservation Board meeting to guarantee their inclusion in the agenda packet. All submissions must include the commenter's name and legal address. To help ensure your comment is submitted for the correct item, please include the name of the agenda item (see below).

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

AGENDA:

1. ROLL CALL AND DECLARATION OF QUORUM

2. REPORT OF ATTENDANCE AT THE MEETING HELD ON OCTOBER 18, 2023

i. PUBLIC HEARINGS:

- i. 73 Newbury Street: *Bassett, Keenan, Miller, O'Brien, Paquin-Gould, Whitten present*
- ii. 84 Commercial Street: *Bassett, Keenan, Miller, O'Brien, Paquin-Gould, Whitten present*
- iii. 192 Danforth Street: *Bassett, Keenan, Miller, O'Brien, Paquin-Gould, Whitten present*

3. REPORTS OF DECISIONS AT THE MEETING HELD ON OCTOBER 18, 2023

- i. Certificate of Appropriateness for Addition & Sitework; 73 NEWBURY STREET (THE ABYSSINIAN MEETING HOUSE); Committee to Restore the Abyssinian Church, Applicant. Plan Number: HPBR-002369-2023. The Board voted unanimously to approve the application with conditions.
- ii. Certificate of Appropriateness for Additions & Rehabilitation; 84 COMMERCIAL STREET; 84 Commercial Street, LLC, Applicant. Plan Number: HPBR-002660-2023. The Board voted unanimously to approve the application with conditions
- iii. Certificate of Appropriateness for Door Replacement; 192 Danforth Street; Elizabeth & Peter Hawkes, Applicants. Plan Number: HPBR-002668-2023. The Board voted unanimously to approve the application as submitted.

4. COMMUNICATION AND REPORTS

- i. 2024 Historic Preservation Board Filing Deadlines and Meeting Dates

5. PUBLIC HEARING

- i. Recommendation to City Council regarding Proposed Historic District Amendment; CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS NONCONTRIBUTING; Portland Museum of Art, Applicant. Application materials will be available through the Agenda Center.
- ii. Certificate of Appropriateness for New Construction; 1168 WESTBROOK STREET; Richard B. Harding, Applicant. Plan Number: HPBR-002649-2023.

6. WORKSHOP

- i. Preliminary Review of Shared Use Pathway; 61 PARK AVENUE (DEERING OAKS PARK); City of Portland, Applicant. Plan Number: HPBR-002687-2023

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



TO: Chair O'Brien and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: October 27, 2023
RE: 2024 Historic Preservation Board Filing Deadlines & Meeting Dates
MEETING: November 1, 2023

Please find attached the 2024 schedule of Portland Historic Preservation Board meetings and their corresponding filing deadlines. The attachment will be posted on the Historic Preservation Board page of the City's website: <https://www.portlandmaine.gov/607/Historic-Preservation-Board>.

I would only note that while filing deadlines are typically on Mondays, several have been adjusted to Tuesdays to accommodate holidays. Additionally, the meetings in May and June have been adjusted to include three in May, and just one in June. This has been done to maintain a regular rhythm of meetings every two to three weeks while avoiding the Juneteenth Holiday on Wednesday, June 19.

ATTACHMENTS

1. 2024 Historic Preservation Board Filing Deadlines and Meeting Dates

Portland Historic Preservation Board

2024 Filing Deadlines and Meeting Dates



Please refer to the City's website for updates on time, location, and format for upcoming Board meetings: <https://www.portlandmaine.gov/607/Historic-Preservation-Board>

Filing Deadline, 12:00pm	HPB Meeting Date, 5:00pm
December 11, 2023	January 3, 2024
December 26, 2023*	January 17, 2024
January 16, 2024*	February 7, 2024
January 29, 2024	February 21, 2024
February 12, 2024	March 6, 2024
February 26, 2024	March 20, 2024
March 11, 2024	April 3, 2024
March 25, 2024	April 17, 2024
April 8, 2024	May 1, 2024
April 22, 2024	May 15, 2024
May 6, 2024	May 29, 2024*
May 20, 2024	June 12, 2024*
June 10, 2024	July 3, 2024
June 24, 2024	July 17, 2024
July 15, 2024	August 7, 2024
August 12, 2024	September 4, 2024
August 26, 2024	September 18, 2024
September 9, 2024	October 2, 2024
September 23, 2024	October 16, 2024
October 15, 2024*	November 6, 2024
October 28, 2024	November 20, 2024
November 12, 2024*	December 4, 2024

* - Dates adjusted from the regular schedule to accommodate conflicts with holidays

In order for an application to be scheduled for a Historic Preservation Board meeting, the following items must be completed prior to the corresponding filing deadline:

1. A consultation with Historic Preservation staff: Applicants should reach out to Historic Preservation staff with preliminary drawings and application materials. Upon receipt of those materials, staff will review them against the [Historic Preservation Ordinance Review Standards](#), provide comment, and confirm the proposed project requires review by the Board. Staff will provide availability to meet with the applicants to discuss the project and review process. Applicants are encouraged to work with staff to refine their project to meet the Review Standards in order to streamline Board review.
2. Submission of a complete application or upload of revised application materials: Applications are submitted online through the [Citizen Self Service \(CSS\) Portal](#). This includes uploading of all plans, documents, and drawings as listed in the [Historic Preservation Application Checklists](#). Intake of applications cannot always be completed on the day of submission; therefore, applicants are strongly encouraged to begin applying several days in advance of filing deadlines.

3. Application fee paid in full (for new projects): An invoice will be emailed to the “bill to” contact person with a link to pay on-line.

Applications received after the deadline will be considered at a subsequent meeting.

Submission of an application by the deadline does not guarantee review at the corresponding meeting. If more applications than could be reasonably reviewed in one meeting are received by the filing deadline, staff may postpone items to subsequent meetings at their discretion.

If you have questions or need assistance with submitting your application through the CSS or paying your fee please contact the Planning and Urban Development Department Administrative Staff:

Abigail Reed, Administrative Assistant
areed@portlandmaine.gov | 207-874-8721

If you are planning for review at a certain Board meeting or have questions about submitting for a filing deadline, please be in communication with your Historic Preservation staff reviewer:

Evan R. Schueckler, Historic Preservation Program Manager
evans@portlandmaine.gov | 207-874-8726

Robert Wiener, Historic Preservation Compliance Coordinator
rwieners@portlandmaine.gov | 207-874-8023

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



TO: Chair O'Brien and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: October 27, 2023
RE: Proposed Historic District Amendment – PUBLIC HEARING - CONGRESS STREET
HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS
NONCONTRIBUTING
PROJECT ID: Not Applicable
MEETING: November 1, 2023

Owner: Portland Museum of Art

A legal ad announcing the Historic Preservation Board's meeting on November 1, 2023 was published in the Portland Press Herald on October 20, 2023 and October 21, 2023, and 169 notices were sent to property owners within the Congress Street Historic District.

PROJECT SCOPE

The applicant is proposing that the Congress Street Historic District be amended to reclassify 142 Free Street as non-contributing to the district. The proposed amendment would mean that alterations would be reviewed under different standards within the Historic Preservation Ordinance, and would allow by-right demolition of the structure. The applicant is not proposing to change the boundaries of the Congress Street Historic District, meaning that any future alterations, additions, or new construction on the site would still be subject to the applicable review standards of the Historic Preservation Ordinance.

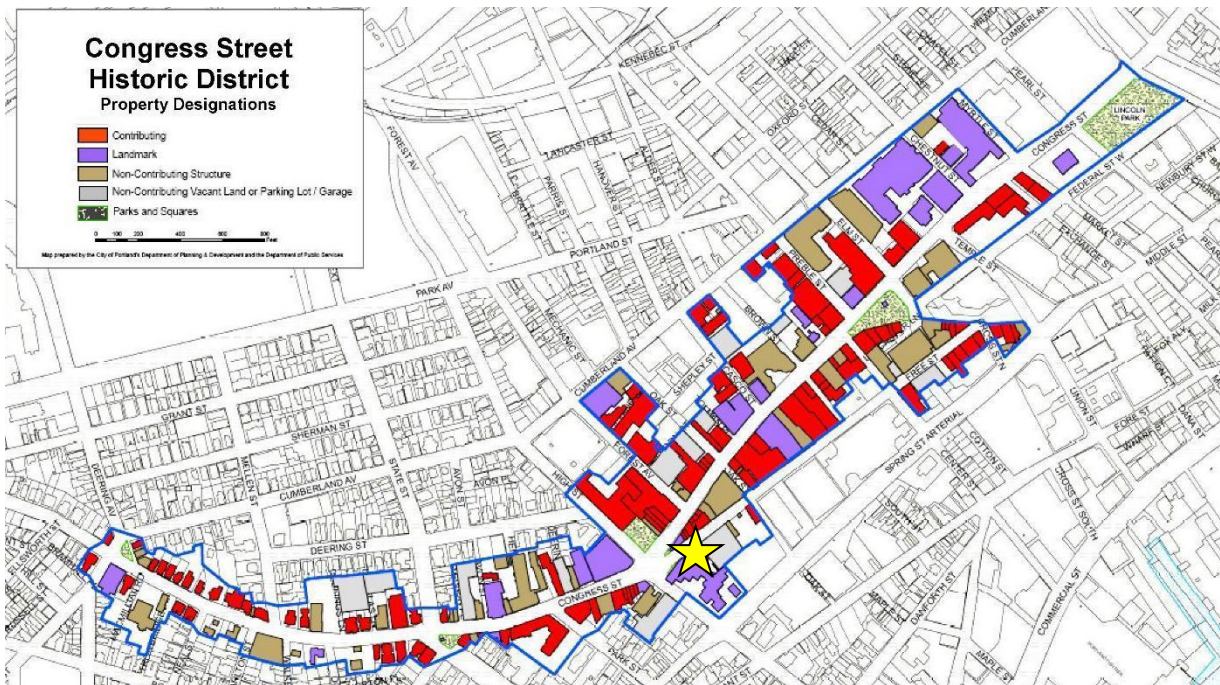


Figure 1: Map of Congress Street Historic District showing location of 142 Free Street with a star.

SUMMARY OF HISTORIC CONTEXT

142 Free Street was originally constructed in 1830 as a theater building. No images of the structure exist from this period; however, descriptions suggest a late federal or Greek revival style. Shortly thereafter in 1836, the structure was renovated into a temple-fronted Greek revival church for the Free Street Baptist Church. Then, again in 1856, the church was renovated into an asymmetrical double-spired Italianate/Romanesque revival church. In 1876, after the taller of the church's spires was damaged in a storm, the steeple was redesigned. Throughout the Free Street Baptist Church's ownership of the structure, they made a series of other modest and interior renovations in addition to the major redesigns.

In 1926, after a merger with another Baptist Church, the structure was sold to the Portland Chamber of Commerce. The Chamber retained architect John Calvin Stevens to complete renovations to the structure. It was at this time that the building was redesigned to its current Greek or colonial revival temple-fronted form. The Chamber retained the building until 1991 when, after financial difficulties, it was sold to the Children's Museum of Maine. Under the ownership of the Children's Museum, the structure underwent further alterations including programs of window and door replacement, dormer additions, and addition of the prominent octagonal cupola.

The Spring Street Historic District was added to the National Register of Historic Places in 1976. In 2020 the National Register listing was updated with an expanded period of significance (1800-1943), at which point the Chamber of Commerce building was listed as a contributing resource

within the National Register District. It was also listed as contributing to the local Congress Street Historic District in 2009. While the updated National Register nomination did include a period of significance for the Spring Street Historic District from 1800 to 1943, the local Congress Street Historic District did not include a specific period of significance. However, the period of significance can be presumed as extending from 1785 (the original date of construction for the Wadsworth-Longfellow House, the oldest contributing structure within the district) to 1959 (fifty years prior to the establishment of the local district). This would mean that the period of significance ended during the tenure of the Chamber of Commerce. While it also includes the eras of the theatre and the Free Street Baptist Church, those assorted renovations and redesigns would have attained historical significance in their own right, speaking to the history of the evolution of Congress Street over the nearly two-hundred years of history the district represents.

For a more thorough documentation of the history of 142 Free Street, including extensive images and documentation of alterations, please see the report by Margaret Gaertner included in the applicant's materials (Attachment 1). Additional information on the Congress Street Historic District can be found in the attachments (Attachments 2 & 3) and on the city website:

<https://www.portlandmaine.gov/665/Historic-Districts>

PREVIOUS REVIEW BY HISTORIC PRESERVATION BOARD

October 4, 2023, Workshop:

During the October 4 workshop, the applicant presented background information on the proposed expansion of the Portland Museum of Art campus and preliminary information on their planned future development. Board members asked the applicant about whether consideration had been given to reusing the existing building or incorporating elements of it. The applicant stated that they had, but felt that the challenges were too great and that they had not received a positive reception by the public of those versions of their planned project. Board members also requested confirmation on the basis for the current application for reclassification being limited to a question of the integrity of the existing structure. The applicant provided no other areas of consideration for the Board within the scope of the ordinance's minimum criteria for designation.

Based on the materials supplied by the applicant (including the extensive report on the history of 142 Free Street) and the materials from the designation of the Congress Street Historic District in 2009, Board members agreed that the existing structure had been correctly deemed contributing when the District was established. Board members noted that while the building had a long history of alterations from its original construction in 1830, it still retained a high degree of integrity relative to the 1926 redesign by John Calvin Stevens. Alterations noted by the applicant in their materials were acknowledged by the Board, but members noted that window replacements and additions are regularly approved alterations to contributing structures. Several Board members praised the intentions behind the proposed expansion with several noting that they personally

appreciated the design of the proposed new structure; however, there was general agreement that the applicant had not provided a basis by which the Board could recommend that the structure be reclassified as noncontributing.

STAFF COMMENTS

The application is being brought forward for a public hearing. For the Board's consideration, the applicant has provided the same materials as were reviewed at the October 4 workshop. The Board will vote on a recommendation to the Planning Board and City Council. Staff have revised the analysis of the applicable review standards and provided a motion for consideration based on the Board's discussion at the October 4 workshop. The below assessment is informed by Board deliberations at the workshop.

ANALYSIS OF APPLICABLE REVIEW STANDARDS

Integrity of Landmarks and Historic Districts, 17.4.2:

Any area, structure, or object that meets the criteria in Section 17.4.1 must also have sufficient integrity of location, design, condition, materials, and workmanship to make it worthy of preservation or restoration.
Location
Staff Comments
The building remains in its historic location and therefore retains integrity of location.
Design
Staff Comments
At the Oct. 4th workshop, Board members concurred that while the structure has experienced alterations prior to the designation of the Congress Street Historic District, including replacement windows and doors, and additions, the essential character of the Chamber of Commerce building as designed by John Calvin Stevens (in particular at the Free Street elevation) has not been irretrievably destroyed, and the structure therefore retains integrity of design.
Condition
Staff Comments
The applicant had noted that the building is generally in good structural condition, though they had previously noted to staff that the building would require extensive interior upgrades and improvements in order to be usable and accessible. Based on the information presented, the Board agreed that the structure retains integrity of condition.

Materials
Staff Comments
Board members concurred that while some historic materials have been lost through the replacement of windows and doors, the structure still retains significant amounts of historic materials including the masonry walls and extensive decorative trim and details at the Free Street elevation, and therefore retains integrity of materials.
Workmanship
Staff Comments
Board members concurred that while some evidence of historic workmanship has been lost through the replacement of windows and doors, the structure still retains significant evidence of historic workmanship, in particular at the decorative trim and details at the Free Street elevation, and therefore retains integrity of workmanship.

MOTION FOR CONSIDERATION

I move to recommend that the Planning Board and City Council vote to retain the contributing classification for the former Chamber of Commerce Building at 142 Free Street within the Congress Street Historic District on the basis of submitted documentation; information provided in the staff memo; and findings by the Historic Preservation Board pursuant to 17.4.2 that 142 Free Street retains sufficient integrity of location, design, condition, materials, and workmanship to make it worthy of preservation or restoration. Pursuant to 17.5.4-A, the staff memorandum from this hearing and the attachments shall serve as the report of these findings to the Planning Board and City Council.

ATTACHMENTS

1. Portland Museum of Art Application
2. Congress Street Historic District Description
3. 142 Free Street – Property Description from Congress Street Historic District Designation Materials
4. Chapter 14, Article 17 Excerpts
5. National Register Bulletin - How to Apply the National Register Criteria



August 31, 2023

City of Portland
Historic Preservation Board
c/o Evan Schueckler
Historic Preservation Program Manager
389 Congress Street
Portland, ME 04101

Dear Historic Preservation Board,

Please accept this letter as an application for the Portland Museum of Art, Portland, Maine, to request that the Historic Preservation Board of the City of Portland re-classify the 142 Free Street property, currently a “contributing structure,” to be “non-contributing” on the basis that the building never should have been classified as contributing in 2009 and 2020. Please review the History of 142 Free Street report prepared by Margaret Gaertner, Historic Building Consultant, for the details on the history of this property as well as the memo attached analyzing the existing designation position.

Throughout its lifetime, 142 Free Street has been significantly altered, and is now virtually unrecognizable when compared to previous iterations of the building. As a result, and after much diligence and research, we have come to believe it does not contribute to the district historically, nor does it support our city’s innovative vision for the future. When considered for its role in the Congress Street Historic District, and as part of the PMA’s historic campus, 142 Free Street does not carry the same historical stature, architectural consistency, or community significance that the District’s or the museum’s other properties do.

In the case of a nominated historic district, the Historic Preservation Board shall also determine whether there is an interrelationship of resources within it that creates an identifiable entity, even if composed of a wide variety of resources. A district must convey a visual sense of the overall historic environment or be a grouping of historically or functionally related properties. To be clear, we believe:

- 142 Free Street should not be designated a contributing structure and doing so diminishes the credibility of the designation.
- Our values and interests are absolutely aligned with the city’s and are in the best interests of its citizens, visitors, and future.
- The PMA has a long history of stewardship and preservation of historic buildings, understands their significance, and has a legacy of architecturally significant contributions to our community.

After World War II, Portland’s leaders looked to urban renewal to draw businesses and development into the city. A series of “slum-clearing” and redevelopment projects demolished entire blocks to make room for widened streets and new buildings that would accommodate an automobile-focused culture. To this day, many of these blocks, including much of Free Street,

remain vacant and await redevelopment. Implementation is *long* overdue. We have completed a thorough search to identify a design team with a bold vision that is appropriate for Portland, Maine, and the 142 Free Street site. With your support, we stand ready to create a new landmark for Portland.

The City of Portland is driven by a vision of “six interconnected themes,” set forth in *Portland’s Plan 2030*, of equity, connection, sustainability, dynamism, authenticity, security, and connectivity. The PMA is driven by the values of courage, equity, service, trust and sustainability, activating our *Art for All* mission. Together, with our communities we can create a landmark building that exemplifies these shared values and goals, communicating to anyone who visits that all are welcome in Portland, Maine. To do this, we must have the flexibility to develop our campus responsibly, with courage and care.

The Portland Museum of Art was founded 140 years ago by artists living here in Maine. It grew quickly, as community members donated their time, energy, and passion for the arts, enabling the PMA to establish a downtown Portland campus. For the next 100 years, that campus grew to include the McLellan House, LDM Sweat galleries, and the Clapp House. As art from donors throughout our communities began filling up the walls and spaces within the museum, our communities came together again in the late 1970s for what was, at the time, the largest major expansion in PMA history.

That expansion, a courageous and iconic design of the Charles Shipman Payson building by Harry Cobb of the I. M. Pei & Partners firm, was a result of collection growth, campus limitations, and community support. In the more than 40 years since construction began, the Payson building has anchored the dynamic and world-renowned arts district of Portland, Maine, and enabled millions of people to discover and connect with the transformative power of art.

But a lot has changed in 40 years.

Our collection has grown exponentially, and in the last decade alone has diversified deliberately and more quickly than at any point previously. Judy Glickman Lauder, Barbara Goodbody, Richard Estes, Bruce Brown, David and Eva Bradford, the Berger Collection Educational Trust, and Alex Katz Foundation have all made significant and transformative gifts to the PMA collection in recent years, expanding the narratives we can tell and connections we can make.

Our campus has changed, and we’ve restored the McLellan House, purchased, restored, and opened the Winslow Homer Studio, and reinstalled our collection multiple times to maximize our existing footprint. And yet our campus has reached its limit, with attendance already at twice the planned capacity of the Payson building. In just five years, we will more than triple the planned capacity of our campus. We need to expand, as we are being forced to make tough choices around reducing exhibition size and restricting capacity due to the physical limitations of our campus.

Critically, we, as a community, have changed as well. Our needs and expectations from our institutions have changed, and nowhere is that clearer than for museums. We must do more to create opportunity—on our walls, in our galleries, through our programs, on our board, and within our staff—to ensure the PMA experience reflects *your* experience, lifestyle, and values. We must elevate individuals and communities that have been excluded from museums and “the art world,” embodying our values through artwork, exhibitions, programs, and didactics by and in partnership with our BIPOC communities, immigrants and new Mainers, LGBTQIA2S+ neighbors, our elders, youth, and other communities across Maine. We must be at the center of our communities, which

requires dialogue, trust, and transparency. And we must ensure we are championing a more diverse, inclusive, and sustainable region. We must become a community institution that is rooted in *belonging*.

142 Free Street is our catalyst for a brighter future, ensuring Congress Square is a sustainable center for arts and culture.

In 2022 we launched our vision with *The Blueprint Project: Building a Landmark for the Future*. This case for development was supported by years of open-ended community building and research, including campus planning, listening sessions, focus groups, strategic plan development, equity strategic action plan development, a feasibility study, and an economic impact study. Through this work, we came to understand what our communities want from museums and their arts institutions. These needs, desires, and expectations are embedded in the project, our Strategic Plan, and our mission, *Art for All*. We are the first museum in the country to have a mission led by our values in this way.

The shared values of the PMA and city of Portland were centerstage as we put out a global open call for architects to assemble diverse teams of experts to imagine the future of 142 Free Street. Our International Design Competition attracted submissions from 104 teams representing 20 countries, including Australia, Belgium, China, Denmark, Finland, Japan, Mexico, Spain, South Korea, United Arab Emirates, the United Kingdom, and more. In total, more than 250 firms participated as part of the 104 submitting teams, with 46 percent of all lead architecture firms founded or owned by people of color or women.

After a rigorous selection process, Portland, Oregon's LEVER Architecture won the commission. LEVER stood out for numerous reasons, chief among them their commitment to sustainable design and building practices, and deeply rooted understanding of DEAI.

Their initial concept has been overwhelmingly supported by our communities, with an astounding 93% positive feedback rate for LEVER's concept.

Here are a few of the impacts we're looking forward to:

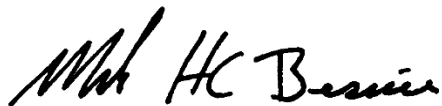
- 1. Align with our *Art for All* mission.** The new PMA wing will be a lasting example of our communities' values and the PMA's commitment to diversity, equity, accessibility, and inclusion. In the words of the late artist David Driskell, "What we leave as proof of our being here will not necessarily be in the sciences, in politics in economics, but will manifest itself through the arts". ***This once-in-a-lifetime museum expansion and unification that will forever change Maine and New England.*** Through *The PMA Blueprint*, we will redefine our region, unite our communities, and sustain our economy for generations to come.
- 2. Contribute significantly to Portland and Maine's economy.** A 2022 economic analysis commissioned by the PMA through the Center for Business and Economic Research at the University of Southern Maine concludes that post-expansion, ***the PMA's annual economic contribution will more than double to include more than 600 jobs, \$28.1 million in labor income, \$65.3 million in sales, and \$4.2 million in local and state taxes.*** The expansion also will solidify the PMA's status as quintessential destination and defining experience in Maine.

3. **Promote sustainability and spark revitalization across our state.** True to the spirit of the City of Portland's comprehensive plan and dedication to sustainability, our new building will showcase innovative construction materials and techniques that are on the forefront of sustainability. The building will be constructed primarily of mass timber, a remarkably strong, durable, and sustainable material with an ability to sequester carbon. When wood that is used for mass timber construction is obtained from sustainably managed forests, the resulting materials have a much lower life-cycle carbon footprint than steel and concrete, delivering a 26.5% reduction in global warming potential, according to University of Washington researchers. ***We're working to operationalize the shared desire for a mass timber plant in Maine and get it to the finish line with our policymakers at all levels, the University of Maine, Indigenous leaders, landowners, forestry advocates, businesses, and more.*** Why? Because mass timber in Maine just makes sense. We're the most forested state in the country—with nearly 90% of the land covered in forests, the potential to revitalize and reimagine our state through this innovative industry is real. This is a rare and unique opportunity to bring rural and urban communities, companies, and governments together through clean industries that make the world better and support Maine jobs.
4. **Expand inclusivity and belonging.** It is important to acknowledge and understand the potential interpretations of architectural styles, and when they are applied in different time periods, when considering what to champion for our city. Maine's marquee cultural institution must be a landmark designed with everyone in mind. 142 Free Street's current façade, however, was erected during the Jim Crow era. Our region is one that is striving to become more inclusive, dynamic, and diverse—a city where everyone belongs—and some architecture styles can carry unfortunate legacies of the past into the future that undermine these values and goals.

Without the removal of 2009's misclassified designation, we will not be able to realize this collective vision for our future and our city will be less dynamic, inclusive, equitable, and sustainable as a result.

We are aligned with the City of Portland's values and vision, and our drive to do right by our communities has been at the center of this project from day one. We believe that this project will spark our economies, spur urban development locally, and change the way our city and state are seen by visitors from around the world. We request that the City of Portland take the brave step forward to support our request to re-designate the 142 Free Street property to "non-Contributing" to enable our communities' vision for the City of Portland, our beautiful state, and the PMA.

Thank you for your consideration,



Mark H.C. Bessire
Judy and Leonard Lauder Director

Aspects of Integrity Evaluation for 142 Free Street

National Register and City of Portland

Please find the seven Aspects of Integrity and an assessment summarizing each aspect of 142 Free Street and the resulting impact on National Register (NR) eligibility for Individual Listing or as a contributing structure to a NR Historic District. Interior features and alterations are mentioned only in the context of NR eligibility for individual listing.

Per the 2020 district nomination update, the Period of Significance for the Spring Street National Register Historic District is 1800 through 1943, which includes the tenancy of the Chamber of Commerce. Other entities associated with the site—the Baptist Church, the Children’s Museum—are not relevant to this evaluation as no physical fabric remains to represent the Church’s ownership, and the Children’s Museum’s ownership post-dates the Period of Significance.

All historic interior elements are gone from 142 Free Street. This is more of an issue for individual eligibility—only the exterior is considered when evaluating if a building contributes or does not contribute to a National Register Historic District. The National Register Guidelines define the Aspects of Integrity as follows:

Location is the place where the historic property was constructed or the place where the historic event occurred.

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

Setting is the physical environment of a historic property.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

Association is the direct link between an important historic event or person and a historic property.^[1]

	Contributes to a District?	Eligibility for Individual Listing?	
Location	---	---	Building remains in original location. Integrity of location is uncompromised.
Design	The form of the building is compromised by the addition of the dormer and cupola.	Building would not be eligible for individual listing on the National Register due to the	Integrity of Design is compromised.

		alteration of the interior. The interior of the building has no integrity – plan is altered, all finishes removed, roof structure replaced.	
Setting	The setting lacks any historic integrity – building is surrounded by parking lots and a ca. 1983 building (the Payson wing)	The setting lacks any historic integrity. Historically, Free Street was a residential street (19th c.) and in the early 20th c. some commercial structures – the YMCA – replaced residences. 142 Free is now surrounded by surface parking lots and a ca. 1983 building (the Payson wing)	No Integrity of Setting remains.
Materials	- Large windows on the highly visible east facade are not wood. - Basement windows, east facade are not wood. - Front (main entry) doors, transom over same replaced with modern, metal doors.	- Large windows on the highly visible east facade are not wood. - Basement windows, east facade are not wood. - Front (main entry) doors, transom over same replaced with modern, metal doors	Integrity of Materials is compromised.
Workmanship		All elements of the 1927-43 interior are gone – no workmanship remains at interior.	For the interior, the Integrity of Workmanship is compromised.
Feeling	- Cupola changes the formal *feel* of the building. - The added dormer alters the roofline, a critical feature on this formal design.	- Cupola changes the formal *feel* of the building. - The added dormer alters the roofline, a critical feature on this formal design.	Integrity of Feeling is compromised.

		The interior retains no feeling of its 1927-43 era.	
Association	Changes to the exterior – fenestration changes, replacement windows, dormers, cupola – have resulted in a stronger visual association with the Children’s Museum’s ownership.	- Interior retains no spaces or finishes to represent its association with the Chamber ca. 1927-43. - Changes to the exterior create a stronger association with the Children’s Museum.	Integrity of Association is compromised.

City’s Aspects of Integrity

The Designation Report does not assign/mention a Period of Significance.

The City’s “Land Use Code” does not define Design, Condition, Materials, etc. (see “Definitions” on pages 17-1 through 17-3).

The City does not consider or review interiors, so the interior of the building is not discussed in the following list.

Location	---	Intact - building remains in original location.
Design	- Fenestration (window locations) altered – east facade. One opening added, one filled in at upper floor. Basement openings heavily altered – filled in, added, one opening enlarged to door. - Highly visible cupola added - Highly visible dormer added. - Highly visible skylights added.	Compromised.
Condition	---	Intact - building is generally in good condition.
Materials	Large windows, east facade are not wood.	Compromised.

	• Basement windows, east facade are not wood. • Front (main entry) doors, transom over same replaced with modern, metal doors.	
Workmanship	• Windows replaced, the modern windows do not replicate the original design • Primary entry door, transom over same door replaced – door, transom are metal and do not replicate original design	Compromised.

^[1] *National Register Bulletin How to Apply the National Register Criteria for Evaluation*, page 45.
Available at https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf



July 10, 2023

I am happy to submit this letter of support for the potential new museum wing of the Portland Museum of Art.

As the General Manager of Crobo LLC, owner and operator of the State Theatre and Summer Concert Series at Thompson's Point, I can speak first-hand how incredible it has been to be a neighbor of the Portland Museum of Art. The PMA and the State Theatre are two of the oldest arts-institutions in Portland as we have welcomed both locals and tourists into our venues for a century. I am thrilled for the museum's expansion and the economic growth and impact that this expansion would have not only in our neighborhood, but city and state wide. The potential for more programming, event space and community events is certainly an exciting and big part of it all, but so is the commitment the PMA has made to sustainable building practices with this project, which is crucial as we navigate climate change in a coastal city.

From the PMA, to Congress Square free events, to the lines going into the State Theatre for a concert, to the bustling restaurants around us and the amazing, local retail stores that have opened - watching this neighborhood and city grow and thrive both economically and culturally has been a thrill to watch over the years, and I firmly believe that the PMA expansion would further this excitement and the tangible energy you can actually feel on the street. We have been grateful to be one part of it all, and we wholeheartedly both support and are excited for the Portland Museum of Art's expansion project.

Thank you,

A handwritten signature in black ink, appearing to read 'Lauren Wayne', is positioned above the typed name.

Lauren Wayne
GM – Crobo LLC
State Theatre



To the Historic Preservation Board,

I am writing in support of the redesign of 142 Free Street. I am currently the President of Springer's Jewelers located at 580 Congress Street. Although we technically reside on Congress Street, our most commonly used entrance is Free St.

We have been honored to be neighbors of the Portland Museum of Art for over 50 years.

As a fourth-generation family-owned business Springer's Jewelers understands the delicate balance between upholding tradition and welcoming change to meet the needs and expectations of our clients and community. It is no secret that the residents of upper Congress and Free Street have struggled with the balance needed for the community and businesses to thrive. The introduction of the "Arts District" has been well accepted by businesses in our area. The Portland Museum of Art is the anchor of this area and community.

We are in full support the redesign of the 142 Free Street location as an opportunity to let the Art District shine and create new history, while the Museum continues to pay homage to the already existing and maintained historical buildings that are part of its campus. We hope this letter helps to encourage a dialogue with the goal of supporting the evolution of Portland in a way we can all be proud of and call ours.

Sincerely,

Lilly Mullen
President & Fourth-Generation
Owner, Springer's Jewelers

July 8, 2023

Chair Schueckler and Members of the Historic Preservation Board
Portland City Hall
389 Congress Street, 3rd Floor
Portland, Maine 04101

Re: PMA Blueprint Project and Redesignating 142 Free Street as a “Non-Contributing” Property in Portland’s Historic District

Dear Chair Schueckler and Members of Historic Preservation

This letter serves as an expression of our support for the Portland Museum of Art’s Blueprint Project, and its petition to redesignate 142 Free Street as a non-contributing building in Portland’s Historic District. As neighbors, community members, business owners and historic preservationists in our own right, we believe the Blueprint Project and redesignation are vital to the future of the Museum campus and our neighborhood.

PMA has been a touchstone of Portland’s economic and cultural vitality since the Museum’s inception. Lying squarely at the heart of Portland’s geographic and artistic cores, PMA must be allowed to adapt to the growing demands of the city and its audiences. The community has watched the campus grow over the last 190 years, sometimes with great purpose, other times more organically. The current structure at 142 Free Street is more a pastiche than a relic. Historic preservation is best utilized when it preserves the quality and character of a place and time. 142 Free Street no longer reflects a single character or quality requiring protection. Its value rests in its use, not its facade.

The Museum leadership has invested tremendous thought, time and resources into making sure this development is executed with integrity. Over the last two years, we’ve been thrilled to see the care they’ve taken paying homage to Maine’s local and regional histories in their process. Every step of the way they’ve asked how best to look forward without forgetting the past. PMA has a vision for a more inclusive, welcoming Museum - a Museum whose vibrancy ripples out into the community. They can only fulfill this vision with freedom and latitude to execute this world class design in a manner that feels cohesive to the rest of the campus. Tying that process to the Greco-Roman facade at 142 Free Street would place an undue stylistic and structural burden on the project. More importantly, it would be imposing a fight to preserve something that doesn’t speak to Portland’s best past or future.

Thank you for your time and consideration. We look forward to the impact of the completed project, and working alongside PMA and City leadership to enhance the cultural and economic vitality of Portland.

Most sincerely,

Erin Kiley
Co-Owner, Portland Flea-for-All
Co-Owner, Hammond Heirs Block at 585-593 Congress Street
Portland Downtown Board of Directors

August 18, 2023

As an architect and lifelong Portland resident I am writing to support the Portland Museum of Art's proposal to expand their historic complex on Congress Square. The museum is the anchor for our Arts District and an important cultural asset for Portland and the wider Maine community.

I am pleased with the selection of LEVER Architecture's team for the design. I am confident that their design solution will respect the PMA's historic complex and be an important contribution to Congress Square and Portland's architectural fabric. Their sustainability goals for the project featuring engineered wood construction are exciting and forward thinking. It will be a bonus if the construction helps jumpstart the wood products industry in Maine.

It is obvious to me as a longtime PMA member that the museum has outgrown its current space and requires this expansion to provide flexible, non-traditional museum space to further their mission to serve a wider and more diverse arts community.

Sincerely,
Paul S Stevens Architect
37 Fessenden Avenue
Portland, Maine 04109



A History of 142 Free Street and Free Street at Congress Square

for the Portland Museum of Art
Portland, Maine

July 5, 2023

Prepared by
Margaret Gaertner
M. Gaertner, Historic Building Consultant

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The Free Street Theater (1830-1835)

Free Street and 142 Free Street are slightly off axis. For the purposes of the following report the Free Street-facing facade of 142 Free Street is the north facade and Free Street runs east-west.

Sometime in 1830, a building was constructed at 142 Free Street in Portland, Maine.¹ Originally built as a theater, it may have been the first theater constructed in Maine.² Some accounts called it the Portland Theater while others referred to it as the Free Street Theater.³ One newspaper noted the cost of the theater building was \$10,000.⁴ Surviving deeds indicate there were many investors involved in the theater enterprise – a January, 1831 mortgage on the property listed twenty-seven grantors, or titleholders, with ownership rights in the theater building and lot.⁵

No drawings or other images of the building have been located, and the written descriptions of the original theater building vary.⁶ The theater was a hipped-roof building set several feet back from the street line. A broad flight of steps ran up to a portico, where three doors led to the vestibule. There were also doors to the basement on either side of the steps. The facade had a recess, and two, large Ionic columns that supported a “heavy” entablature. Above the entablature, there

Free Street Theatre.—The Boston Galaxy has been altogether too obliging to us ‘down Easters.’ Our theatre is not opened; no Poem has been recited, and we are wonder-struck at the marvellous events which, the editor says, have happened in our town. We don’t know here, who is the successful competitor for the Prize Poem, much less that a Poem has been delivered. We learn, however, that the Theatre will be opened to-morrow evening. The *Corps Dramatique* have been here over a week waiting for the finishing of the building which “is being” erected in Free-street. We are told, and we are happy to give such information to our readers, that the reputation, habits, and morality of this company are such as entitle it to the confidence of the public. Such information will be doubly agreeable to the lovers of the Drama with us, for they have so often been visited by Thespian gipsies. The Manager promises in his advertisement to use his best exertions to give satisfaction to the public. We have no doubt he will be successful.

This notice ran in the Portland Advertiser on September 9, 1830. It suggests construction of the Free Street Theater was nearing completion on that date.

1. *Free Street Baptist Church Semi-Centennial 1836-1886*, 74. “Free Street Theater,” *Portland Advertiser* (September 28, 1830) np.

2. Herbert G. Jones, “Nothing Remains on Free Street...” *Portland Press Herald* (26 November, 1939) Section C, 10.

3. Herbert G. Jones, “Nothing Remains on Free Street...” *Portland Press Herald* (26 November, 1939) Section C, 10.

4. “Edwin Forrest Played Here 83 Years Ago,” *Portland Sunday Telegram* (6 February, 1914) 1, “The Saunterer,” *Portland Sunday Telegram* (25 November 1917) 6, and Herbert G. Jones, “Nothing Remains on Free Street...” *Portland Press Herald* (26 November, 1939) Section C, 10.

5. Cumberland County Registry of Deeds, Book 123, page 515.

6. For descriptions of the theater building, see: Herbert G. Jones, “Nothing Remains on Free Street...” *Portland Press Herald* (26 November, 1939) Section C, 10 and “The Saunterer,” *Portland Sunday Telegram* (25 November, 1917) 6.

was a balustrade, also described as “heavy”. There were four chimneys, one at each corner. The side walls had two rows of windows, likely one row for the basement, and the second at the main floor. Each row had six windows.

The Free Street Theater operated for approximately five years. Portland’s proximity to Boston provided access to quality performers. In July 1831, a young Edwin Forrest, who would later become one of the most noted stage actors of the early-nineteenth century, appeared in a series of plays at the Free Street Theater.⁷ Junius Booth, patriarch of the noted family of stage actors, is also believed to have performed there.⁸

As a business enterprise, the Theater appears to have struggled. Various newspapers in the early 1830s noted the re-opening of the theater and the appointment of new managers.⁹ By 1835, the ownership of the theater was divided among three investors: Solomon Mudge, Enoch Mudge, and Nathaniel Jewett.¹⁰

By 1835, the Theater was closed for good. In December, 1835 the theater building was sold to eight Portland residents who were members of the First Baptist Society for \$5,000.¹¹ The men intended to use the theater building as a church.

7. “Edwin Forrest Played Here 83 Years Ago,” *Portland Sunday Telegram* (6 February, 1914) 1.

8. Herbert G. Jones, “Nothing Remains on Free Street...” *Portland Press Herald* (26 November, 1939) Section C, 10.

9. “Re-opening of the Portland Theatre,” *Eastern Argus* (17 June, 1831) 2, *Daily Eastern Argus* (12 June, 1833) 2, and *Daily Eastern Argus* (8 July, 1833) 2.

10. Cumberland County Registry of Deeds, Book 142, Page 412.

11. Cumberland County Registry of Deeds, Book 146, page 14.

The Free Street Baptist Church (1836-1926)

The Free Street Baptist Society was incorporated in January 1836. A building committee was formed, and the building formerly known as the Portland Theater was purchased. The eight men who had bought the Theater in December, 1835 sold the property to the Free Street Baptist Society on January 18, 1836. The deed for the sale of the building to the Society specifically mentioned "...being the lot of land on which the Brick Building called the Theatre now stands..."¹²

The Church made major alteration campaigns to its building every twenty years – in 1836, 1856, and 1876 – that resulted in significant changes to the appearance of the building. A final remodeling in 1926 by the subsequent owner erased all remnants of the earlier church building from the front facade and interior.

In 1836, the building was converted from a theater to the Free Street Baptist Church. Per non-contemporary written accounts, the former theater was altered as follows: the hipped roof was replaced with a gable roof, and the entablature was extended. The earlier windows in the side walls were replaced with taller windows, three openings in each wall. By August 11, 1836 the renovations were completed and the building was dedicated. A small line drawing on John Cullum's 1836 *Map of the City of Portland...* records the earliest appearance of the Church. John Calvin Stevens' conjectural sketch of the Free Street Baptist Church (following page), published in 1886, appears to be based on that small drawing.

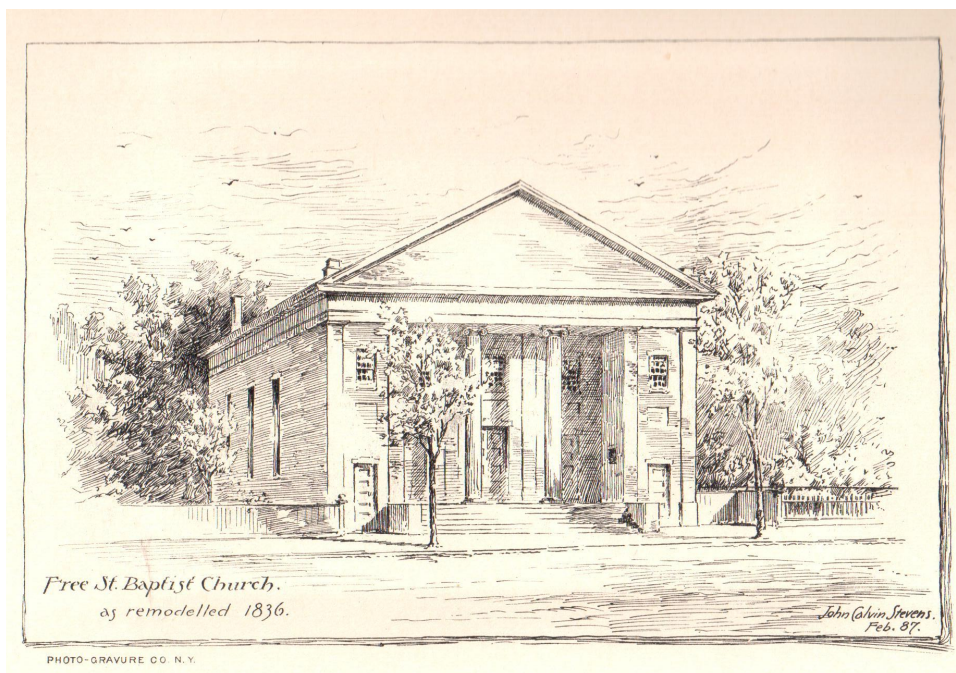
In 1856 the church building was remodeled per the designs of architect Richard Bond (1798-1861). Bond was a Boston-based architect who had designed the Portland Merchant's Exchange (1835-9) prior to receiving the commission for the redesign of the Free Street Baptist Church.¹³

The alterations cost \$15,000¹⁴ and included adding a new "front" to the building which brought the primary facade out to the street line. This new facade was Italianate in style, and included two asymmetrical towers. The taller of the two towers was 185 feet tall and dominated the neighborhood around it. Surviving photographs show a light-colored building, lighter than the brick buildings adjacent to it, indicating the brick structure was painted, or more likely, stuccoed and scored, to imitate stone. Remnants of a stone-colored finish are still visible on the west facade of the building.

12. Cumberland County Registry of Deeds, Book 143, page 446.

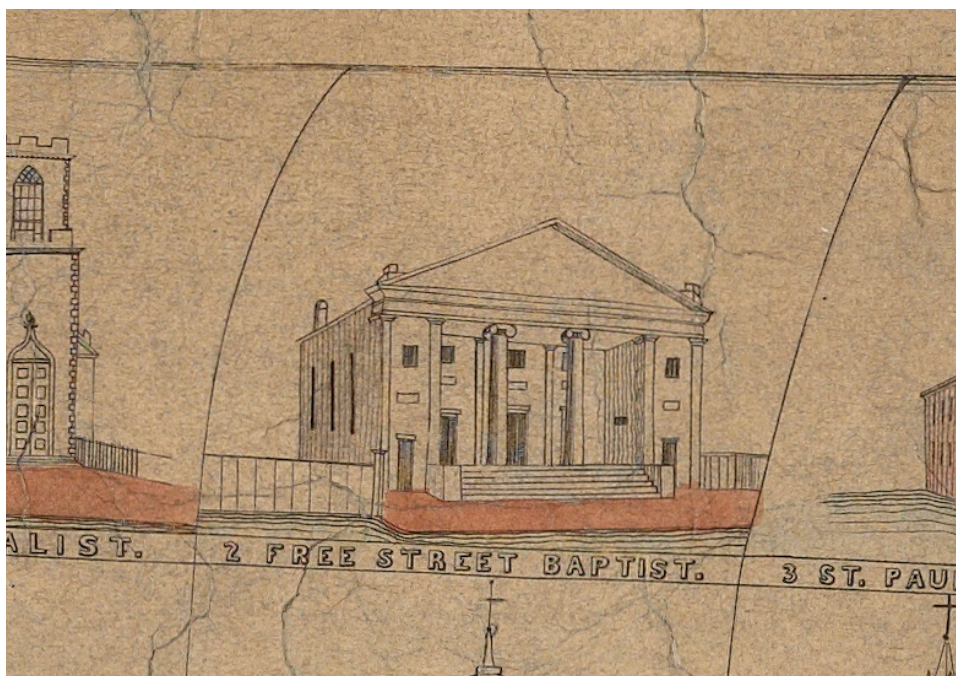
13. Stephen Jerome, "Richard Bond," *Biographical Dictionary of Architects in Maine* (Volume V, No. 2) 1988.

14. William Willis, *The History of Portland* (Somersworth, NH: New Hampshire Publishing Company, 1972) 691.



In 1887, architect John Calvin Stevens made this sketch of the Free Street Baptist Church as he believed it would have appeared in 1836.

Source: Free Street Baptist Church Semi-Centennial 1836-1886.



This drawing of the Free Street Baptist Church was included on John Cullum's 1836 map of Portland. It likely was the source for John Calvin Stevens' 1887 sketch of the Church (above).

Source: John Cullum, A Map of the City of Portland with its Latest Improvements..., 1836.



These finish remnants found on the west facade record the stone color that was once found on the exterior of the Free Street Baptist Church.

In March, 1876 a fierce gale damaged the original spire.¹⁵ The spire and its base were removed and replaced with a shorter, eight-sided, curved dome roof on a new base (see photographs, next page).

In 1887, the Free Street Baptist Church spent \$6,500 on a “thorough improving” of the Church and a few years after that, stained glass windows were installed in the building.¹⁶ In 1894, five-sixths of the lath-and-plaster ceiling fell down, including the furring, landing on and damaging some of the pews.¹⁷

In 1922, the Free Street Baptist Church and the First Free Baptist Church merged and formed the Immanuel Baptist Church. The newly formed congregation decided to build a new, shared church at the corner of Deering and High Streets. On October 15, 1926, the Immanuel Baptist Church sold its building at 142 Free Street to the Portland Chamber of Commerce (“the Chamber”).¹⁸ As part of the sale agreement, the Church retained ownership of the stained glass windows, organ, and pews that were then in the building.¹⁹

15. *Free Street Baptist Church Semi-Centennial 1836-1886*, 79.

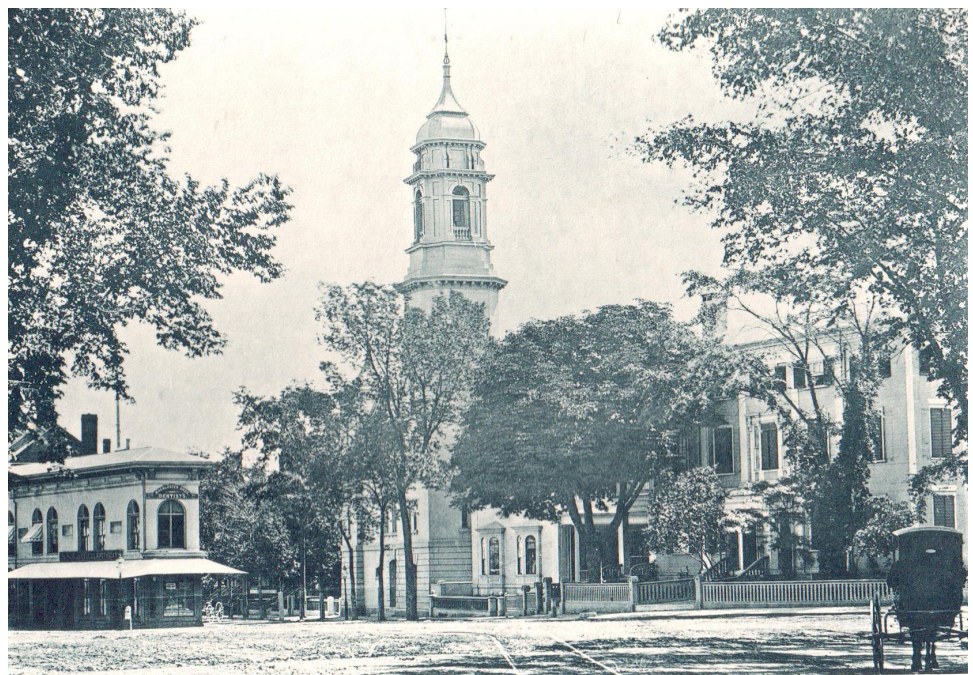
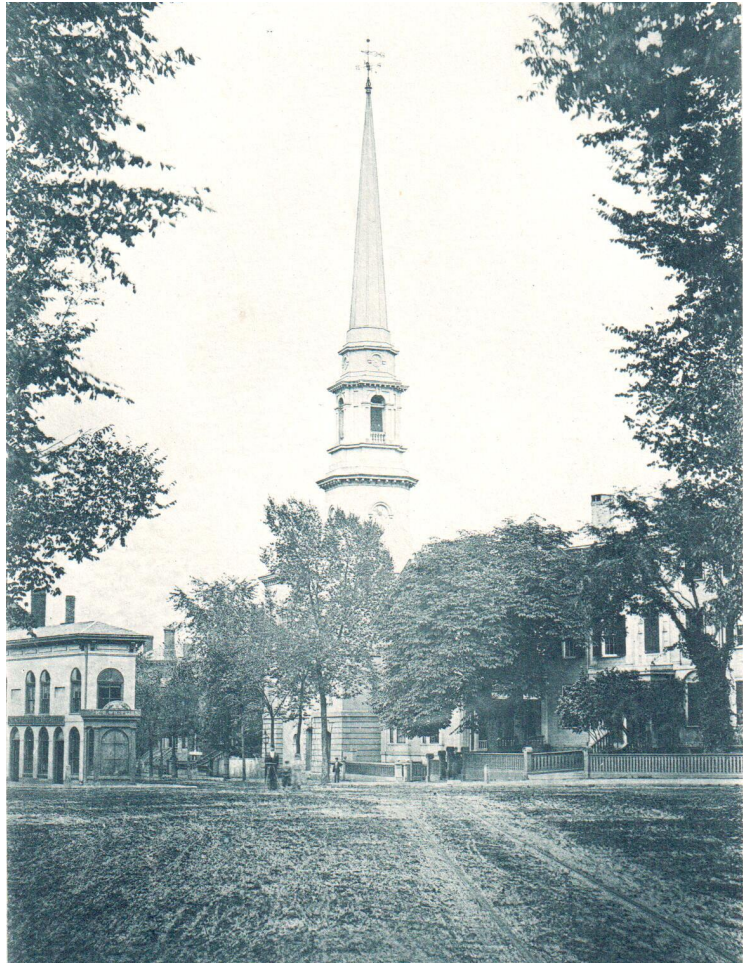
16. “A Fall in Plaster,” *The Portland Daily Press* (25 October, 1894) 8.

17. “A Fall in Plaster,” *The Portland Daily Press* (25 October, 1894) 8.

18. The Chamber of Commerce has had several names over its existence including the Chamber of Commerce of Portland and the Chamber of Commerce of the Greater Portland Region. For the purposes of this report, “Chamber of Commerce” will be used.

19. Cumberland County Registry of Deeds, Deed dated October 31, 1991, Book 1246, page 482.

Right: The Free Street Baptist Church as it appeared after architect Richard Bond's 1856 redesign was complete. Below: The Free Street Baptist Church as it appeared after the spire was removed in 1876. In both images, the only building shown that still stands today is the Hay Building, the two-story "flat iron" building to the left of the Church.





This interior view of the Free Street Baptist Church was published in 1887.

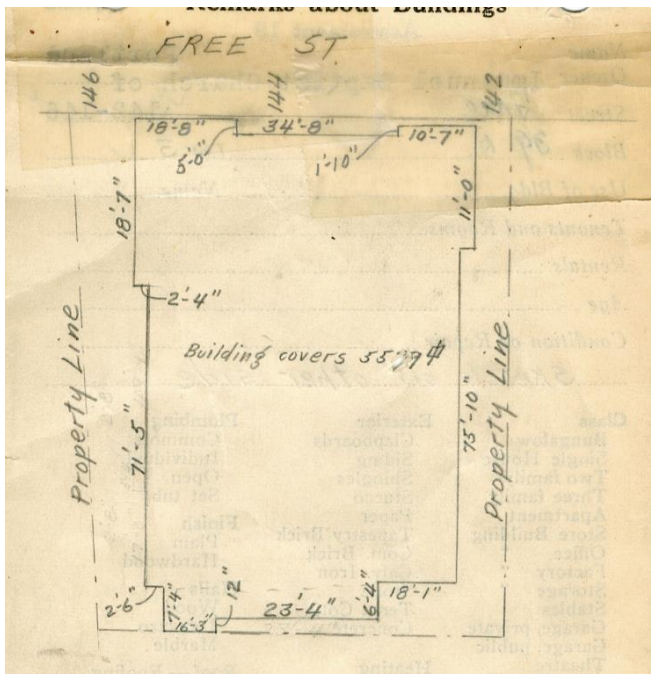
Source: *Free Street Baptist Church Semi-Centennial 1836-1886.*

Chamber of Commerce (1926-1991)

In 1926, the Chamber of Commerce bought 142 Free Street²⁰ and announced plans to renovate it for their new home. The Chamber retained architects John Calvin Stevens and John Howard Stevens to convert the former church into the Chamber's new headquarters.²¹ The contractors for the work were W. W. Cunningham & Sons.

As noted by the press, the remodeled building retained little of its appearance from its days as a church. The two projecting towers on the Free Street facade were removed, and northernmost fifteen feet of the building (at Free Street) were rebuilt. The front facade of the building, likely stuccoed to resemble stone in its Church days, was completely removed and replaced with a new facade of exposed brick. The new facade had a portico supported on four concrete columns between two brick piers.

The extant building bears so little resemblance to the earlier Free Street Baptist Church that it is difficult to see how the Church was remodeled rather than completely replaced. Comparison of the building footprints as recorded in the 1924 assessor's sketch of the building footprint and the footprint in the current assessor's database show the basic dimensions are roughly the same. Photographs of the east facade from 1925 and 1958 (see photographs on following page) show the window openings on that wall were retained (new lintels were added in 1926) as was part of the cornice. Remnants of a stone-colored finish remain on the exterior face of the west wall (see photograph, page 7) but very little else of the building's past as a Church building appears to have survived.



This sketch floor plan was included in the City of Portland's 1924 assessment card for 142 Free Street.

Source: City of Portland - Planning & Development Department.

20. Cumberland County Registry of Deeds, Book 9779, page 254.

21. Drawings for the Stevens' alterations are not known to have survived. They are not in the collections of the Maine Historical Society. Requests to the Avery Library at Columbia University were not returned.



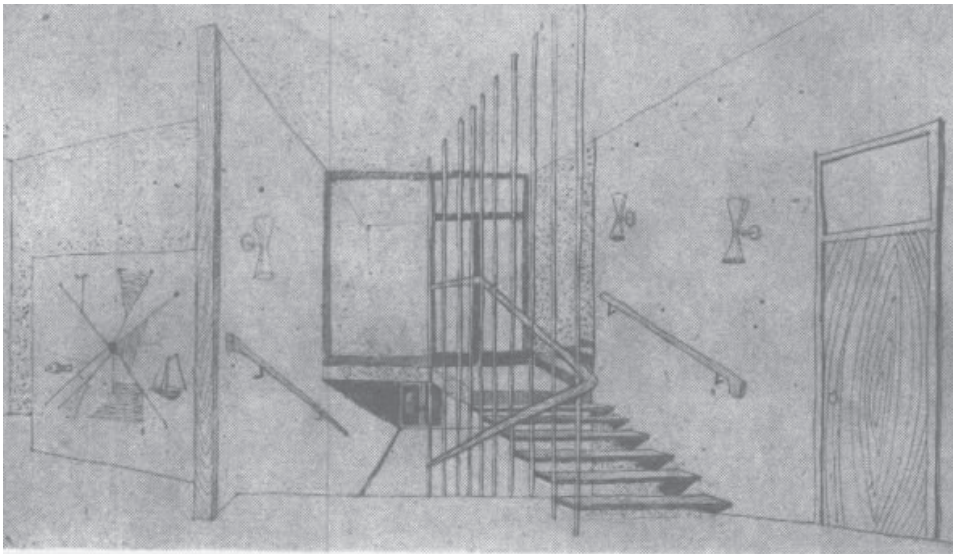
The Free Street Baptist Church in 1925 (above) and the Chamber of Commerce in 1958 (below). Without these two views to compare, it is difficult to see how the Church building was remodeled into the Chamber. The Free Street end of the building (at the right in these images) was completely replaced, and the brick walls are a different color.

Source: *Portland Evening Express*, May 31, 1958.



In addition to the exterior changes, the interior was remodeled. Although no architectural drawings have been located, the fenestration of the side walls suggests the north end of the building was divided into two floors, likely office space, while the south end was a double-height space. A “hard fuel” (coal) steam heating system was installed. During the sixty-five years the Chamber owned 142 Free Street, it continued to make small improvements and upgrades to the building. In 1941, an internal stair at the rear of the building that connected the first floor and basement was “floored over.”²²

In 1959, the Chamber remodeled the interior of the building.²³ In June of that year, the Chamber applied for a building permit to make \$54,700 in alterations “as per plans.” The contractor was Samuel Aceto & Co. Inc.²⁴ As part of the alterations, the coal-fired steam heating system was converted to oil.²⁵ In 1966, the Chamber completed a “brightening” of the exterior of 142 Free Street. The work included painting and repointing and cost \$15,000.²⁶ In January, 1972 the Chamber applied for a building permit to complete \$85,000 worth of renovation and alteration work “as per plan.” The referenced plan has not survived.²⁷ The inspector noted steel beams were installed in the basement. As part of that project, the Chamber installed air-conditioning in the building.²⁸



This rendering shows the interior design proposed for the Chamber of Commerce building in 1959. It is not known if the design was executed.

Source: Portland Evening Express, April 17, 1959.

22. Permitting and Inspections, Permit number 1919, dated December 9, 1941.

23. “Older than it Looks,” *Evening Express* (14 January 1966) 7.

24. The referenced plans were not included with the building permit. Permitting and Inspections, Permit number 749, dated June 17, 1959.

25. Permitting and Inspections, Permit number 848, dated July 7, 1959.

26. “Older than it Looks,” *Evening Express* (14 January 1966) 7.

27. Permitting and Inspections, Permit number 0112, dated January 21, 1972.

28. Permitting and Inspections, Permit number 0168, dated February 8, 1972.



142 Free Street (left) and the former WCTU building at 150 Free Street (right) on January 30, 1980. The WCTU building was torn down later that year.

Source: Portland Press Herald Still-Film Negatives Collection, Portland Public Library.

Throughout the 1980s, the Chamber reported financial difficulties. In October 1981, the Chamber of Commerce announced a “cash flow” problem of \$100,000. Most of the shortfall was due to cuts in federal programs that had covered salaries for clerical staff.²⁹

In June, 1982 the Chamber announced a deficit of \$65,000. The shortage was to be covered by bank loans, with refinancing of the mortgage on 142 Free Street listed as a possible longer-term solution.³⁰ By 1990, the Chamber had decided to sell their building. Chamber President Bill Nugent said the building was too big for their needs, and had deteriorated over the years. He also noted that while the building had lowered ceilings, the original ceilings were about thirty feet high and “nicely decorated.”³¹ On October 31, 1991 the Chamber sold 142 Free Street to the Children’s Museum of Maine.³²

29. Frank Sleeper, “Chamber problem: \$100,000,” *Evening Express* (26 October, 1981) 1.

30. Frank Sleeper, “Chamber shows \$65,000 Deficit,” *Evening Express* 7 (May, 1982) 1

31. “Chamber Puts Building up for Sale,” *Evening Express* (9 January, 1990) 16.

32. Cumberland County Registry of Deeds, Book 9770, page 254.

The Children's Museum of Maine (1991- 2019)

The next owner of 142 Free Street was The Children's Museum of Maine. As did prior owners, the Children's Museum made alterations to the building to accommodate their activities. The renovations were extensive and included complete demolition of the interior and alterations to the exterior.

The Children's Museum worked with architect Stephen Blatt, structural engineers Pinkham & Greer, and Wright-Ryan Construction to renovate the building. On his website, Stephen Blatt notes the Chamber of Commerce building was "...severely dilapidated...." prior to the renovations. The construction cost was 1.1 million.³³

The primary, Free Street-facing facade saw few changes. The primary entry door and the transom over it were removed and replaced with a modern frame, transom, and door of metal. On the east facade, the fenestration was altered. During the Chamber of Commerce's ownership, the south end of the facade had three, double height window openings with wood sash. The northernmost window was removed, the opening was infilled with brick, and two, smaller windows



Left: Only one of the ca. 1926 double-height wood windows survives in the building. Below: the extant entry door and transom are late-twentieth century replacement.



33. City of Portland, Permitting and Inspections, Permit No. 923937, issued July 21, 1992.

installed in the infilled portion. A new, double-height window was installed between the surviving two windows at the south end.

An eight-sided cupola was placed on the ridge of the roof and a large, shed-roofed dormer and three skylights were installed on the east roof slope. The cornice south of the downspout was removed and replaced with a new cornice that was to match the existing (see diagram, following page).³⁴ Other changes to the exterior of the building included a new addition to the south facade for an egress stair.

The renovations for the future Children's Museum occurred in 1992, two years after Portland enacted its historic preservation ordinance. A 1997 building permit noted the building was "Not in District or Landmark" and "Does not Require Review."³⁵ Had the alterations been reviewed for compliance with historic preservation standards, it is likely that most of the exterior alterations, including the addition of a large cupola and a large dormer in locations so highly visible from a public way (Free Street); alteration of the fenestration on the east facade; and replacement of the ca. 1926 windows would have been denied.

The interior of the building was completely gutted in 1992. The demolition work included removing the existing wood roof trusses and replacing them with a steel roof frame. A steel "superstructure" was also added to the building. A new, interior stair enclosed in modern masonry walls was constructed in the northwest corner of the building. An elevator was added as well.

No historic floor, wall, or ceiling finishes survive today. It is likely that any that had survived were removed as part of the 1990s work. Records in the City of Portland's building permit files indicate concrete slabs were poured for the basement, first, and second floors.³⁶ As seen from the interior of the building, the existing floors are poured in modern, corrugated pans, confirming that all of the floor framing and flooring was replaced as well. A sprinkler system was installed throughout the building.³⁷

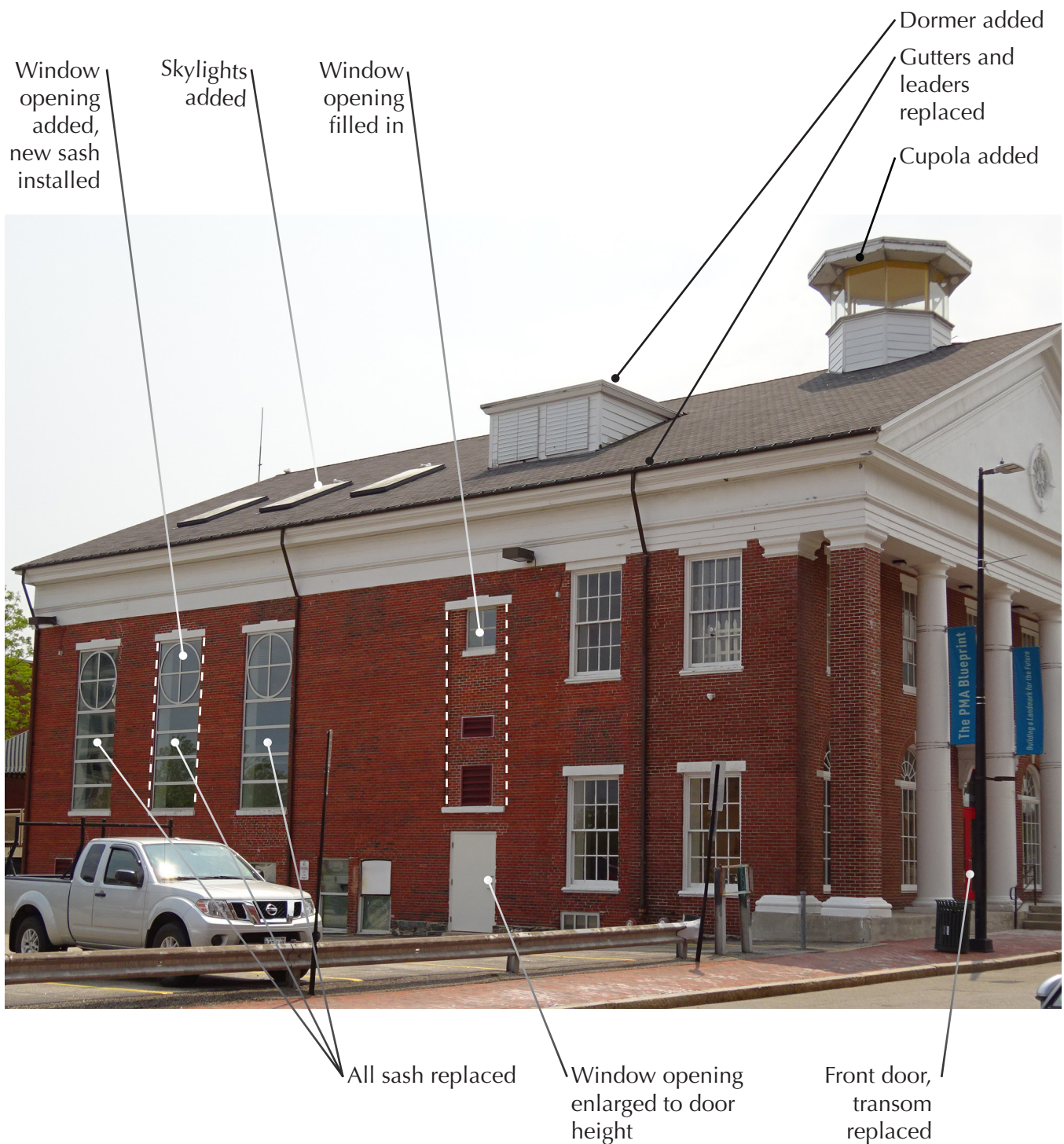
In 2017, the Children's Museum and Theater of Maine announced its plans to relocate to a new, larger building at Thompson's Point in Portland. The new building was to include 30,000 square feet of space, while the building at 142 Free Street had only 18,000. On October 15, 2019, the Children's Museum sold the building at 142 Free Street to its neighbor, the Portland Museum of Art.

34. City of Portland, Permitting and Inspections, 142 Free Street file, undated elevation drawing.

35. City of Portland, Permitting and Inspections, Permit No. 971138, issued October 20, 1997.

36. City of Portland, Permitting and Inspections, 142 Free Street file, Con Test Lab, Inc. "Report of Compressive Strength..."

37. City of Portland, Permitting and Inspections, Permit 924219, Issued October 8, 1992. Letter, P. Samuel Hoffses to Sprinkler Systems Inc., October 8, 1992. Inspections Department.



Exterior alterations to 142 Free Street made for the Children's Museum in the early 1990s.

Renovations made by the Children's Museum in the early 1990s included gutting the interior of the building. Today, no historic interior finishes remain. Note the modern steel framing and skylights in the image at right.



Free Street

The earliest section of Free Street, originally called Love Lane, was laid out in 1772. Initially, it extended only from Center Street to Middle Street – Free Street once ended where it now intersects Cross Street. In 1783, Free Street was extended westward to meet the intersection of Congress and High Streets, which became its western terminus. The newly built section, wider than the original part, was called Windmill Lane, after the windmill that once stood at the top of the hill. In 1788 the original portion of the road was widened to align with the newer section, and the entire street was renamed Free Street.¹ The intersection of Congress, High, and Free Streets is known as Congress Square.

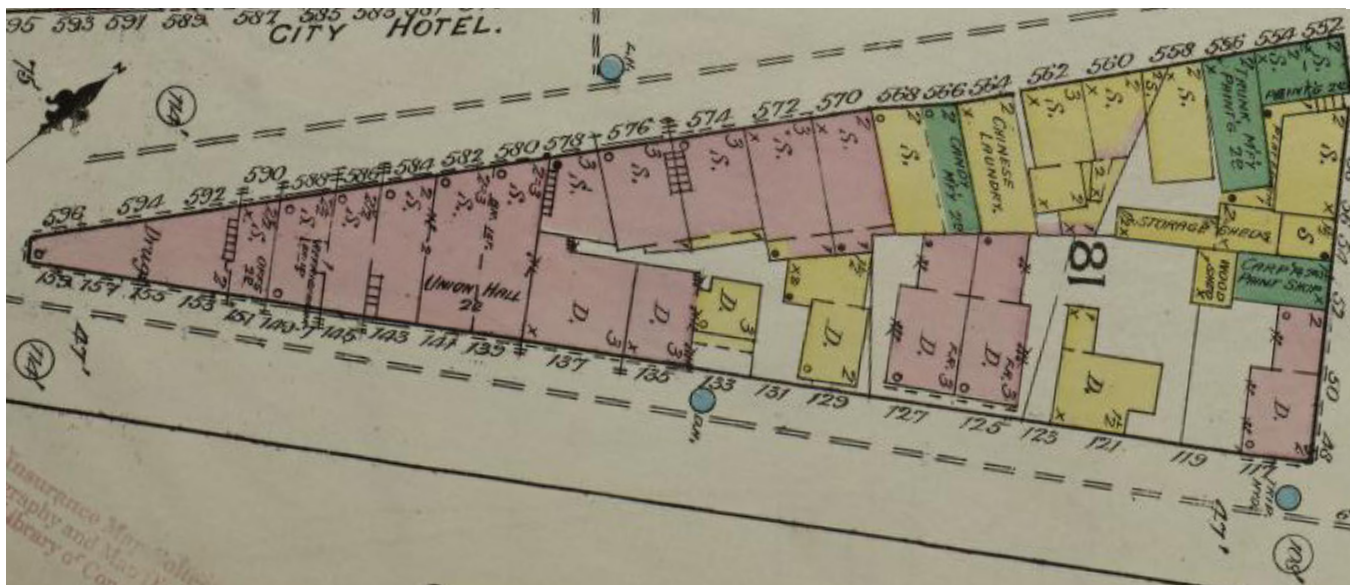
By the early-nineteenth century, Congress Square was a wealthy residential neighborhood lined with some of Portland's finest homes. Noted residences here included the Cobb Mansion, a ca. 1801 Federal-style home designed by Alexander Parris at present-day 7 Congress Square. Further down High Street and on Spring Street were the twin mansions of Stephen McLellan (116 High Street, 1800) and Major Hugh McLellan (107 Spring Street, ca. 1801). The latter was designed by John Kimball, Sr. At the corner of High and Congress Streets was the ca. 1837 Nathaniel Warren mansion, a brick Greek Revival building with an angled facade and two-story porch on columns. As one moved eastward along Free Street, the houses were somewhat smaller, and typically built in simpler versions of the Federal and Greek Revival styles. These residences were a mix of brick and frame construction, and some were freestanding, while others were duplexes or row-houses. Both the north and south sides of Free Street were still largely residential as late as 1886 (see maps and images, following pages).



The south side of Free Street was once lined with brick homes such as this one that stood at 134 Free.

Source: Maine Historical Society. For study purposes only / not for publication.

1. "Free Street Dates Back to Before Revolution," *Portland Sunday Telegram* (16 December, 1917) 5.



As seen in the Sanborn map of 1886, the north side of Free Street east of Congress Square was still largely residential as late as 1886. On the north side of the street (above) all of the structures east of the "Union Hall" were "dwellings" (labeled "D" on the map).

Source: Sanborn Fire Insurance Map from Portland, Cumberland County, Maine, Plate 12 (above) and Plate 24 (below). 1886.





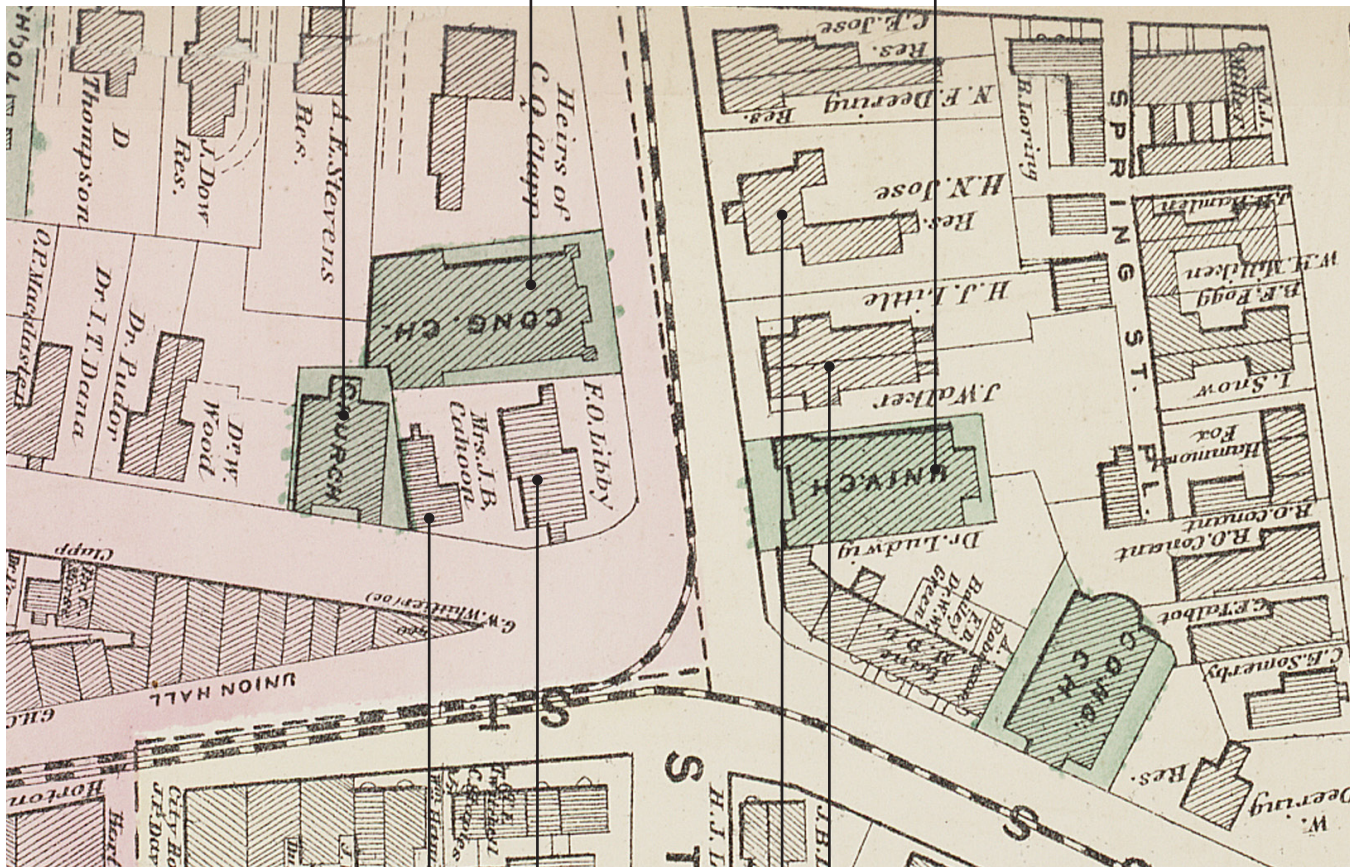
Photograph of the area around Congress Square ca. 1885.

Source: Maine Historical Society. For study purposes only / not for publication.

Free Street
Baptist Church
(142 Free Street)

High Street
Congregational Church
(115 High Street)

First Universalist
Church / Congress
Square Church



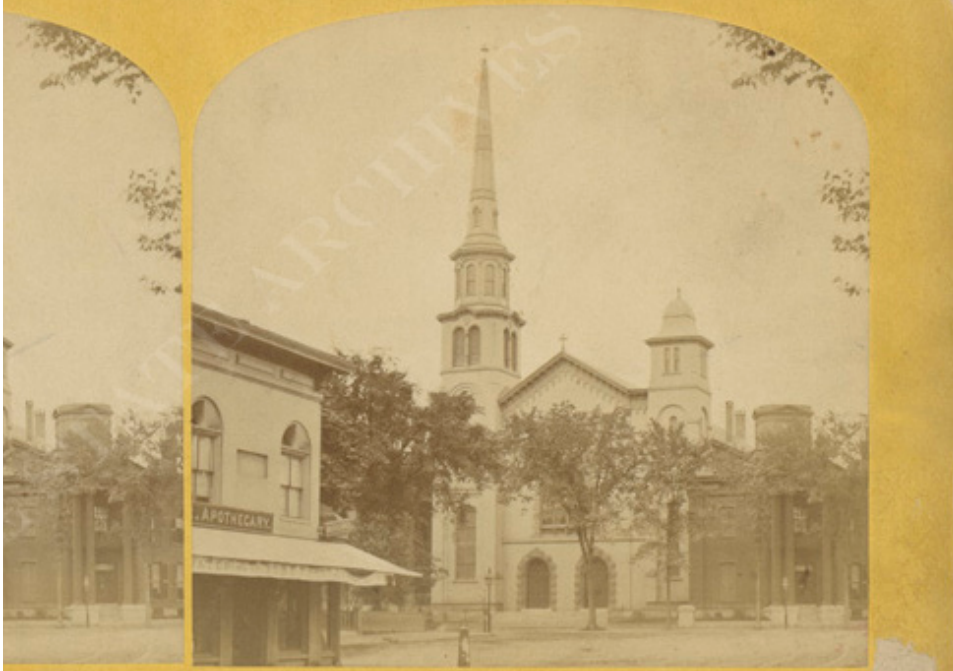
148-50 Free Street

Matthew Cobb
Mansion
(7 Congress
Square)

122-4 High Street
112-20 High Street

Map showing the area around Congress Square in 1871. Please note the map has been flipped to align with photograph on the previous page.

Source: Beer's Atlas of Cumberland County.



The former First Universalist Church / Congress Square Church on High Street and the Nathaniel Warren mansion to its right. The Hay Building is visible in the foreground.

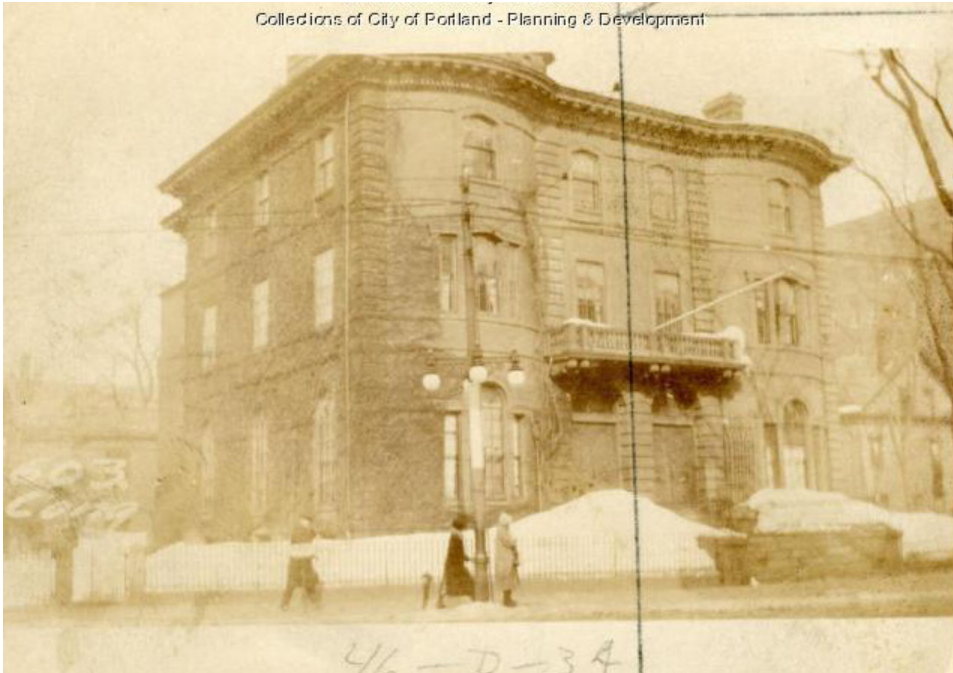
Source: Stereoview Photograph Collection, Maine State Archives.

Large churches were built between the residences, including the High Street Congregational Church at 115 High Street (ca. 1831) and the Free Street Baptist Church, which took over and remodeled a former theater at 142 Free Street in 1836. The streets were lined with trees, and the overall feeling was one of prosperity and elegance. Commercial activities were found on nearby Congress Street, in small-scale buildings. The Hay Building (ca. 1922, third story added 1922) at 594 Congress Street is typical of the retail buildings that lined Congress Street during the early- to mid-nineteenth century.



An early view of Congress Street, immediately east of Congress Square. The street is lined with small-scale, two- and three-story commercial buildings.

Source: Stereoview Photograph Collection, Maine State Archives.



The Libby Mansion in 1924.

Source: City of Portland - Planning & Development Department.

As the nineteenth century progressed, the area remained fashionable and more large residences were built, in the Italianate, Second Empire, and Queen Anne styles. The Libby Mansion, at the northwest corner of Congress and High, was among the grandest. Designed in 1853 by architect Charles Alexander, it was actually a double house. 126 High Street was another double residence, this one in the Greek Revival Style. The brick house had a hipped roof that extended over engaged side porches, and was supported on two-story tall columns.

Existing churches were remodeled, and new ones constructed. The Baptists remodeled their Free Street church in 1859, adding a tall spire and Italianate facade over their existing building. The Universalists constructed a large church, known as the Congress Square Church, in 1865 at 1 Congress Square. The Congregational Church on High Street was updated to a Gothic Revival style in 1869.

Most of Free Street was spared by Portland's Great Fire of 1866. Only the eastern-most end, the commercial area at Middle Street, was lost. This block was quickly rebuilt after the fire, and today remains a well-preserved block of commercial buildings built in a range of architectural styles popular in the 1870s.

The late-nineteenth and early-twentieth century saw extensive changes to the formerly genteel and largely residential neighborhood around Congress Square. As the neighborhood became less fashionable, many of the mansions that lined Congress and High Streets were divided into apartments or converted for civic and charitable uses. Some of the homes were demolished and replaced by larger, commercial structures.



Congress Square after 1897. The Cobb Mansion that stood at the corner has been demolished and the YMCA/Libby Building constructed in its place. The brick Nathaniel Warren Mansion still stands at the right.

Source: Collection of the author.



Congress Square after 1920. The Nathaniel Warren mansion that stood at the corner has been demolished and the Shwartz Building constructed in its place. The postmark on the rear of the card is May 6, 1926.

Source: Collection of the author.

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History of 142 Free Street - Page 24 of 45



As the neighborhood around Congress Square became less fashionable, the once-grand homes were re-purposed. By 1924, this large duplex home at 126 High Street had an addition for retail spaces at street level and was divided into apartments at the upper floors.

Source: City of Portland - Planning & Development Department.

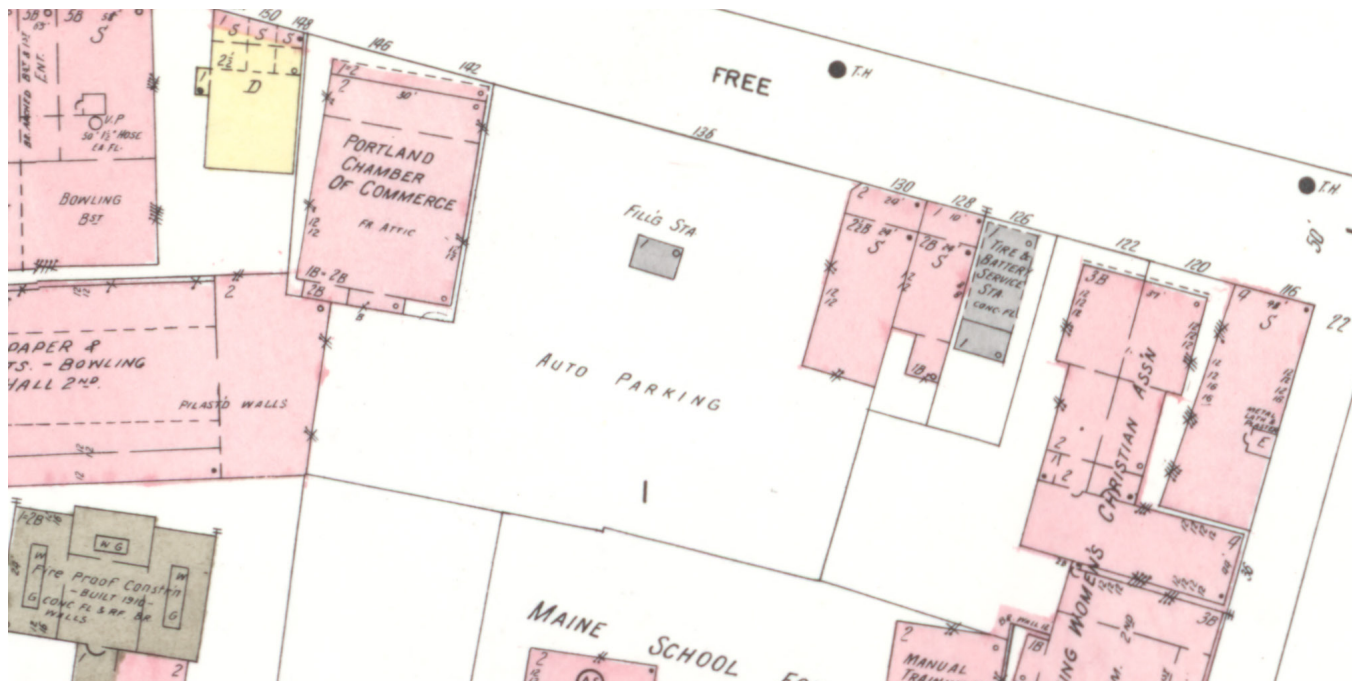
The 1886 Sanborn map recorded that the Cobb Mansion (7 Congress Square) was then home to the Cumberland Club. By 1890, the Cumberland Club had moved to the Stephen McLellan Mansion (116 High Street). The Cobb Mansion was demolished and replaced in 1897 by a five-story tall brick building for the Young Men's Christian Association (YMCA). In 1908, Margaret Mussey Sweat donated the Hugh McLellan Mansion (107 Spring Street) to the Portland Society of Art and it was converted into a museum. The Nathaniel Warren Mansion at 1 Congress Square was replaced by the Schwartz Building, a four-story brick commercial building with a round tower, in 1920. Across Congress Street, the Libby Mansion was demolished and replaced by the State Theater building.

While these changes marked a shift towards larger, commercial structures, the new buildings were typically executed in brick and granite with traditional styles and details. The area around Congress Square was no longer a wealthy residential neighborhood, and instead was transitioning into a vibrant, commercial area of hotels, theaters, restaurants, and shopping. This trend continued until the Great Depression halted nearly all development in Portland.

Congress Square Declines

After World War II, Portland, like many older cities, struggled to redefine itself and compete with suburban, automobile-based development. Civic leaders took on a number of efforts, including slum-clearing and redevelopment studies, plans, and projects intended to improve living conditions, modernize the city, and attract investment and redevelopment.

Among the most far reaching was "Patterns for Progress," an urban renewal plan written in 1967 that sought to create a ring of high-speed roads to move cars around the central core of the Portland peninsula. This resulted in the widening of Franklin and Spring Streets to create "arterials." Spring Street, which had previously ended at Center Street, was also extended to Middle Street. High and State Streets became one-way streets, increasing traffic speeds and affecting the character of these historic neighborhoods. Large areas on Cumberland Avenue and near Monument Square were razed to create open space for development. Some of these projects, such as One City Center, took decades to materialize. Others, such as the "Downtown Project No. 1," a proposed fifteen-story residential tower on Cumberland Avenue, never happened and that land is largely still a surface parking lot.



The south side of Free Street in 1954. Automobiles have arrived, and the residences at 126, 134, and 136 Free Street have been torn down for parking lots and auto-repair buildings. One-story additions for commercial uses have been added to the fronts of 128 and 130 Free Street and the former WCTU building at 150 Free Street.

Source: Sanborn Fire Insurance Map from Portland, Cumberland County, Maine, Plate 29. 1954.



Looking west on Free Street, 1924. The Jefferson Theater is in the foreground and the tower on the Free Street Baptist Church is visible in the background.

Source: City of Portland - Planning & Development Department.

Even before the official urban renewal efforts began, Free Street's streetscape near Congress Square was already being lost to modern development and the increased demand for parking. Portland's 1924 tax photographs record an intact streetscape along the south side of Free Street, from Oak Street to High Street. At the southeast corner of Free and Oak was the Jefferson Theater, a ca. 1897 five-story brick theater, while an early-twentieth century commercial building occupied the southwest corner (116 Free Street, extant). Between the commercial building and the Free Street Baptist Church was a row of seven two- and three-story tall brick residences dating to the mid-nineteenth century. An eighth house, a wood-framed building at 150 Free Street later owned by the Women' Christian Temperance Union (WCTU), stood between the Church and the YMCA.

The north side of Free Street, while more commercial, was also intact. This side was dominated by the elaborate brick and terracotta facade of the Baxter Memorial Building. Although this was actually the back of the building – the building's address was 562 Congress Street – the Free Street facade was nonetheless detailed with arches over the windows, belt courses, and swags, all of terracotta.

Shortly after 1924, Free Street began to change rapidly. In 1926, the Free Street Baptist Church was altered to its present, portico-front form. In 1933, the Jefferson Theater at the southeast corner of Free and Oak was torn down. In 1947, a modern, nearly windowless block of blonde brick – a Sears Roebuck store – was built on its site. Across the street, in 1954-5, all of the historic details were stripped off of the Congress Street and Free Street facades of the Baxter Memorial, and modern windows were installed.



The Jefferson Theater stood on the southeast corner of Free and Oak Streets. It was demolished in 1933.

Source: Collection of the author.

The south side of Free Street was also severely altered. The 1954 Sanborn map and an aerial photograph taken in 1960 (see photograph, page 30) records that only five of eight houses (120, 124, 128, 130, and 150 Free) remained on the south side of Free Street by that time. 126 Free Street had already been torn down and replaced with a concrete building used for “Tire and Battery” service. 130 Free and 150 Free were both heavily altered, with commercial additions on their primary facades. The rest of the block was an open parking lot with a filling station. Thus, much of this loss occurred prior to the implementation of official urban renewal projects in the area. Today, only a single, heavily altered former residence remains (128 Free Street).

Removal of historic buildings on Congress Square continued through the 1970s and 1980s. The former Universalist Church (128-32 High Street / 1 Congress Square) and the Greek Revival duplex next to it (126 High Street) were demolished to build a new studio building and parking lot for WCSH in 1977. In 1980, the former YMCA building at 7 Congress Square and the small, wood-framed building immediately east of the YMCA were torn down. In 1983, the Payson Wing of the Portland Museum of Art was built on those lots. On High Street, the former High Street Congregational Church appears to have been altered into a commercial building by 1924 before it was eventually demolished sometime before 1972. Today, none of the churches that once lined Congress Square remain.



This Sears Roebuck store was built on the site of the Jefferson Theater. This photograph was taken in 1947.

Source: Portland Press Herald Still-Film Negatives Collection, Portland Public Library.



The former Sears Roebuck store in 2023.



An aerial view of Congress Square taken in 1960. Much of the south side of Free Street is already a parking lot.

Source: Portland Press Herald Still-Film Negatives Collection, Portland Public Library.



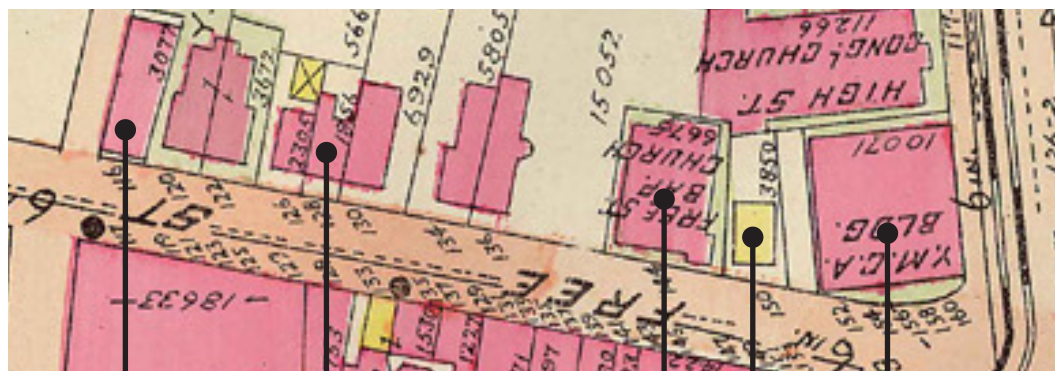
An aerial view of Spring Street taken in 1972. Spring Street has been widened, and the Holiday Inn is visible. The rear walls of 142 Free Street and the Libby Building are visible at the left edge of the photograph. The building south of the Libby Building - originally a Congregational Church, later a recreation building - has been demolished. Much of the south side of Free Street remains an open parking lot.

Source: Portland Press Herald Still-Film Negatives Collection, Portland Public Library.

116

128

142



Comparison of ca. 2022 aerial photograph of Free Street (middle image) with the 1914 Richards Standard Atlas of the City of Portland reveals how few buildings remain on the south side (top image) of Free Street.

South Side of Free Street in 1924

116 Free Street



120-24 Free Street
Demolished after 1960



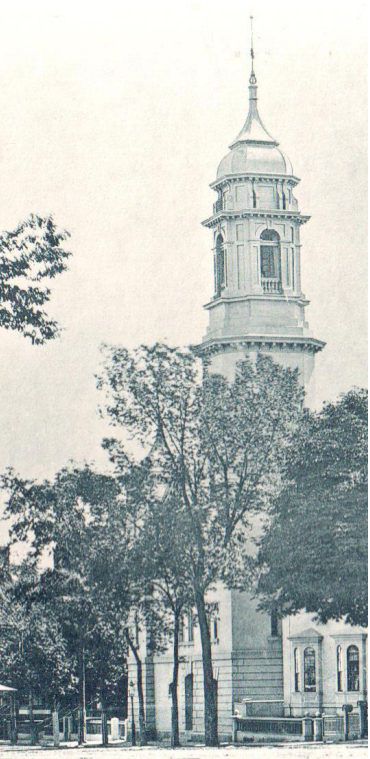
126 Free Street
Demolished before 1954
128 Free Street
Extant; altered and non-contributing
130 Free Street
Demolished after 1975



134-6 Free Street
Demolished before 1960



142 Free Street



7 Congress Square



150 Free Street



116 Free Street



120-24 Free Street
(parking lot)



126 Free Street
(parking lot)



128 Free Street
(extant;
non-contributing)



134-6 Free Street
(parking lot)



142 Free Street



150 Free Street / 7 Congress Square

South Side of Free Street in 2023

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This demolition did not occur without objection. The widening of Spring Street in 1970 and the loss of the historic houses on its south side were one of several events that led to the nomination of the Spring Street Historic District to the National Register in 1970 and passage of a Historic Preservation Ordinance by the City of Portland in 1990. Unfortunately, the damage to the portion of Free Street adjacent to Congress Square was already done. The Spring Street National Register District nomination acknowledged the loss in the Description section and noted "This is an active section of modern day Portland, yet this district retains the flavor and appearance of an older time. There are only a few modern structures and these front on streets such as Congress and Free which are commercial...an urban renewal project has leveled a section giving rise to the location of a new Sears-Roebuck store and parking area, on the eastern part of Spring Street. Some cleared land lies vacant. With the exceptions of the above the remaining district contains a great many old, but proud, structurally sound residences..."



142 Free Street, the former WCTU building at 150 Free Street, and the YMCA / Libby Building in 1978. The Libby Building and WCTU building were torn down in 1980.

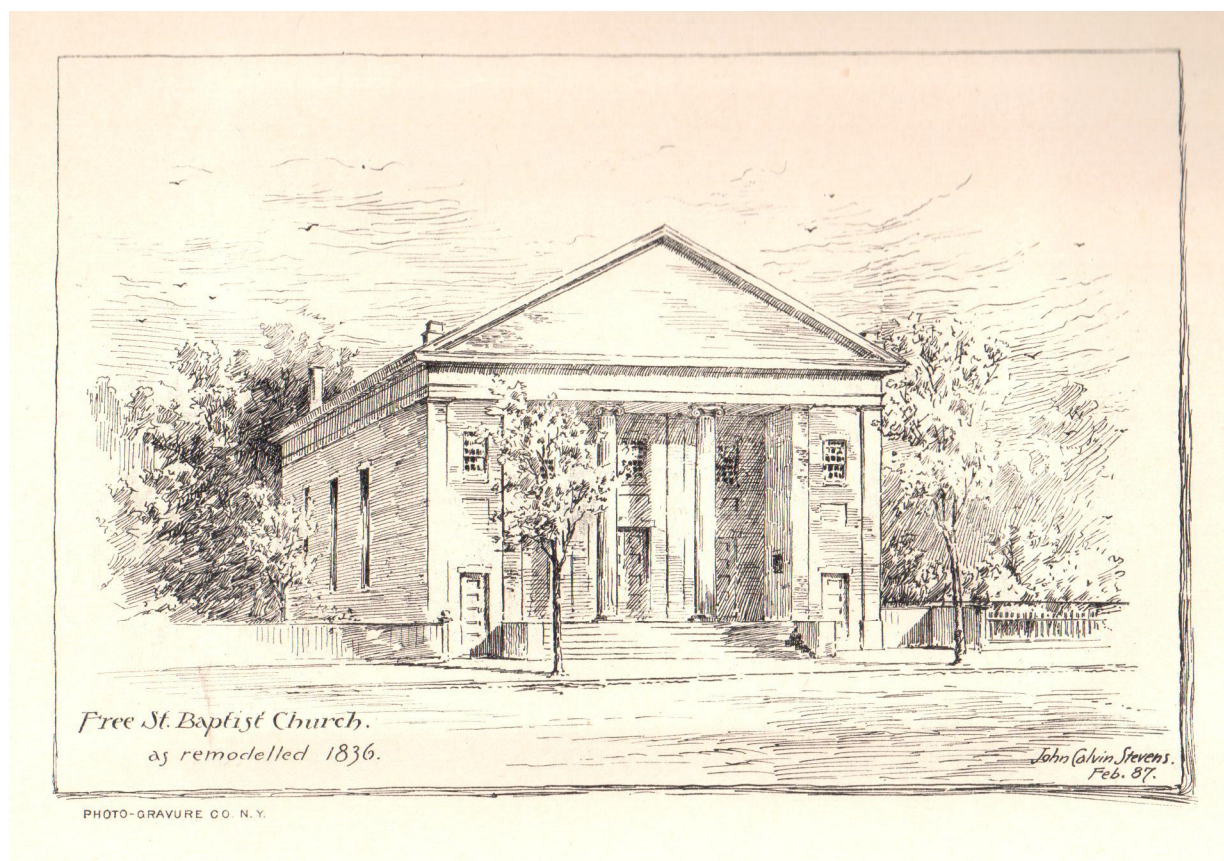
Source: Portland Press Herald Still-Film Negatives Collection, Portland Public Library.

Illustrations



This 1836 map includes a line drawing showing the Free Street Baptist Church in 1836.

Source: "A Map of the City of Portland with its Latest Improvements including a view of the principal buildings engraved and published by John Cullum, Portland." Osher Map Library.



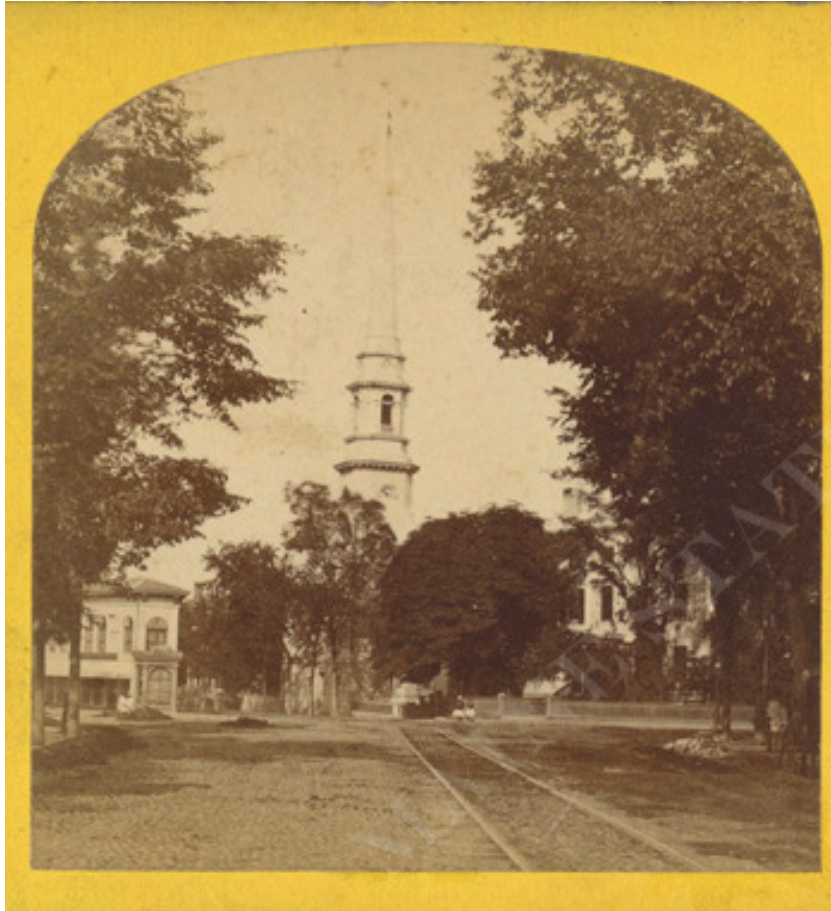
John Calvin Steven's sketch of the possible appearance of the Free Street Baptist Church prior to the 1856 remodeling campaign.

Source: *Free Street Baptist Church Semi-Centennial 1836-1886*. Collection of the author.



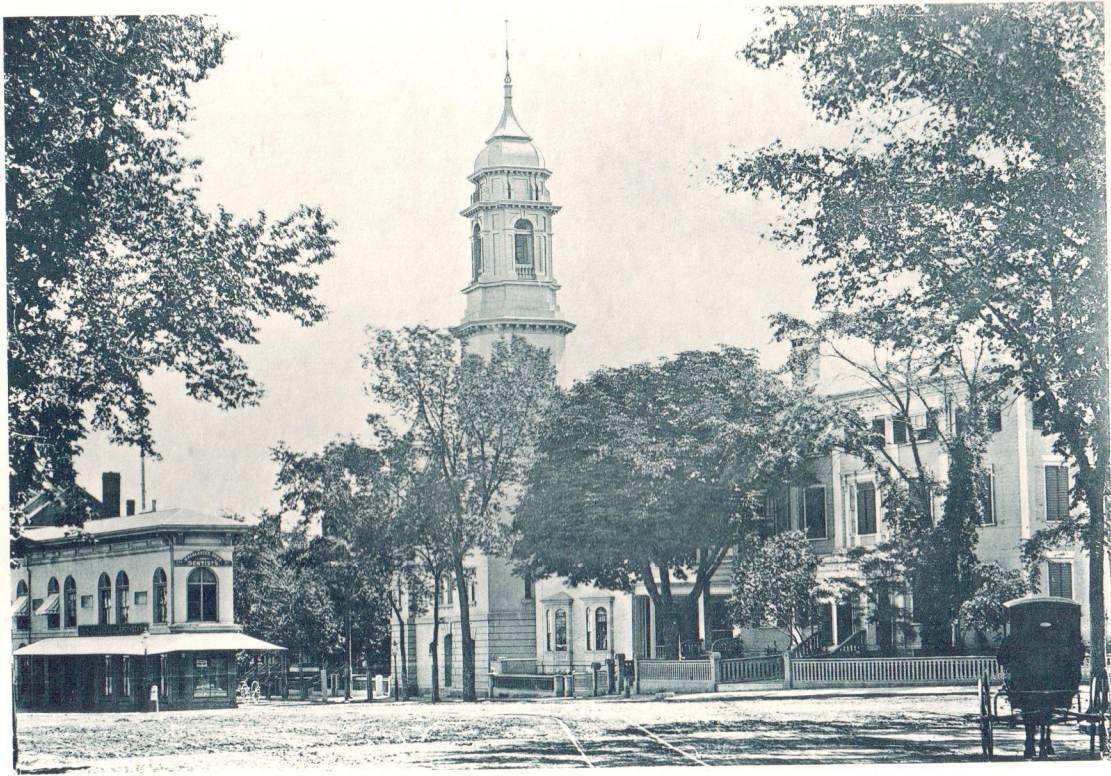
An early photograph of the Free Street Baptist Church - note the original, ca. 1856 steeple is still in place. The Hay Building is only two stories high.

Source: *Free Street Baptist Church Semi-Centennial 1836-1886*. Collection of the author.



An early stereoview photograph of the Free Street Baptist Church. The original, ca. 1856 steeple is still in place.

Source: Stereoview Photograph Collection, Maine State Archives.



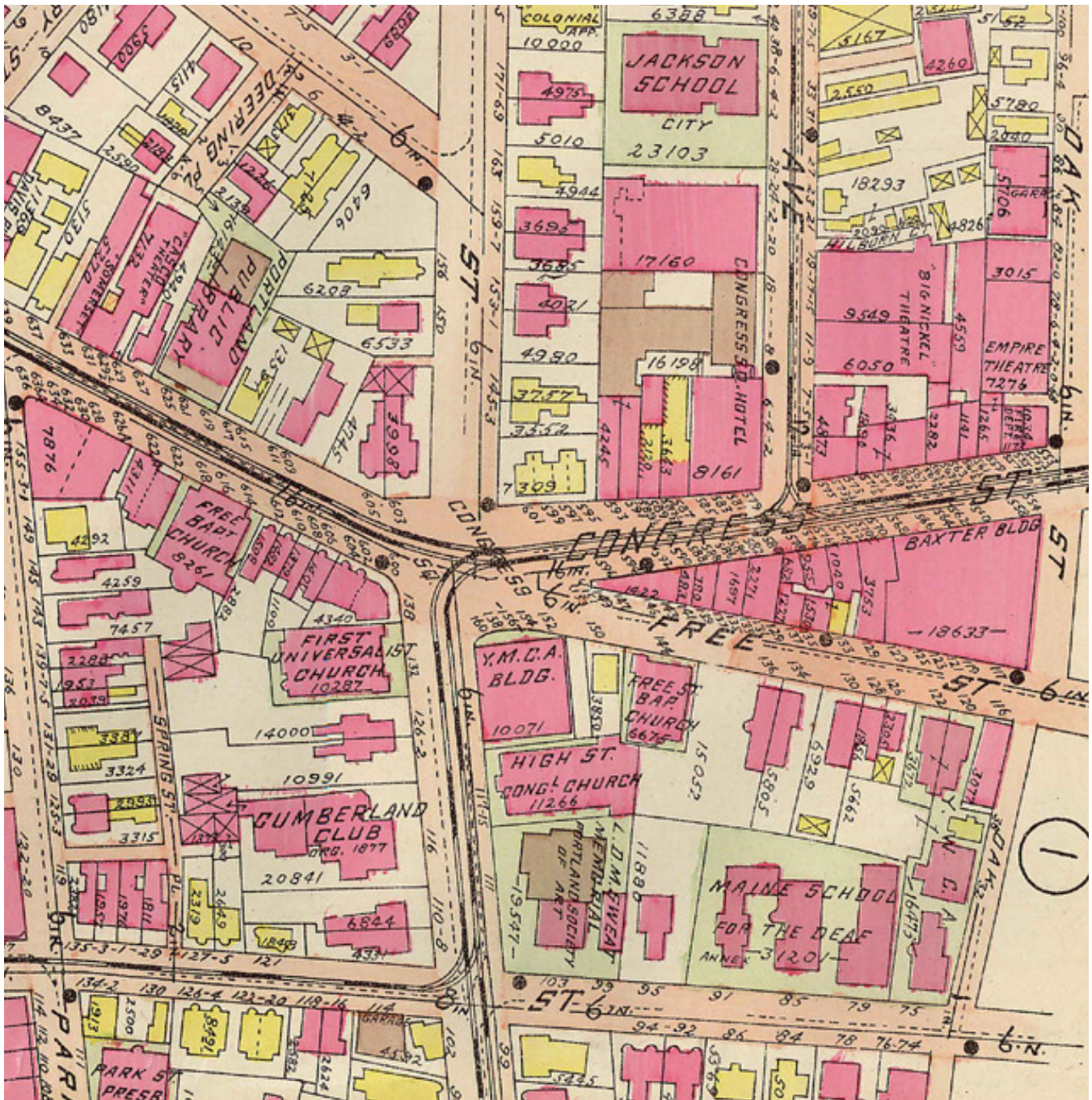
The Free Street Baptist Church, sometime after 1876.

Source: *Free Street Baptist Church Semi-Centennial 1836-1886*. Collection of the author.



Congress Square in the early-twentieth century, showing the ca. 1897 YMCA/Libby Building at the center, and the Free Street Baptist Church at the left. The spire of the High Street Congregational Church is visible at the right, behind the Libby Building. This image was published in 1908.

Source: *In and About Portland*, 1908. Library of Congress.



Congress Square in 1914. The wood-framed Matthew Cobb Mansion has been replaced by the YMCA / Libby Building. The Free Street Baptist Church at 142 Free Street retains its towers.

Source: *Richards Standard Atlas of the City of Portland...*, 1914. Portland Public Library.

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The Economic Contribution and Impact of the Portland Museum of Art in Maine

A snapshot from a typical year before the PMA Blueprint facilities expansion and estimates post-expansion



Photo from the PMA website

Prepared for the Portland Museum Of Art

By the Maine Center for Business and Economic Research, University of Southern Maine

December 2022

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Executive Summary

With a renewed commitment to diversity, equity, accessibility, and inclusion the Portland Museum of Art's (PMA) vision to become a central community gathering place and serve as a regional economic catalyst is being realized through its \$100M multi-year redevelopment and construction project funded in part by an ongoing capital fundraising campaign. The following economic analysis – commissioned by the PMA and completed by the Center for Business and Economic Research (CBER) at the University of Southern Maine (USM) – quantifies the Museums ongoing contributions and impacts on the Maine economy in a typical year before the PMA Blueprint project (i.e., construction/expansion) and estimates the PMAs impact in a typical year after the expansion. Indirect and induced multiplier effects and some of the direct impacts are estimated by a Maine input-output model (IMPLAN, 2019 Data).

Pre-Expansion Snapshot, the PMA's annual economic contribution in 2019

The two major components of the PMA's economic contribution stem from museum spending and visitor spending. In 2019, the PMA welcomed over 170,000 patrons, an estimated 13% of which were from out of state and their trip to Maine was motivated by visiting the museum. These tourists spent an estimated \$12.6 million directly on lodging, meals, shopping, transportation, etc. from outside of the museum. At the same time, the PMA paid \$8M to maintain its ongoing operations, 69% of the direct operating costs were spent in Maine. Direct spending by out-of-state tourists supported an additional \$8.1M in output (sales) – including both indirect and induced spending – and an additional 52 jobs. *For every \$100 of tourists spending (sales), an additional \$79 is generated elsewhere in the local economy.*

Including indirect and induced spending, the Museums direct operating activities supported an additional \$5.7M in output (sales), and 37 jobs. *For every \$100 of the PMA spending (sales), an additional \$99 is generated elsewhere in the local economy.* Combine, in a typical year before the expansion the PMA supported:

- **Over 300 jobs.** Museum & visitor spending supported 309 jobs of which 220 were direct impacts and another 89 were supported through indirect and induced spending.

- **\$12.9M labor income.** \$8.7 million in direct labor income which supported an additional \$4.2 million in indirect and induced impacts.
- **\$29.8M output (sales).** Generated a total of \$29.8 million in total output of which \$16M were from the initial direct spending which supported another \$13.8M in indirect and induced impacts.
- **\$1.9 million in local and state taxes.** In 2019, \$786,599 in local and \$1.1 million in state taxes are estimated to result from the PMA's ongoing museum operations and by spending of tourists.

Post-Expansion Snapshot, the PMA's annual economic contribution in 2027

The PMA Blueprint project is expected to be complete in 2027 and the new facilities open to the public. The PMA will have more space to host events, display more and higher quality exhibits, and in turn attract more visitors to the state. The increased capacity and diversity could allow the museum to welcome up to 300,000 annual visitors. An estimated 16% of visitors from out of state may take a trip to Maine motivated by visiting the PMA and could spend an estimated \$28M on direct tourism-related expenditures.

To support the additional capacity, the PMA's annual operating budget will nearly double from the pre-expansion snapshot and a greater portion will be spent in Maine (81%) to purchase goods and services from local businesses and pay museum employees. In total, the estimated contribution for 2027, the year *after* the expansion, includes:

Executive Summary

Post-Expansion Snapshot, the PMA’s annual economic contribution in 2027

- **Over 600 jobs.** Museum & visitor spending supported 621 jobs of which 426 were direct and another 195 were supported through indirect and induced spending.
- **\$28.1M labor income.** \$18.8 million in direct labor income which supported an additional \$9.3 million in indirect and induced impacts.
- **\$65.3M output (sales).** Generated a total of \$65.3 million in total output of which \$35M were from the initial direct spending which supported another \$30.2M in indirect and induced impacts.
- **\$4.2 million in local and state taxes in 2027.** In 2027, \$1.7 million in local and \$2.5 million in state taxes are estimated to result from the PMA’s ongoing museum operations and by spending of visitors.

Five-Year Construction Impacts in the Maine Economy

This analysis also estimated the economic impact from the capital expenditures on the proposed PMA Blueprint construction project under two local spending scenarios. In 2023 through 2027, the PMA estimates that it will cumulatively spend \$52.1 million to construct the new 60,000 sq ft. building.

Under the first scenario, 50% of spending (i.e., \$26.1M) is assumed to go to local construction companies. Including direct, indirect, and induced spending, the total impacts of the PMA’s capital investment on new construction, include an estimated:

- 66 construction-related jobs per year (55 FTE)
- \$17.4 million in associated labor income, and

- \$49.5 million in total output (sales)

Under the second scenario, 60% of spending (i.e., \$31.3M) is assumed to go to local construction companies. Including direct, indirect, and induced spending, the total impacts of the PMA’s capital investment on new construction, include an estimated:

- 79 construction-related jobs per year (65 FTE)
- \$20.8 million in associated labor income, and
- \$59.4 million in total output (sales)

Importance of cultural amenities, community, and museum membership

Housing inventory – via the conversion of property from non-residential use to housing – is expanding in Southern Maine and downtown Portland, increasing residents and the pool of potential museum members.

The PMA’s presence in downtown Portland in addition to the Blueprint project and other redevelopment and revitalization efforts underway improve the areas desirability and contribute to increased economic activity and population growth within the Portland and Greater Portland area.

Introduction & Methods

Introduction

Introduction & Methods

Situated near Congress Square in Portland Maine, the Portland Museum of Art (PMA) is part of the city's unique downtown Arts District that includes a mix of condos, apartment rentals, hotels, and local businesses. Not only does the PMA contribute to the local economy by generating sales and creating jobs, but it also contributes to the quality of life that Portland is known for as it serves the needs of residents, workers, and visitors, and invests money in redeveloping the area.

The PMA Blueprint is a \$100M multi-year redevelopment and construction project funded in part under an ongoing capital fundraising campaign. Some of these investments will improve the existing structure and surrounding property and approximately \$52M will be put towards the construction of a new 60,000 square foot building. By 2027, the PMA Blueprint project is expected to be complete, and the new facilities open to the public.

To quantify the Museums ongoing contributions and impacts resulting from its capital investments on new construction, the PMA commissioned the Center for Business and Economic Research (CBER) at the University of Southern Maine (USM) to conduct the following economic analysis.

The remaining section provides an overview of the economic trends shaping the region then describes estimation methods and data sources. The remaining report is structured into the following sections:

- 1) Pre-Expansion Snapshot (2019)
- 2) Post-Expansion Snapshot (2027)
- 3) Five-Year Construction Impacts in the Maine Economy
- 4) Technical Appendices

Map 1: The Portland Museum of Art located at 7 Congress Sq, Portland, ME



Image source: <https://www.portlandmaine.com/explore-downtown/downtown-map/>

Overview — Economic and Demographic Trends

Introduction & Methods

A general understanding of the underlying economic conditions and trends in a region provide important context when considering current and estimated impacts to the economy. Trends that impact consumer spending or influence a person's choice to visit or relocate to a city will have an impact on museum visitation and membership opportunities.

During the peak of the COVID-19 pandemic, stay at home orders and social distancing restrictions caused tourism-related spending to significantly drop. In 2020 and 2021, spending shifted from services to goods as travel, dining, and other indoor service activities halted. As of October 2022, expenditures on services have since increased to pre-pandemic levels. While this is good news, economic conditions in the short- and medium-term are highly uncertain, and there is an increased possibility of an economic slowdown in 2023.

Portland was listed as one of the [100 Best Places to Live in the US in 2022](#), based on a range of factors such as community amenities, education, sustainability, transportation, housing, and the economy. However, demographics and housing were among Portland's lowest ranking. Maine's aging demographic and resulting labor market conditions is a longstanding challenge, and the lack of housing stock and the high cost of existing housing is an ongoing concern.

Maine has the oldest population in the US by median age (44.7 years) and by percent of the population age 65+ (21.7%).¹ Over the next 10 years, the entire baby boomer cohort will surpass age 65 and reach retirement. It was typical for baby boomers to work beyond retirement age, but more have retired during the pandemic. At the same time there is a smaller population of youth and young adults in the state to replace them in the labor force and without higher rates of in-migration economic growth will be constrained. An older demographic will not negatively impact the number of people that visit the PMA, but labor force issues can impact both the museum and its local vendor and supplier business operations. These issues can also impact the supply of local construction workers available to build the PMA's the new structure.

Recent population growth in Maine is ranked among the fastest in the nation. From 2020 to 2021 Maine's population increased by nearly 10,000 or 0.7%, for comparison, the US as a whole added around 400,000 people, an increase of 0.1%. Much of this growth was driven by in-migration that was strong enough to offset a natural decrease in population (i.e., when deaths outnumber births). In other words, more people moved to Maine during the pandemic. This was driven in part by an increase in remote work and people seeking locations that allow for work-life balance and access to outdoor recreation. The influx of people relocating to Maine is not a new trend but has increased since the pandemic. These trends are encouraging especially since the state needs more working-age people to sustain economic activity, but it is uncertain whether they will continue at the same rate in the future. There is opportunity for Maine to see continued increased in-migration in the coming years due to the latter trends, however housing – in addition to childcare and school availability for those with children – are possibly limiting factors.²

Housing costs have sharply increased over the past several years as demand far outpaced supply. Affordability is a particular concern as interest rates have spiked causing more potential buyers to be priced out of the market and make home mortgages more expensive. Higher home prices have contributed to higher rental prices; increases in the Portland and Greater Portland area have started to create a new 'high end' market especially in cities such as Westbrook, Biddeford, Gorham, Windham, Brunswick, and Lewiston. This trend was underway prior to the pandemic but demand has increased, and many higher end options are being purchased.

The need for more housing in general and more affordable options is a well-known issue in Portland and the Greater Portland area. From 2011 to 2020 the total number of housing units in Cumberland County increased by 5.7% (7,861) and in the Art District neighborhood where the PMA is located the number of housing units increased by 7% (142), but it is still not enough to keep up with demand.³ The influx of people relocating to the state further constrains the housing supply and limits availability for ongoing migration.

¹ 2021 Population Estimates Program

² Maine State Economist

³ Housing data from 2011-2015 American Community Survey (ACS) 5-Year and 2016-2020 ACS 5-Year

Overview – Downtown Redevelopment and Revitalization

Introduction & Methods

Thriving and successful neighborhoods and downtowns provide a sense of place, a community. Cultivating community, as the PMA has done for over 140 years, impacts the economy as more people in the area results in improved business activity, increased property values, and expanded local tax base.

Think of quality of life as everything that makes a place worth calling home.

Within economic development, “quality of life” is measured with a complex balance of indicators such as infrastructure, jobs, education, healthcare, housing, and cultural amenities. A place, or a region with a high quality of life can provide its residents with everything they need and want to live and thrive. That is why improving quality of life increases desirability for a destination. It attracts and retains people, adds revenue, and boosts recognition and reputation.

Investments that contribute and improve quality of life and place can be more effective than traditional economic development tools such as business tax incentives to attract or retain employers or create a more “business-friendly” environment with lower taxes and labor costs. While traditional tools have value, community amenities such as recreational opportunities, cultural activities, and quality services may be larger contributors to a healthy local economy than traditional “business-friendly” measures.⁴ Other quality of life factors such as good restaurants, access to open spaces and public spaces, good jobs, safety, and connection and mobility also attract (and retain) more people to an area to live, work, and play.

Housing & real estate development trends in Portland and the Greater Portland area

There are several housing developments and redevelopments currently under construction in Portland downtown, Bayside, and East Bayside neighborhoods in addition to revitalization projects. These projects will increase housing capacity and

contribute to the quality of life the city has become known for, as well as have a positive impact on museum’s membership opportunities.

Office building conversions in downtown Portland are bringing more housing inventory online as apartments, condos, and hotels. In 2021, at least two known buildings were sold in downtown Portland with plans to convert to residential, with two additional known for 2022, and more potential projects are under discussion.⁵

Housing-related redevelopment is underway in Portland to increase housing capacity, such as the updates to 50 Monument Square and the conversion of city’s iconic Time & Temperature building to an 86-bed luxury hotel with a restaurant and rooftop bar, and meeting and retail spaces.

These are just a few examples of redevelopment projects in addition to the PMA Blueprint project and other revitalization efforts underway contributing to the areas increased desirability thus improving economic activity and population growth within the Portland and Greater Portland area.

⁴ Ohio River Valley Institute. (2022) [An Aggregate Approach to Estimating Quality of Life in Micropolitan Areas](#)

⁵ MEREDA [2022 Forecast Conference](#). [Southern Maine Office Forecast, Nate Stevens, The Boulos Company](#)

Estimation Methods & Data Sources

Introduction & Methods

The Portland Museum of Art (PMA) provided actual and projected annual operational data including payroll information and vendor/supplier spending, detailed visitation counts as well as portion of out-of-state visitors, and estimated construction spending for 2019 through to 2027. These data represent PMA's direct spending in the Maine economy and serve as inputs to estimate indirect and induced impacts statewide.

Data from the Maine Office of Tourism's (MOT) 2021 Economic Impact and Visitor Tracking Report and "Maine Museums: An Economic Impact Study, 2010" is used to develop trip assumptions, visitor segments, spending patterns, and estimate the portion of visitors that took a trip to Maine motivated by visiting the PMA. These data along with visitor counts provided by the PMA are used to estimate the total direct tourism-related expenditures (i.e., visitor purchases of goods and services including meals, hotels, transportation, etc. outside of the museum). Trip assumptions, visitor segments, and spending patterns for 2019 are used to estimate direct tourism-related expenditures for 2027. An estimated 25% of out-of-state museum visitors in 2019 took a trip to Maine motivated by visiting the PMA. In 2027, an estimated 35% of out-of-state museum visitors will take a trip to Maine motivated by visiting the PMA. These data reflect direct visitor spending and serve as inputs to estimate indirect, induced, and sometimes direct impacts (i.e., jobs and labor income) to the state.

The term "economic impact" and "economic contribution" are often used interchangeably but there are distinctions important for the reader to understand. The term "economic impact" of the PMA represents new spending in the economy, that is "but if not for" the PMA, the spending is assumed would not have occurred. On the other hand, "economic contribution" can be thought of as the entire footprint of the PMA to the Maine economy, it measures the support of the PMA's ongoing operations - that is money that is already circulating. The spending of tourists whose trip to Maine was motivated by visiting the PMA to browse its galleries, patronize a specific exhibition, or attend an event, and capital investments on new construction represent spending that would not have occurred but for the PMA.

Indirect and induced multiplier effects and some of the direct impacts are estimated by a Maine input-output model (IMPLAN, 2019 Data). IMPLAN is a regional economic

analysis software application that is designed to estimate the impact or "ripple" effect of a given economic activity within a specific geographic area. For more information on the IMPLAN modeling process, visit [IMPLAN.com](https://implan.com). The impacts and contributions presented in this report are quantified and presented using common economic metrics including full-time equivalent employment (FTEs), workers, wages, total output (sales), and tax revenues. Only spending that takes place within Maine is included as stimulating the changes in economic activity. All economic impact and contribution figures are reported in current 2022 dollars.

A note on employment. Jobs or workers in IMPLAN represent average annual employment. To switch between FTE and IMPLAN jobs we use the 2020 546 FTE & Employee Compensation Conversion table. The factors used to switch between FTE to IMPLAN jobs and from IMPLAN jobs to FTE are as follows: 1 FTE is equal to 1.159 IMPLAN employees and 1 IMPLAN employee is equal to 0.831 FTE. Refer to the technical appendices for modeling output definitions and other key terminology used throughout the report.

Ongoing Museum Operations

Introduction & Methods

Since the onset of the COVID-19 pandemic in 2020, the PMA closed for several months due to emergency restrictions – involving state and local stay-at-home mandates coupled with physical distancing measures – enacted to limit the spread of the virus. In April and May of 2020 and January and February of 2021, the PMA was closed to visitors. During this time, the pandemic caused consumer spending to significantly contract as most people opted to stay home instead of going out and spending money on leisure activities. In particular, services that involved any kind face-to-face human interaction were affected the most. In 2019, over 170,000 individuals visited the PMA. When compared to visitation in 2019, levels were 67% lower in 2020 and 46% lower in 2021. The impacts of COVID-19 have lingered into 2022 but visitation has increased. As of September 2022, the PMA has welcomed over 97,000 visitors exceeding totals from 2020 and 2021. The number of museum visitors is expected to increase as more people continue to resume pre-pandemic activities. By 2027, the PMA estimates the number of museum visitors will nearly double from 2019 levels because of the increased capacity and attraction anticipated from its new facilities (Figure 1).

The COVID-related closures did not lead to a drop in the PMA operating expenses, in fact these costs slightly increased in 2020 and 2021 over 2019 levels. During this time, the Museum still needed to maintain its facilities and art collections and pay its employees. Many businesses had to layoff employees, but the PMA was able to retain and support its staff during these challenging times. Actual and projected operating costs, shown in Figure 2, include total personnel budget (with tax and benefits) and vendor/supplier spending. In 2019, approximately 69% of the operating budget was spent in Maine on local vendor and supplier businesses and to pay workers’ salaries, wages, and benefits. As the operating budget increases to support anticipated capacity so too will the PMA’s share of local investments. By 2027, approximately 81% of the operating budget will be spent in Maine to purchase goods and services from local vendors/suppliers and pay employees.

Figure 1. Annual number of visitors (with future projections)

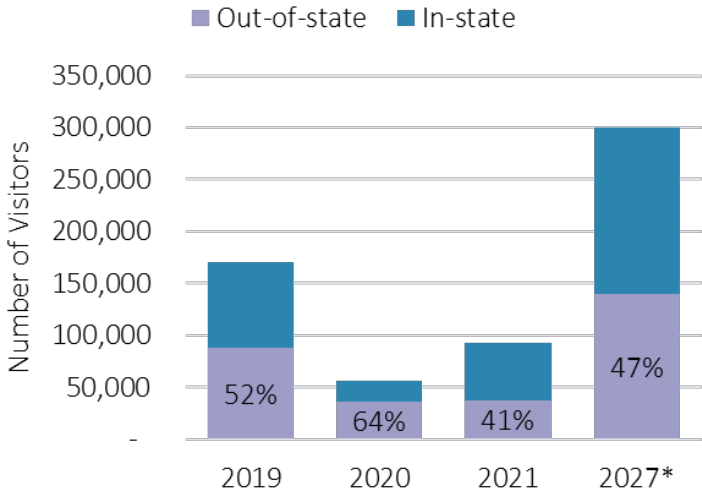
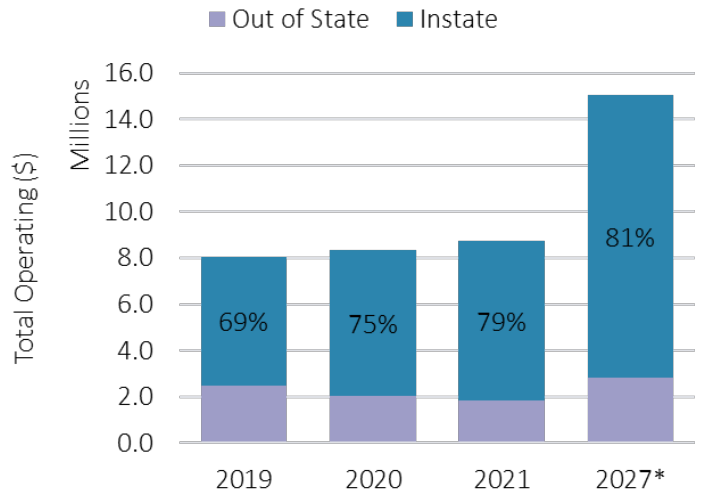


Figure 2. Annual operating costs (with future projections)



Note: Total operating cost includes personnel budget (with tax and benefits) and vendor/supplier spending.*Projections.

Visitor Estimates and Assumptions

Introduction & Methods

Number of Visitors. In 2019, the PMA welcomed over 170,000 visitors, 88,000 or 52% came from outside of Maine. Not all visitors came to Maine to specifically visit the PMA. An estimated 25% or 22,020 out-of-state visitors are estimated as museum-specific tourists whose trip to Maine was motivated by visiting the PMA to browse its galleries, patronize a specific exhibition, or attend an event (Table 1). By 2027, the PMA expects the facilities expansion to be complete and anticipates up to 300,000 annual visitors, 47% or 140,153 would come from out-of-state. Because the new facilities are expected to increase the museums physical capacity and draw new art attractions that in turn attract more visitors to the state, an estimated 35% of out-of-state visitors (i.e., 49,053) are estimated to be museum-specific tourists in 2027.

Table 1. Museum Visitors

	2019	2027
Total museum visitors	170,831	300,000
Tourists - trip to Maine motivated by visiting the PMA	22,020	49,053

Visitor segments and trip assumptions. Not all visitors have the same spending patterns, some come for the day while others, for example, stay with friends and family or at a hotel. To account for these differences, out-of-state museum visitors – or museum tourists – are segmented into three groups. Two are based on the type of overnight accommodations, that is paid lodging (45%) and unpaid lodging (27%), and the third is day-trippers (28%) (Table 2). The average trip length for paid lodging visitors is 4 nights and non-paid overnight visitors is 5.7 nights. Visitor segments and trip assumptions are applied to both 2019 and 2027 museum tourist counts.

Figure 3. Annual Museum Visitor Totals & Estimates

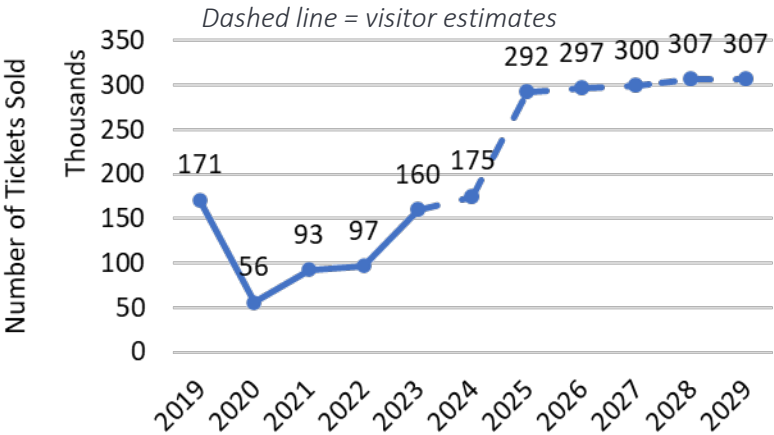


Table 2. Visitor Segments & Trip Assumptions

	Visitor Segments		
	Paid Overnight	Unpaid Overnight	Day
Average length of stay (nights)	4	5.7	0
Visitor segment (% of total)	45%	27%	28%

Visitor Spending and Assumptions

Introduction & Methods

Spending Patterns. Daily per person spending by visitor segment, shown in Table 3, is estimated from daily travel party spending figures reported by the MOT, and adjusted by findings from the Maine Museums report and the authors assumptions. Spending patterns in 2019 are comparable to those in 2021. Average travel party size, reported as 2.7, is used to convert daily travel party spending to daily per person spending. The average cost to purchase a ticket to the museum is assumed to be captured in the spending patterns shown in Table 3.

Direct tourism-related expenditures reflect visitor purchases of goods and services on meals, hotels, shopping, transportation, etc. from outside of the museum. To estimate the direct tourism-related spending of museum tourists, the average spending patterns by visitor segment, illustrated in Table 4, are multiplied by the number of visitors in each respective segment. Annual ticket sales estimated from these visitors of \$178,512 in 2019 and \$397,368 in 2027 are removed from total direct spending because this spending is technically captured within the museum effects. Since the number of out-of-state visitors is expected to increase from 88,078 in 2019 to 140,153 in 2027, a 59% increase, the assumption is that ticket sales will increase by approximately the same percentage.

Table 3. Daily Per Person Spending Patterns

Category	Visitor Segments		
	Paid Overnight	Unpaid Overnight	Day
Accommodations	\$106	\$0	\$0
Food & beverage	\$52	\$56	\$31
Recreation	\$11	\$13	\$7
Retail shopping	\$21	\$36	\$20
Transportation	\$31	\$17	\$9
Total	\$221	\$121	\$67

Table 4. Direct Tourism Spending

Category	2019	2027
Accommodations	\$4,188,202	\$9,330,144
Food & beverage	\$4,171,069	\$9,291,949
Recreation	\$551,314	\$1,228,475
Retail shopping	\$1,832,872	\$4,083,112
Transportation	\$1,838,789	\$4,096,300
Total	\$12,582,246	\$28,029,981

The Portland Museum of Art's Economic Contribution & Impact in Maine

Pre-Expansion Snapshot, 2019

This section reports the PMA's statewide economic contribution in 2019, a typical year before construction. The two major components of the economic contribution and impact stem from museum spending and visitor spending. The PMA pays its employees and spends money at local vendor/supplier businesses to maintain its ongoing operations while people from out-of-state who come to Maine to visit the Museum spend money on retail goods, meals, hotels, and other items outside of the museum. This constitutes the initial or direct spending. The local businesses use a portion of their revenues to purchase supplies, equipment, and employ workers. Employees of the PMA and its vendors, in turn, spend their earnings in the local economy on household consumption goods including food, entertainment, housing and other goods and services adding value along the way. This results in recurring rounds of local economic spending, this is referred to as the indirect and induced economic impacts, which are estimated by a Maine economic model (IMPLAN) and presented in the following section.

Museum Spending Effects in the Maine Economy

Pre-Expansion Snapshot, 2019

The PMA contributes to the Maine economy through three types of impacts: direct (initial sale or spending) and indirect and induced, which account for the ripple effects of multiple rounds of spending in the economy. These contributions are quantified and presented, in Table 5, using common economic metrics including workers/FTE, labor earnings, and total output.

In 2019, approximately 69% of the PMA’s direct operating costs were spent in Maine on local vender and supplier businesses (\$1,156,000) and to pay museum employees (\$4,379,035). These operating activities are estimated to support an additional 8 indirect workers, \$335,983 (in 2022 dollars) in indirect labor income, and \$1.4 million in indirect output.

Including direct, indirect, and induced spending, the total impacts of the PMA’s ongoing operational spending, include an estimated 129 jobs (i.e., 107 FTE), \$6.3 million in associated labor income, and \$11.5 million in total output (sales).

Table 5. Contribution of the Operation of PMA to the Maine Economy, 2019
in 2022 dollars

Impact	FTE	Labor Income	Output / Sales	Workers
Direct	76	\$ 4,559,603	\$ 5,763,270	92
Indirect	7	\$ 335,983	\$ 1,408,376	8
Induced	24	\$ 1,369,320	\$ 4,291,359	29
Total Impact	107	\$ 6,264,905	\$ 11,463,004	129

Note: The Portland Museum of Art (PMA) provided actual and projected operational spending data, including employee compensation and local business vendor/supplier spending. Full-time equivalent (FTE) values provided by PMA are converted to IMPLAN employment prior to using it as an input to the model. Results do not include impacts of construction or visitor spending. Figures are reported in current 2022 dollars. The multiplier is 1.99.

Assumptions: In 2019, 32% of total local vendors/suppliers spending (i.e., \$1,156,000) went to Maine businesses. This figure along with total employee compensation (\$4,379,035) and number of employees (92) are used to estimate indirect and induced spending.

Visitor Spending Effects

Pre-Expansion Snapshot, 2019

In 2019, an estimated 22,020 tourists took a trip to Maine motivated by visiting the PMA, these tourists spent an estimated \$12.6 million on lodging, meals, shopping, transportation, etc. from outside of the museum. This direct spending supports indirect and induced effects generated by sales to tourism-related businesses in the hospitality sectors that in turn purchase goods and services from other Maine businesses and pay their employees who then spend their wages on household goods and services in Maine. Indirect and induced activity support an additional 52 jobs, \$2.5 million (in 2022 dollars) in labor income, and \$8.1 million in output.

Including direct, indirect and induced spending, the total impacts of visitor spending, include an estimated 180 jobs (i.e., 150 FTE), \$6.3 million in associated labor income, and \$18.3 million in total output (Table 6).

Table 6. Economic Impact of Visitor Spending to the Maine Economy, 2019
in 2022 dollars

Impact	FTE	Labor Income	Output / Sales	Workers
Direct	106	\$ 4,095,696	\$ 10,192,076	128
Indirect	18	\$ 1,084,347	\$ 3,536,575	22
Induced	25	\$ 1,453,745	\$ 4,553,370	30
Total Impact	150	\$ 6,633,789	\$ 18,282,021	180

Note: Results do not include impacts of construction or museum spending. Figures are reported in current 2022 dollars. Estimated direct spending in narrative does not equal direct spending reported in table due to leakages resulting from the difference in the prices paid by the consumer and the actual price of the product purchased. For more information refer to the technical appendices. The multiplier is 1.79.

The Economic Contribution & Impact of the PMA in Maine

Pre-Expansion Snapshot, 2019

The total economic contribution of the PMA in 2019 is the sum of the business activity directly associated with operations of the PMA and the spending of tourists whose trip to Maine was motivated by visiting the PMA.

In 2019, museum and tourism spending supported:

- Over 300 jobs of which 220 were direct impacts and another 89 were supported through indirect and induced spending.
- \$8.7 million in direct labor income which supported an additional \$4.2 million in indirect and induced impacts.
- Generated a total of \$29.8 million in total output of which \$16M were from the initial direct spending which supported another \$13.8M in indirect and induced impacts.

Table 7. Contribution of Museum & Visitor Spending, 2019

in 2022 dollars

Impact	FTE	Labor Income	Output / Sales	Workers
Direct	183	\$ 8,655,299	\$ 15,955,346	220
Indirect	25	\$ 1,420,330	\$ 4,944,950	30
Induced	49	\$ 2,823,065	\$ 8,844,728	59
Total Impact	257	12,898,693	29,745,025	309

Notes: Results include the impacts and contribution of visitor or museum spending.

Tax Impacts

Pre-Expansion Snapshot, 2019

The economic activity generated by the PMA’s ongoing museum operations and by spending of visitors on retail goods, meals, hotels, and other taxable items support fiscal impacts in the form of tax revenues from income, sales, and other tax collections. These result from taxes on wages and salaries paid by the PMA and by tourism-related businesses, in addition to taxes on wages and salaries from the indirect and induced jobs. In 2019, these economic activities generated an estimated \$1.9 million in local and state tax revenue in the Maine economy (Table 8).

\$1.9 million in local and state taxes in 2019

In 2019, \$786,599 in local and \$1.1 million in state taxes are estimated to result from the PMA’s ongoing museum operations and by spending of visitors.

Table 8. Fiscal Contribution of Museum & Visitor Spending, 2019
in 2022 dollars

Impact	Local	State	Total
Direct	\$ 422,580	\$ 626,876	\$ 1,049,456
Indirect	\$ 98,310	\$ 136,414	\$ 234,724
Induced	\$ 265,709	\$ 322,930	\$ 588,639
Total Impact	\$ 786,599	\$ 1,086,219	\$ 1,872,819

Notes:
Assumptions:

Five-Year Construction Impacts in the Maine Economy

The PMA Blueprint Project, 2023-2027

In 2023 through 2027, the PMA estimates that it will cumulatively spend \$52.1 million on its new facilities expansion. This section reports the one-time economic impact from the PMA's capital expenditures on the proposed PMA Blueprint project in Maine under two local spending scenarios.

Five-Year Construction Impacts in the Maine Economy – 50/50

The PMA’s Blueprint project, 2023-2027

In 2023 through 2027, the PMA estimates that it will cumulatively spend \$52.1 million for (new) construction. Under the first scenario, 50% of spending (i.e., \$26.1M) is assumed to go to local construction companies, construction activities for this period are estimated to support 37 total direct construction-related jobs per year (i.e., 31 FTEs) and \$10 million (in 2022 dollars) in direct labor income.

Including direct, indirect and induced spending, the total impacts of the PMA’s capital investment on new construction, include an estimated:

- 66 construction-related jobs per year (55 FTE)
- \$17.4 million in associated labor income
- \$49.5 million in total output (sales)

For every \$100 of the PMA spends on new construction, an additional \$90 is generated elsewhere in the local economy.

Labor income and output reported in Table 9 is the combination of the impacts across the five years, reported in 2022 dollars. The number of workers and FTEs is reported in terms of average annual jobs and FTEs (i.e., jobs/year and FTE/year) for the project. This is because the jobs on the construction site are not cumulative, in the same way that an employee working a job for 5 years is not viewed as 5 jobs.

Table 9. Economic Impact from New Construction Spending, 5-year period (50/50 Scenario)

in 2022 dollars

Impact	Average Annual FTE	Labor Income	Output / Sales	Average Annual Workers
Direct	31	\$ 9,998,223	\$ 26,059,000	37
Indirect & Induced	24	\$ 7,351,350	\$ 23,477,917	29
Total Impact	55	\$ 17,349,573	\$ 49,536,917	66

Notes: The Portland Museum of Art (PMA) provided construction cost estimates. Capital expenditures are analyzed independently from the PMA’s business operations as these are one-time purchases. Results reflect total economic impact from spending on the one-time construction project that is expected to take place over a five-year period from 2023 to 2027. Figures reported in current 2022 dollars. The multiplier is 1.9.

Five-Year Construction Impacts in the Maine Economy – 60/40

The PMA’s Blueprint project, 2023-2027

Under the second scenario, 60% of spending (i.e., \$31.3M) is assumed to go to local construction companies, construction activities for this period are estimated to support 45 total direct construction-related jobs per year (i.e., 37 FTEs) and \$12 million (in 2022 dollars) in direct labor income. Including direct, indirect and induced spending, the total impacts of the PMA’s capital investment on new construction, include an estimated:

- 79 construction-related jobs per year (65 FTE)
- \$20.8 million in associated labor income, and
- \$59.4 million in total output (sales)

Labor income and output reported in Table 10 is the combination of the impacts across the five years, reported in 2022 dollars.

Table 10. Economic Impact from New Construction Spending, 5-year period (60/40 Scenario)

in 2022 dollars

Impact	Average Annual FTE	Labor Income	Output / Sales	Average Annual Workers
Direct	37	\$ 11,997,868	\$ 31,270,800	45
Indirect & Induced	28	\$ 8,821,620	\$ 28,173,500	34
Total Impact	65	\$ 20,819,487	\$ 59,444,300	79

Notes: The Portland Museum of Art (PMA) provided construction cost estimates and share of local spending estimates. Capital expenditures are analyzed independently from the PMA's business operations as these are one-time purchases. Results reflect total economic impact from spending on the one-time construction project that is expected to take place over a five-year period from 2023 to 2027. Figures reported in current 2022 dollars. The multiplier is 1.9

The Portland Museum of Art's Economic Contribution & Impact in Maine

Post Expansion Snapshot, 2027

By 2027, the multi-year redevelopment and construction project is expected to be complete, and the new facilities open to the public. The new facilities are anticipated to increase the PMA's physical capacity, it will have more space to host events, display more and higher quality exhibits and in turn attract more visitors. This section provides a snapshot of the PMA's economic contribution in 2027 as a result of the estimated increase in operational spending and increased visitor attraction and spending.

Museum Spending Effects in the Maine Economy

Post Expansion Snapshot, 2027

Approximately 81% of the PMA’s direct operating costs will be spent in Maine on local vender and supplier businesses (\$2,600,000) and to pay museum employees (\$9,640,000), in 2027. These operating activities are estimated to support an additional 17 indirect jobs, \$713,871 (in 2022 dollars) in indirect labor income, and \$3.1 million (in 2022 dollars) in indirect output.

Including direct, indirect, and induced spending, the total impacts of the PMA’s anticipated increase in operational spending, include an estimated 216 jobs (i.e., 180 FTE), \$13.3 million in associated labor income, and \$24.4 million in total output (sales).

Table 11. Contribution of the Operation of PMA to the Maine Economy, 2027
in 2022 dollars

Impact	FTE	Labor Income	Output / Sales	Workers
Direct	115	\$ 9,640,000	\$ 12,240,000	138
Indirect	14	\$ 713,871	\$ 3,051,006	17
Induced	51	\$ 2,903,075	\$ 9,098,032	61
Total Impact	180	\$ 13,256,946	\$ 24,389,038	216

Note: The Portland Museum of Art (PMA) provided actual and projected operational spending data, including employee compensation and local business vendor/supplier spending. Full-time equivalent (FTE) values provided by PMA are converted to IMPLAN employment prior to using it as an input to the model. Results do not include impacts of construction or visitor spending. Figures are reported in current 2022 dollars.

Assumptions: By 2027, the PMA estimates that 48% of total venders/suppliers spending (i.e., \$2,600,000) will go to Maine businesses. This figure along with projected employee compensation (\$9,640,000) and number of employees (138) are used as model indirect and induced spending.

Visitor Spending Effects

Post Expansion Snapshot, 2027

In 2027, an estimated 49,053 tourists will take a trip to Maine motivated by visiting the PMA. These visitors will spend an estimated \$28 million for lodging, meals, shopping, transportation, etc. from outside of the museum. Indirect and induced impacts are estimated to support an additional 117 jobs, \$5.7 million (in 2022 dollars) in labor income, and \$18.1 million in output.

Including direct, indirect, and induced spending, the total impacts of visitor spending, include an estimated 405 jobs (i.e., 336 FTE), \$14.9 million in associated labor income, and \$40.9 million in total output (sales).

Table 12. Economic Impact of Visitor Spending to the Maine Economy, 2027
in 2022 dollars

Impact	FTE	Labor Income	Output / Sales	Workers
Direct	239	\$ 9,174,087	\$ 22,805,766	288
Indirect	40	\$ 2,421,710	\$ 7,898,630	48
Induced	57	\$ 3,254,228	\$ 10,192,750	68
Total Impact	336	\$ 14,850,025	\$ 40,897,146	405

Note: Estimated direct spending in narrative does not equal direct spending reported in table due to leakages resulting from the difference in the prices paid by the consumer and the actual price of the product purchased. For more information refer to the technical appendices. Results do not include impacts of construction or museum spending. Figures are reported in current 2022 dollars.

The Economic Contribution & Impact of the PMA in Maine

Post Expansion Snapshot, 2027

The total economic contribution is the sum of the museum spending effects and visitor spending effects previously reported. In 2027, the estimated museum and tourism spending will support:

- Over 600 jobs of which 426 were direct impacts and another 195 were supported through indirect and induced spending.
- \$18.8 million in direct labor income which supported an additional \$9.3 million in indirect and induced impacts.
- Generated a total of \$65.3 million in total output of which \$35M were from the initial direct spending which supported another \$30.2M in indirect and induced impacts.

Table 13. Estimated Contribution of Museum & Visitor Spending, 2027
in 2022 dollars

Impact	FTE	Labor Income	Output / Sales	Workers
Direct	354	\$ 18,814,087	\$ 35,045,766	426
Indirect	55	\$ 3,135,581	\$ 10,949,636	66
Induced	107	\$ 6,157,303	\$ 19,290,782	129
Total Impact	516	28,106,971	65,286,184	621

Notes: Results include the impacts and contribution of visitor or museum spending.

Tax Impacts

Pre and post expansion

By 2027, the economic activity supported by the PMA’s ongoing museum operations and by spending of museum tourists is estimated to generate \$4.2 million in local and state tax revenues (Table 14).

\$4.2 million in local and state taxes in 2027

In 2027, \$1.7 million in local and \$2.5 million in state taxes are estimated to result from the PMA’s ongoing museum operations and by spending of visitors.

Table 14. Fiscal Contribution of Museum & Visitor Spending, 2027

in 2022 dollars

Impact	Local	State	Total
Direct	\$ 948,844	\$ 1,423,457	\$ 2,372,301
Indirect	\$ 218,499	\$ 325,349	\$ 543,848
Induced	\$ 579,512	\$ 747,096	\$ 1,326,607
Total Impact	\$ 1,746,855	\$ 2,495,901	\$ 4,242,757

Notes:
Assumptions:

Technical Appendices

Definitions of Modeling Outputs & Other Key Terms

Technical Appendices

Key word	Definition
Direct effects	The expenditures or initial production changes associated with an industry or sector in the study area which are entered into the Input-Output analysis.
Economic contribution	Economic ‘contribution’ measures the support of an existing business, event or policy that is money that is already circulating, it is the gross change in economic activity associated with a business, event, or policy in an existing regional economy.
Economic impacts	Economic ‘impacts’ are to the local economy by exits or entry-related events, “but if not for”, is the net changes in new economic activity associated with an industry, event, or policy in an existing regional economy.
Employee compensation	Total payroll cost of an employee, inclusive of wages, salaries, payroll taxes, and benefits such as health insurance and retirement.
Employment	The number of full-time, part-time, and seasonal jobs associated with a specific industry.
Full-time equivalent employment (FTEs)	Full-time equivalent employment (FTEs) is the number of full-time equivalent jobs, defined as total hours worked divided by average annual hours worked in full-time jobs.
Indirect effects	The economic impact of local industries purchasing goods and services from other industries along supply chains.
Induced effects	The economic impact of household spending of labor income following deductions from taxes, savings, and income for commuting.
Labor income	The sum of employee compensation and proprietor income.
Multipilers	The measure of an industry’s connection to the economy of Maine in terms of purchases, payments of wages and taxes, and other transactions.
Output	The value in dollars of production within Maine. It equates to the total of sales and net inventory change.
Total effects	The sum of direct, indirect, and induced effects.
Workers	Employment or workers is the total number of full-time, part-time, and seasonal jobs

END

The PMA Blueprint

Building a Landmark for the Future

A once-in-a-lifetime museum expansion and unification that will forever change Maine and New England. Through The PMA Blueprint, we will redefine our region, unite our communities, and sustain our economy for generations to come.

In a region traditionally renowned for its natural beauty and cuisine, the PMA has a new vision defined by arts, culture, belonging, and sustainability. To get there will require innovative thinking that goes “beyond the brick,” and into the very nature of what a museum can be.

We believe the museum can transcend convention and redefine the quintessential Maine experience. **We understand** that the PMA, through investment in art and the facilities that bring that art to the public, can initiate a transformative new chapter for our region, one defined by growth and prosperity. **And we know** the time is now to embark on this profound and permanent shift forward.





THE CHALLENGE

For the last half decade, we've sustained double-digit increases in attendance, reaching a record high in 2019 with nearly 177,000 visitors. Our campus is at its limit, with attendance already at 2x the planned capacity of the Payson building. **In just 5 years, we will exceed 3x the planned capacity of our campus.** We need to build up, as we are being forced to make tough choices around reducing exhibition size, relocating programs, and restricting capacity due to the physical limitations of our campus.

Our collection has also grown exponentially, and **in the last decade alone has diversified deliberately and more quickly than at any point in our 140-year history.** Significant gifts from Judy Glickman Lauder, the Alex Katz Foundation, Barbara Goodbody, Richard Estes, Bruce Brown, David and Eva Bradford, the Berger Collection Educational Trust, and many more are transforming the PMA collection and expanding the narratives we can tell. Recently acquired works by Laura Aguilar, Rackstraw Downes, Nan Goldin, Philip Guston, Reggie Burrows Hodges, Carrie Mae Weems, Kara Walker, and others deserve space to store, care for, and present them—yet our existing facilities are insufficient and inadequate by modern standards.

And our communities have changed as well. We must do more to create opportunity—on our walls, in our galleries, through our programs, on our board, and within our staff—to ensure the PMA experience reflects the experiences, lifestyles, and values of the myriad people who call our region home and visit from around the world. We must platform individuals and communities that have been excluded from museums and “the art world”. We must ensure our artwork, exhibitions, programs, and didactics are created by and in partnership with our BIPOC communities, immigrants and new Mainers, LGBTQIA2S+ neighbors, our elders, youth, and other communities across Maine. We must be at the center of our communities, which requires dialogue, trust, and transparency. And we must ensure we are championing a more diverse, inclusive, and sustainable region. **We must become a community institution that is rooted in belonging.**



A LEADER IN OUR REGION, KEYSTONE IN OUR COMMUNITIES, AND CATALYST FOR OUR ECONOMY

From the museum's founding in 1882 by artists and community leaders, to Charles Shipman Payson's gift of 17 works by Winslow Homer and the opening of our Payson building 40 years ago, to our present-day status as a cultural leader, the PMA's impact is greatest when we open doors for audience engagement, identify opportunities to grow our collection and unify our campus, and create space to come together.

Nearly a decade ago, the PMA prioritized diversity, equity, accessibility, and inclusion throughout our exhibitions, programs, events, and culture of philanthropy. In the years since, we have cultivated a broader, more detailed, and nuanced understanding of what these ideas mean, dedicating ourselves to the concepts of belonging, sustainability, our mission—*Art for All*—and values of courage, equity, service, sustainability, and trust.

In October 2019, the PMA took a big step toward a bold future, purchasing 142 Free Street, a building directly adjacent to the museum's Charles Shipman Payson Building. In a rapidly evolving city, this purchase provides the museum with a footprint for future opportunities and enables the PMA to define Portland as a national center for arts and culture.

With the opportunities of 142 Free Street, the development of Congress Square (a major, underdeveloped urban park at the main entrance of the museum) and the domino effects of renewal across our campus at sites like the Payson Building, Spring Street lot, and more, now is the time to unify the campus and thoughtfully plan the museum's future. We envision our campus as an environmentally sustainable gathering place where a strong artistic vision drives conversation, creativity, and cultural vibrancy.

This investment will embody our Art for All and sustainability values, with 142 Free Street being the first sustainable and green public building in Portland and just the fourth green public museum building in the country. The mass timber structure will include flexible and open-ended spaces, including classrooms to learn and get messy, workshops, artist residencies, performance spaces, and many more versatile areas for collaborations, partnerships, and connection. This is all in addition to innovative galleries and ways to present art that are at the heart of a museum.

This new, iconic, and architecturally significant center will be the hallmark of a unified and renewed campus—enhancing the PMA's mission, welcoming visitors from around the corner and across the world, and encouraging meaningful connections with artworks, programs, and events.

LEVER ARCHITECTURE & THE CONCEPT

In January, the Portland Museum of Art announced LEVER Architecture (Portland, OR and Los Angeles, CA) to lead the design team for *The PMA Blueprint*. LEVER Architecture's winning concept imagines the PMA campus unified through a stunning and sustainable building that connects directly to the PMA's Postmodern-style Charles Shipman Payson Building (1983), Beaux-arts style Lorenzo De Medici Sweat Memorial Galleries (1911), Federalist-style McLellan House (1801), and Greek revival Clapp House (1832.) The design—proposed primarily from sustainable mass timber, one of LEVER's defining characteristics—reflects LEVER's understanding of the PMA's values and goals, as well as the history and future of Portland, of Maine, and of the region.

LEVER envisions a new building at the site of 142 Free Street made from mass timber, terracotta, and glass, and includes nods to Maine communities, history, and culture. The curved roofline is designed to frame the sun as it rises and sets, in honor of Maine's Wabanaki communities (Abenaki, Maliseet, Micmac, Passamaquoddy, and Penobscot Nations) and the land they call Wabanaki, or Dawnland. The timber used in LEVER's design speaks to the state's lumber industry heritage while reimagining its future as a hallmark of environmental stewardship, much in the same way the PMA's other buildings embody their time and place and reflect other aspects of Maine's history. Other sustainable building materials and practices, such as geothermal energy, will be explored as the project moves into future phases.

LEVER Architecture and their team of Simons Architects and Unknown Studio, Chris Newell-Akomawt Educational Initiative, Openbox, Once-Future Office, Atelier Ten, and Studio Pacifica were selected through a juried international design competition that attracted submissions from 104 teams representing 20 countries, including Australia, Belgium, China, Denmark, Finland, Japan, Mexico, Spain, South Korea, United Arab Emirates, the United Kingdom, and more. In total, more than 250 firms participated as part of the 104 submitting teams, with 46% of all lead firm submissions owned or founded by people of color or women.

Additionally, the Jury considered feedback from the public, who submitted more than 2,000 ideas, questions, and comments to the PMA during the concept gallery display November 18–December 31. Opportunities for community feedback have been critical to the PMA throughout its campus planning and *The PMA Blueprint* process, and in addition to the public comment period this winter have included focus groups, listening sessions, and surveys to ensure the future development of the museum's campus is defined by and rooted within the communities it serves.

In the months since the announcement, the LEVER team has frequently been to Maine to meet with, interview, and learn from our communities. These pre-planning moments with visitors, staff, and stakeholders are the initial steps to refine the concepts that will ultimately become the final design for the new PMA.

DOUBLING OUR ECONOMIC IMPACT

The Portland Museum of Art's contributions to Maine's economy are already significant, with \$29.8 million in total output, \$8.7 million in direct labor income supporting an additional \$4.2 million in indirect and induced impacts, and \$12 million in direct tourism-related expenditures. In 2022, The Maine Center for Business and Economic Research at The University of Southern Maine (USM) found that *The PMA Blueprint* could effectively double its impact at the completion of the project.

This is because investments that contribute to and improve quality of life can be more effective economic development tools than traditional strategies such as business tax incentives. Community amenities including recreational opportunities and cultural activities may be larger contributors to a healthy local economy than more narrowly focused "business-friendly" measures. A range of easily accessible open spaces and public gathering spots that promote community connections, restaurants, jobs, and safety have proven to attract—and retain—newcomers to an area to live, work, and play.

USM's analysis also estimated the economic impact from the capital expenditures on the proposed PMA Blueprint construction project. Between 2023 through 2027, the PMA estimates that it will cumulatively spend more than \$60 million to construct the new building. Including direct, indirect, and induced spending, the total impacts of the PMA's capital investment on new construction, include an estimated: 66 - 79 construction-related jobs per year, \$17.4 - \$20.8 million in associated labor income, and \$49.5 - \$59.4 million in total output (sales).

MASS TIMBER'S POTENTIAL FOR MAINE

The Portland Museum of Art sees even more potential for economic development beyond Portland, extending throughout Maine's rural and urban communities, invigorating local economies, revitalizing communities, and sparking new industries and revenue streams.

This spring, the Portland Museum of Art was the sole arts institution at the International Mass Timber Conference in Portland, Oregon, among 3,000 attendees from 20 countries. Yet, we were welcomed with open arms and told time and again that *The PMA Blueprint* is the bellwether this emerging industry has been waiting for. That's because our project can demonstrate the benefits of mass timber beyond raw materials and processes.

One of the key benefits of mass timber construction is its ability to sequester carbon, retaining it in the building rather than being released back into the atmosphere through decomposition or burning. When wood that is used for mass timber construction is obtained from sustainably managed forests, the resulting materials have a much lower life-cycle carbon footprint than steel and concrete, delivering a 26.5% reduction in global warming potential, according to University of Washington researchers. That is incredibly significant, as the building sector produces an extraordinary 40% of global carbon emissions annually. The most common forms of mass timber include cross-laminated timber (CLT), Glue Laminated beams, Structural Round Timber (SRT), and laminated veneer lumber (LVL). No matter the type, all mass timber is incredibly strong, climate safe, and sustainable.

Maine almost had a CLT plant in 2018 but lost the bid to a site in the south that is now a profitable economic driver in Alabama. In our preplanning for our building, we're discovering a shared desire and drive for a CLT plant in Maine by our policymakers at all levels, the University of Maine, Indigenous leaders,

landowners, forestry advocates, businesses, and more. Why? Because mass timber in Maine just makes sense. We're the most forested state in the country—with nearly 90% of the land covered in forests, the potential to revitalize and reimagine our state is real. This is a rare and unique opportunity to bring rural and urban communities, companies, and governments together through clean industries that make the world better and support Maine jobs.

The time is now to incentivize mass timber as a go-to building material to maximize long-lasting and positive outcomes for our economies and environment. We are excited to partner with LEVER Architecture and lead by example through our new, landmark building, but we need others to embrace regenerative, climate-safe wood products and processes as well. Together, we can support a better future, one that leads sustainably while fostering the people, communities, and industries that could revitalize and reimagine our state and New England as a whole.

JOIN US

Beginning today, we can renew, revitalize, and redefine a museum's role within our society.

With your partnership and support, we can manifest a model for all museums: one defined by leadership, courage, sustainability, and belonging.

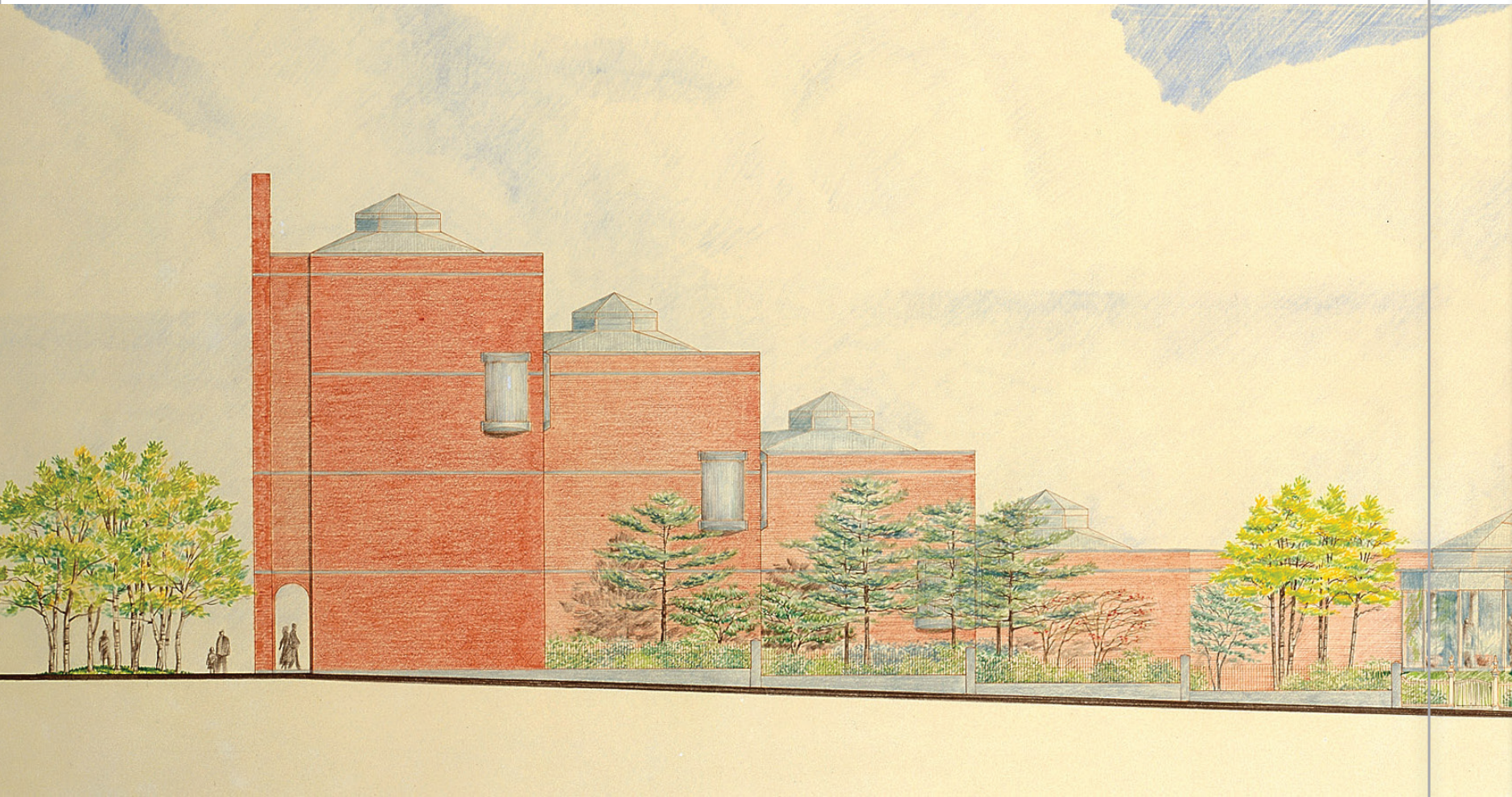
The PMA you help to establish will strengthen our societal fabric and affirm that museums are critical to the health of our communities in all ways.

Together, we can realize the true potential of museums for all people.



MUSEUMS
NEED A
PARADIGM
SHIFT THAT
DELIVERS
ON THE
PROMISE OF
ART FOR ALL.

BEYOND THE BRICK



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The PMA's impact is greatest when we open doors for audience engagement and identify opportunities to grow our collection and unify our campus.

The Portland Museum of Art is defined by three pillars: community, collection, and campus. Working in tandem, these pillars have been the foundation of every milestone of the museum's incredible history. From the museum's founding in 1882 by artists and community leaders, to Charles Shipman Payson's gift of 17 works by Winslow Homer, to the opening of its Payson building one hundred years later, and to its present-day status as a cultural leader, the PMA's success has been grounded by one of these three pillars.

Now, sparked by the current growth and diversification of the collection, record attendance and community feedback, and new opportunities to expand and unify its campus, the Portland Museum of Art stands ready to embark on what will be its most ambitious and pioneering era yet. *This era will be defined by the additions of new, renowned collections, the development of iconic buildings in which to present them, and an innovative relationship with the communities we serve.*

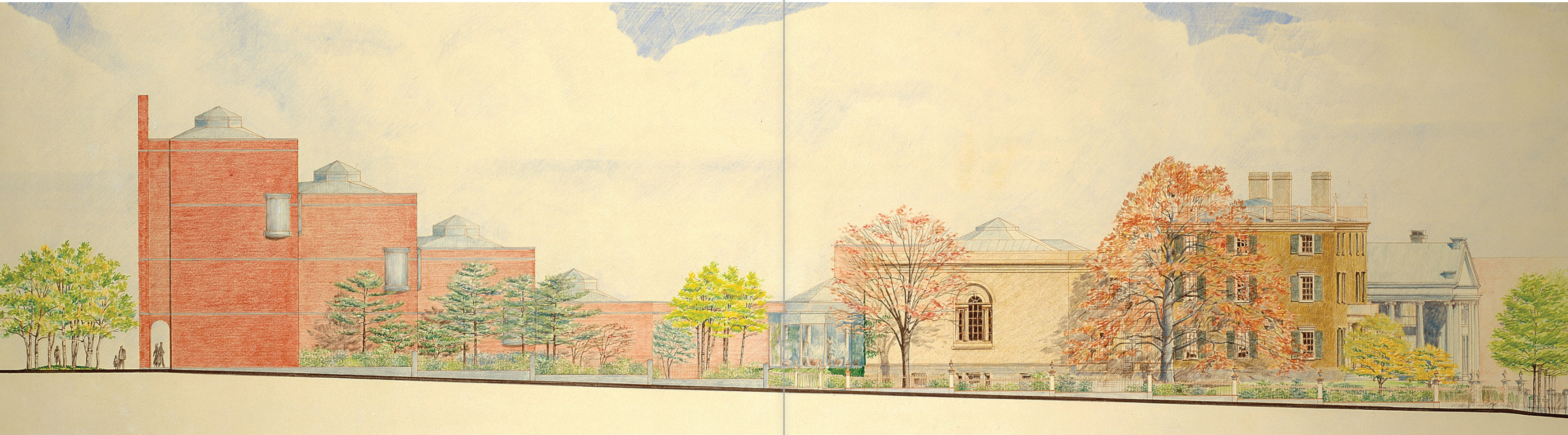
Mark H.C. Bessire
Judy and Leonard Lauder Director

COMMUNITY, COLLECTION, CAMPUS; UNIFIED

PORTLAND MUSEUM of ART Seven Congress Square, Portland, Maine 04101 PH: 207 / 775-6418 FAX: 207 / 773-7324 portlandmuseum.org

and prosperity. *And we know* the time is now to embark on this profound and permanent shift forward.

BEYOND THE BRICK



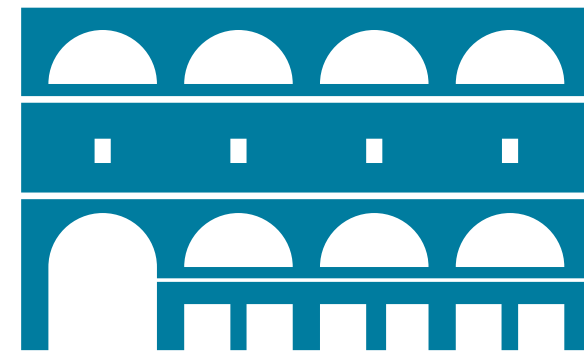
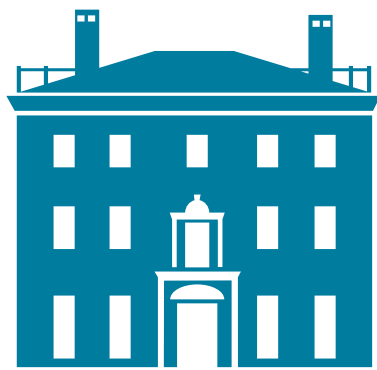
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The Portland Museum of Art is about to fundamentally change Maine.

In a region traditionally renowned for its natural beauty and cuisine, the PMA has a new vision defined by arts, culture, equity, and sustainability. To get there will require innovative thinking that goes “beyond the brick,” and into the very nature of what a museum can be.

We believe the museum can transcend convention and redefine the quintessential Maine experience. ***We understand*** that the PMA, through investment in art and the facilities that bring that art to the public, can initiate a transformative new chapter for our region, one defined by growth and prosperity. ***And we know*** the time is now to embark on this profound and permanent shift forward.



It's time to envision the next great era in PMA history, one sparked through new, world-famous collections and an architecturally innovative and unified campus that serves as an epicenter for conversation, connection, and community.

– MARK H.C. BESSIRE,
JUDY AND LEONARD
LAUDER DIRECTOR



AT 140 YEARS OLD, THE PMA IS AMONG THE OLDEST ART MUSEUMS IN THE COUNTRY, AND PREDATES X-RAYS, THE EIFFEL TOWER, AND THE BOSTON RED SOX.

THE FIRST 100

Although the museum was founded in 1882, the PMA story really begins with the legacy of its first benefactor, Margaret Jane Mussey Sweat. In 1908, Sweat bequeathed the McLellan House and necessary funds to build the L. D. M. Sweat Memorial Galleries in memory of her late husband. Margaret Jane Mussey Sweat's belief in the museum would set the precedent for future generations of philanthropy and provide the visionary foundation of what the Portland Museum of Art could be.

1882
The Portland Society of Art is founded by artists.

1888
COLLECTION
Benjamin Paul Akers' *The Dead Pearl Diver* becomes the museum's very first acquisition, marked by a group donation model.

 **1908**
CAMPUS
Sweat bequeaths the McLellan House, an 1801 federal-style three-story mansion designed by John Kimball, Sr., to found the museum. Sweat foresees the need for future growth, and includes the necessary funds to build the L. D. M. Sweat Memorial Galleries.

 **1911**
CAMPUS
L.D.M. Sweat Memorial Galleries open in a Beaux-arts style building designed by John Calvin Stevens: 7,500 sq. ft., with 4,000 sq. ft. of exhibition space.

CREATING THE PMA, 1976–2006

When Charles Shipman Payson gave the museum 17 artworks by Winslow Homer in 1976, it served as a catalyst for a group of visionary leaders to expand the campus, attract the museum's first significant collections and long-term loans, and establish the downtown footprint that remains to this day.

1976
COLLECTION
Maine native Charles Shipman Payson promises the museum his collection of 17 paintings by Winslow Homer.

CAMPUS
Critically, Payson identifies the museum's physical limitations and generously gives \$8 million toward the construction of a new building.

1979
COLLECTION
In direct response to the Payson gift, the Hamilton Easter Field Art Foundation Collection adds more than 50 paintings, sculptures, and works on paper by American modernists to the PMA collection.

1980
COLLECTION
Edward Hopper's *Pemaquid Light*, which continues to be the PMA's most requested artwork by visitors, joins the collection.

1981
CAMPUS
The museum breaks ground on the Charles Shipman Payson Building.

 **1983**
CAMPUS
Designed by Henry Nichols Cobb of Pei Cobb Freed & Partners, the new heart of the PMA opens with 20,000 sq. ft. of exhibition space.

1983
COLLECTION
The Friends of the Collection is founded by a group of enterprising women to bring greater diversity and equity to the PMA through the acquisition, conservation, and care for the collection and related programming.

FUN FACT | Artworks by Ahmed Alsoudani, David C. Driskell, Edward Hopper, Louise Nevelson, Isamu Noguchi, Marguerite Zorach, and many more have been acquired by the Friends of the Collection.

1988
COLLECTION
Winslow Homer's masterpiece, *Weatherbeaten*, sparks a new era of major growth of the collection.

1991
COLLECTION
The Joan Whitney Payson Collection of 20 impressionist and post-impressionist works of art is given to the museum on permanent loan. Pierre-Auguste Renoir's *Confidences (Secrets)* is among the highlights of the collection.

1996
COLLECTION
Elizabeth B. Noyce bequeaths 66 works of American art, which at the time stands as the most extensive and diverse gift of American art ever given to the museum.

2002
CAMPUS
After a successful \$12.3 million capital campaign, the PMA meticulously renovates the McLellan House, restoring it to its original condition and reopening it to the public in 2002.

For more than 40 years, there have been no increases in galleries, visitor amenities, or capacity.

ENSURING FLEXIBILITY, 2006 – 2016

The first 10 years of the 21st century proved to be a pivotal decade in Portland, and as its cultural renaissance took hold, the PMA moved to secure the museum's future flexibility by securing three strategic properties: 87 Spring Street, the Charles Quincy Clapp House, and the Winslow Homer Studio.

 **2006**
CAMPUS
The PMA purchases the Winslow Homer Studio and begins restoration project.

 **2007**
CAMPUS
The Charles Quincy Clapp House, one of Maine's important early examples of high style Greek Revival architecture built in 1832, is purchased.

FUN FACT | Acquired by the Portland Society of Art in 1914, with ownership transferring in 1982 to Maine College of Art when the Portland Society of Art separated into the PMA and MECA.

Board votes to purchase 87 Spring Street in 2007 for \$2.35 million.

2012
COMMUNITY
The exhibition *Weatherbeaten* breaks attendance records and sets a new precedent as to what the museum could do if it unified exhibition strategy, audience development, and brand equity in the years to come.

CAMPUS
The Winslow Homer Studio opens to the public.

2013
COLLECTION
CAMPUS
COMMUNITY
The PMA begins planning a four year, cross-departmental accessibility initiative, *Your Museum, Reimagined*, to reinstall the collection, digitize the collection, improve physical accessibility, and create more ways to remove financial means as a barrier to the museum.

FUN FACT | Director Mark Bessire often said, "the PMA built a building without a building."

2014
CAMPUS
The museum purchases the land surrounding the Winslow Homer Studio to be preserved in perpetuity through an \$11.8 million capital campaign for restorations, land, and building the endowment.

COLLECTION
Robert Indiana's *SEVEN* is installed in Congress Square, simultaneously adding an iconic public work of art in Portland while underscoring the PMA's physical address at 7 Congress Square.

2015
COLLECTION
Andrew Wyeth's *River Cave*, which the New York Times said, "may be Wyeth's best painting" and is regularly identified by art historians as among his most important and impressive artworks, joins the collection.

THE ART FOR ALL GENERATION, 2016 - PRESENT

The path the PMA is about to take was made possible through several successful projects and initiatives that ensured artworks and audiences came together to move the museum forward.

In 2015 the PMA announced its commitment to a multiyear, cross-departmental collections and accessibility initiative, *Your Museum, Reimagined*. By its completion in 2017, the PMA had reinstalled the collection, digitized the collection, improved physical accessibility, and created more ways to remove financial barriers to the museum.

2016
COMMUNITY
A sustained multiyear increase in attendance begins, growing beyond the previous five-year average of 130,000, jumping 7%.

2017
COMMUNITY
The PMA launches *Your Museum, Reimagined*, immediately attracting 20,000 more visitors than the year before while establishing a new baseline for annual attendance.

The David E. Shaw Family Sculpture Park opens as a free space to the public for the first time in nearly 35 years.

Recent additions by John Bisbee, Jonathan Borofsky, Isamu Noguchi, and William Zorach have joined works by Anthony Caro and Celeste Roberge.

20,000 more visitors come to the museum.

COLLECTION
A substantial collection of photographs by Nan Goldin joins the collection.

2018
COMMUNITY
11% increase in attendance over 2016.

Through the generosity of Susie Konkell, the PMA introduces free admission for everyone ages 21 and under.

The museum launches multivocal didactic materials in exhibitions, which—alongside community advisory committees—improve the range of perspectives and educational opportunities available in the galleries.

Since that time, the PMA has aimed to build on the new wave of energy and support at the museum. This has been marked by a deep commitment to Diversity, Equity, Accessibility, and Inclusivity [DEAI] through exhibitions and programs that reflect the region's diverse communities and experiences with art that brings people together. We call it *Art for All*.

2019
COMMUNITY
Record Attendance: 176,464 visitors to the museum with a 10% increase over 2018 plus a 16% over previous half decade.

COLLECTION
Kara Walker's *Occupation of Alexandria*, David C. Driskell's *Ghetto Wall #2*, and Jeffrey Gibson's *PEOPLE LIKE US* immediately become collection highlights.

FUN FACT | 290 artworks added to the collection since 2016.

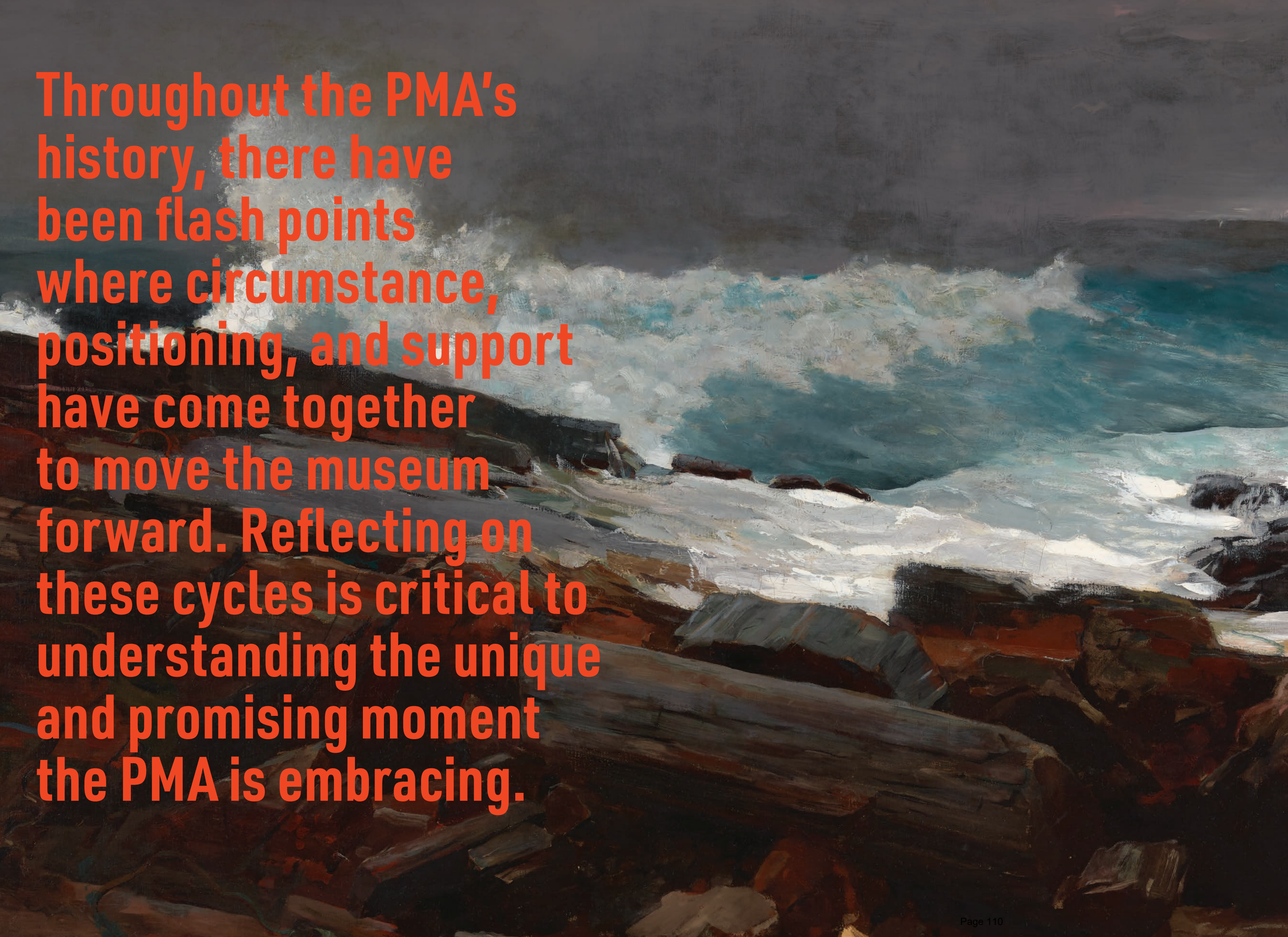
CAMPUS
The museum purchases 142 Free Street building, directly adjacent to the museum's Charles Shipman Payson Building. The purchase provides the museum with flexibility for future opportunities and enables the PMA to secure the area around Congress Square as a center for arts and culture.

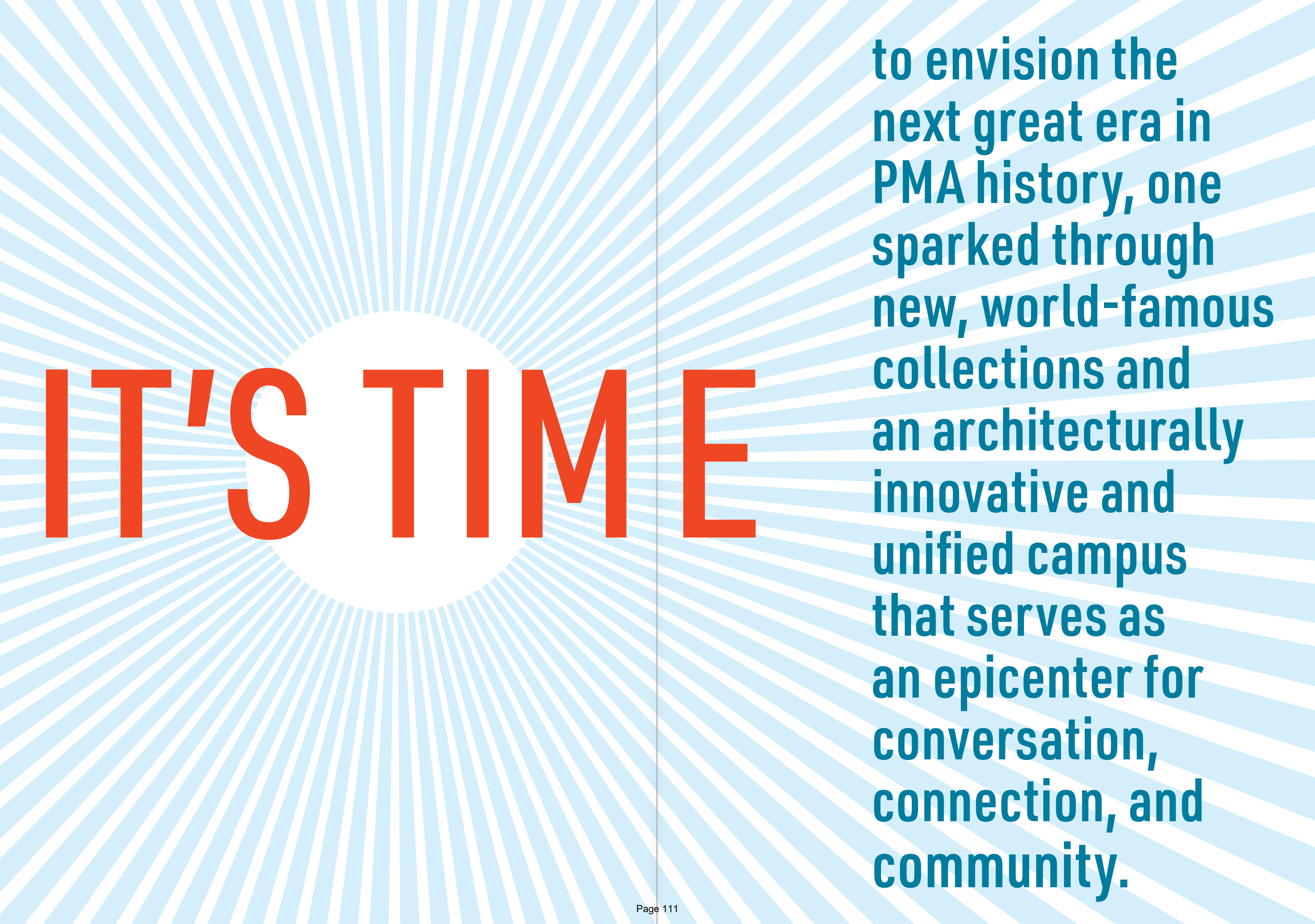
2020
COMMUNITY
Attendance goal is set for 220,000.

As the pandemic takes hold, the PMA pivots to a digital-first museum, creating hundreds of types of content across all departments, and sets new record with 3.53 million people engaging with the museum online.

369% increase in web traffic from previous year.

Throughout the PMA's history, there have been flash points where circumstance, positioning, and support have come together to move the museum forward. Reflecting on these cycles is critical to understanding the unique and promising moment the PMA is embracing.





IT'S TIME

to envision the next great era in PMA history, one sparked through new, world-famous collections and an architecturally innovative and unified campus that serves as an epicenter for conversation, connection, and community.

ATTRACTING COLLECTIONS

Our dedication to the collection has never been stronger. We're committed to highlighting the strengths of our existing collection and the long-term loans that have attracted local and global audiences for decades. Simultaneously, we're expanding the collection dramatically through additions by artists such as Jeffrey Gibson, Daniel Minter, Tim Rollins & K.O.S., Clifford Ross, Theresa Secord, and Kara Walker. Lastly, we're reinforcing holdings of landmark works by Maine artists, including Lois Dodd, David Driskell, Winslow Homer, John Marin, and Andrew Wyeth.

The museum is now about to move light-years forward, with the addition of several major, internationally renowned and incredibly valuable collections that will transform everything. This expansion of the collection is the most extensive and diverse in the institution's history, and immediately centers the PMA as one of the most important museums in the Northeast.

But the opportunity and challenge ahead is clear: to present these collections at all, let alone meaningfully and in line with our values, we need to increase capacity to provide welcoming spaces for all through the growth and unification of our campus.



GROWING OUR COLLECTION



ALEX KATZ
FOUNDATION GIFTS

Over the last decade, the Alex Katz Foundation has generously provided the PMA with a collection of nationally and internationally renowned artworks by Katherine Bradford, Emily Brown, Lois Dodd, Misaki Kawai, Chris Martin, Julian Opie, and more. The foundation has contributed more than 45 artworks to the PMA collection since 2011.



JUDY GLICKMAN LAUDER
PHOTOGRAPHY COLLECTION

Anchored by works from some of the most beloved and influential photographers of the 20th century, including Berenice Abbott, Diane Arbus, Richard Avedon, Margaret Bourke-White, Danny Lyon, Sally Mann, Gordon Parks, and James Van Der Zee, the collection will become the center of a photographic collection at the Portland Museum of Art that will thrill audiences from around the world. The collection also includes photographs by critical contributors to the medium's history, such as Irving Bennett Ellis, Lotte Jacobi, Alma Lavenson, Ben Shahn, Graciela Iturbide, and Glickman Lauder, the collector herself.



BARBARA GOODBODY
COLLECTION

Over the last half decade, the PMA has worked to prioritize artworks and perspectives from our Wabanaki communities, presenting contemporary artworks in our Biennial series, featuring leaders in our marquee public programs, and partnering with artists and community members on inclusive, direct, and honest didactic materials in order to dismantle systemic racism and art historical blind spots. Wabanaki baskets, given generously by Barbara Goodbody in 2021, include stunning works by David Moses Bridges, Martin Dana, Jeremy Frey, Theresa Secord, Sarah Sockbeson, Geo Soctomah Neptune, and more.



WALTER B. AND MARCIA F.
GOLDFARB COLLECTION

Assembled by PMA Trustee and patron Dr. Walter Goldfarb and his wife, Marcia, the Goldfarb collection focuses on three primary categories of painting: ship portraits, landscapes in the tradition of the Hudson River School, and trompe l'oeil still life. Featured artists include Sanford R. Gifford, John Haberle, William Michael Harnett, and John Frederick Peto. The Goldfarb Collection offers strong resonance with existing PMA works by Charles Codman, Fitz Henry Lane, Eastman Johnson, and others, providing visitors a coherent narrative of 19th-century American art.



RICHARD ESTES
COLLECTION

The Richard Estes Collection and Archive has been promised to the Portland Museum of Art. This transformational collection contains paintings and extensive archival material, forming a significant body of work that will provide breadth to the museum's collection of American art. The Richard Estes Collection will help chart the reinvigoration of realist and figurative American painting in the decades after World War II, when numerous artists of Estes' generation were seeking a fresh approach to painting. Many of these artists eventually found Maine, or places like Maine—rural environments where their interest in the natural world became intertwined with their artistic visions.



BERGER COLLECTION
EDUCATIONAL TRUST

A major gift of works by American icon Winslow Homer strengthens the Portland Museum of Art's position as one of the leading institutions in the world to experience the art and legacy of Winslow Homer. Highlights of the gift from the Berger Collection Educational Trust include paintings *Returning from the Spring*, 1874, and *Young Farmers (Study for Weaning the Calf)*, 1873-1874, as well as nearly a dozen other works made by Homer during his career.



DAVID AND EVA BRADFORD
COLLECTION

German expressionist works that powerfully blend issues of history, politics, art, and national identity, provoking questions about who we are and what we value in ways that are as pertinent today as they were a century ago. The works, gifts to the PMA from David and Eva Bradford, add context to the social and artistic expression of the era and are equally probing in their evaluation of German society and national identity. Highlights include works by Max Beckmann, Otto Dix, and Käthe Kollwitz.

Beginning with our first acquisition in 1888 of Benjamin Paul Akers' *The Dead Pearl Diver*, the PMA has amassed a permanent collection of more than 18,000 objects, with roughly 75 percent arriving as gifts from more than 10,000 donors.

THE PMA'S SUCCESS IS NOW OUR BIGGEST CHALLENGE

In the last two years, our audiences have made it clear that they have big expectations, and we do too. **We've sustained double-digit increases in attendance for the last half decade, reaching a record high in 2019 with more than 175,494 visitors.** As we look to the future, it's easy to see how the constraints of our campus will soon hinder our goals and our communities' needs.



We already welcome nearly

2x

the planned capacity of the Payson building.

In just five years of our current pace of growth, we will exceed

3x

the planned capacity of our campus.

4x

as many visitors than peer museums with similar exhibition square footage.



WE NEED TO BUILD UP

We are being forced to reduce exhibition size, relocate marquee programs and events, and restrict capacity due to limits of our campus.



OUR NEEDS IN CONTEXT

Compared to peer institutions*, the PMA...

has
170-515%
MORE VISITORS
than similar sized campuses.

has
130-370%
MORE VISITORS
than equivalent member households.

has
140-585%
MORE VISITORS
than comparable collection sizes.



is
one of only 13

MUSEUMS IN THE UNITED STATES
with 100% of its collection online and accessible digitally.



has the
4th most open hours
IN THE ENTIRE COUNTRY.



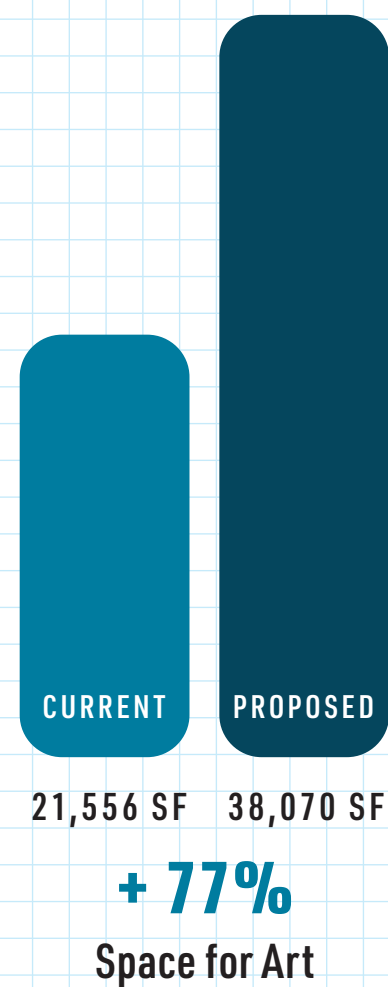
leads
every other museum but one
IN FREE ADMISSION
by age.



serves
more school districts
THAN BROOKLYN MUSEUM AND NATIONAL GALLERY OF ART.

* According to the American Association of Museum Directors (AAMD) 2019 report, which represents the most recent data. AAMD did not conduct reports for 2020. Data rounded to nearest fifth.

OUR PARADIGM SHIFT IS DEFINED BY EQUITY, SUSTAINABILITY, AND FLEXIBILITY.

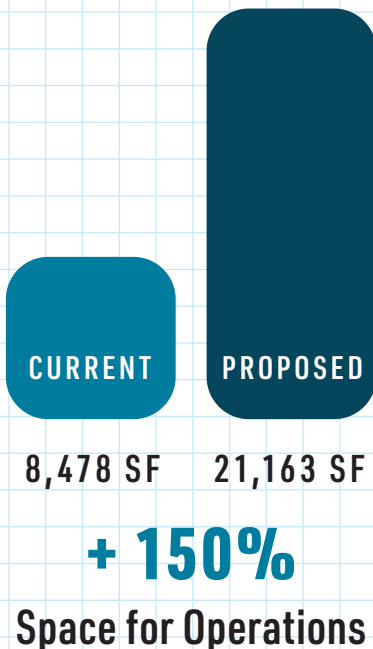
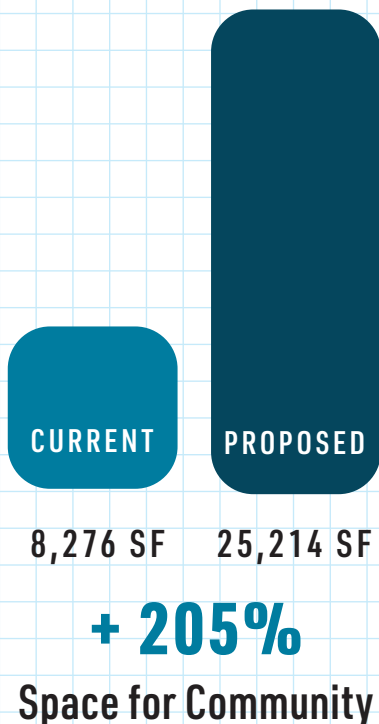


In October 2019, the PMA took a big step toward a bold future, purchasing 142 Free Street building directly adjacent to the museum’s Charles Shipman Payson Building. In a rapidly evolving city, this purchase provides the museum with a footprint for future opportunities and enables the PMA to define Portland as a national center for arts and culture.

With the opportunities of 142 Free Street, the development of Congress Square (a major, underdeveloped urban park at the main entrance of the museum) and the domino effects of renewal across our campus at sites like the Payson Building, Spring Street lot, and more, **now is the time to unify the campus and thoughtfully plan the museum’s future.** We envision our campus as an environmentally sustainable

gathering place where a strong artistic vision drives conversation, creativity, and cultural vibrancy.

This investment will embody our *Art for All* and Sustainability values, with 142 Free Street being the first sustainable and green public building in Portland and just the fourth green public museum building in the country. Planned across a six- or seven-story building, the ground floor is a **community gathering space** with a gallery, classrooms, and versatile areas for collaborations, partnerships, and communal food sharing. The lower level is a large **flexible auditorium**, and one floor would be **dedicated to housing local nonprofit organizations**, which would operate in the building and become crucial to the **education and outreach** programs of



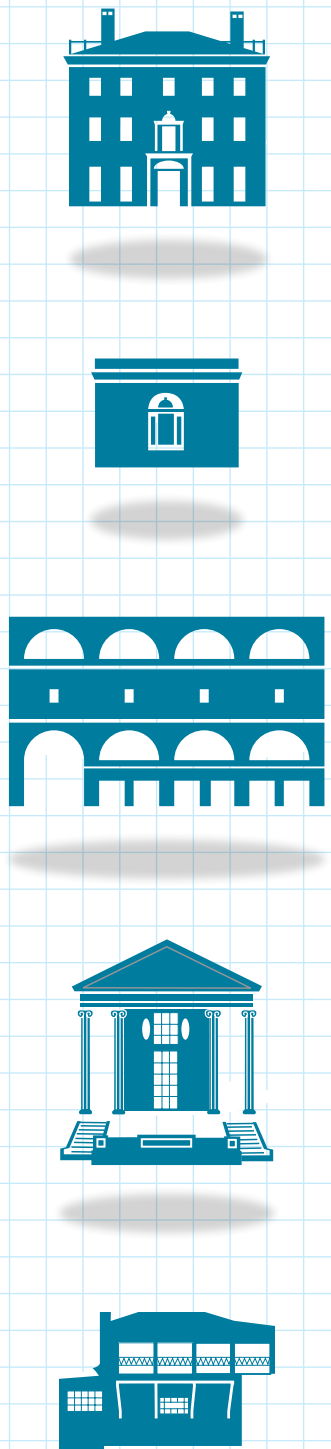
the PMA. One floor would include an all ages Makers Space, classrooms, and a Photography Center. One floor would be dedicated to **traveling exhibitions** as our current space of 4,500 square feet is too small for us to collaborate with our peer museums; another floor would hold offices. The rooftop would provide a **meeting area, restaurant, and a sculpture park as well as an opportunity for earned revenue.**

A key component of the new PMA building at 142 Free Street will be **home to a photography study center** that teaches and inspires our youth, partners with seasoned photographers, and analyzes the historical and contemporary fields of photography. This dedicated space could fully support the field of photography for all generations by creating a new model that is so needed

By adding
60,000 SF
we can easily welcome
300,000-500,000
visitors per year.

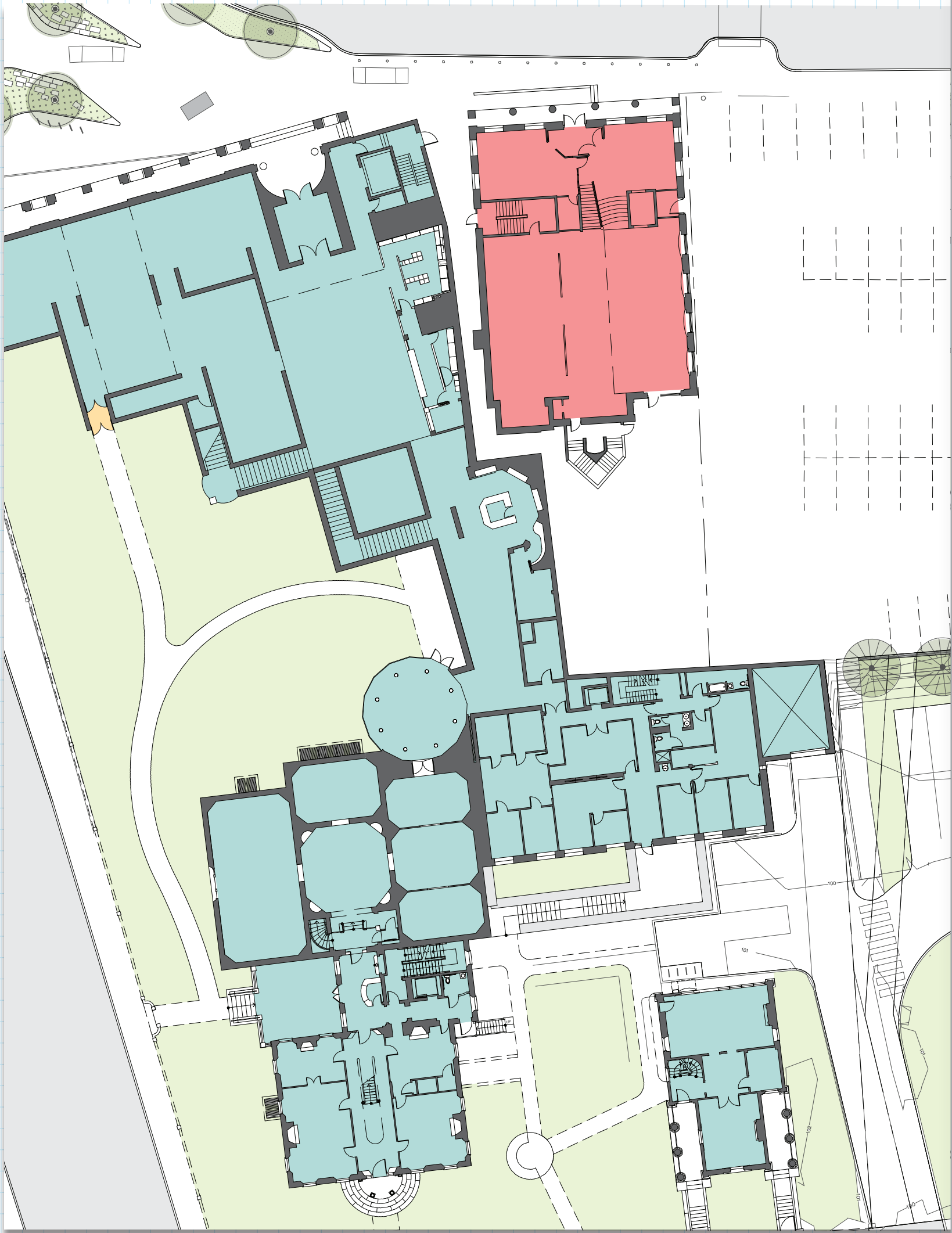
today, as museums struggle with their past. It could be housed on a floor that provides full-service photography, from darkrooms, classrooms, and galleries, to a study center in partnership with other cultural organizations, making it an active and accessible space for all. It could also include a dedicated permanent gallery, with exhibitions changing annually so that visitors to the PMA can build over time their knowledge of the art of photography.

It's time to create the next great PMA experience, adding a new, iconic, and architecturally significant center to our historic campus. A unified and renewed campus will enhance the mission, welcome visitors from around the corner and across the world, and encourage meaningful connections with artworks, programs, and events.

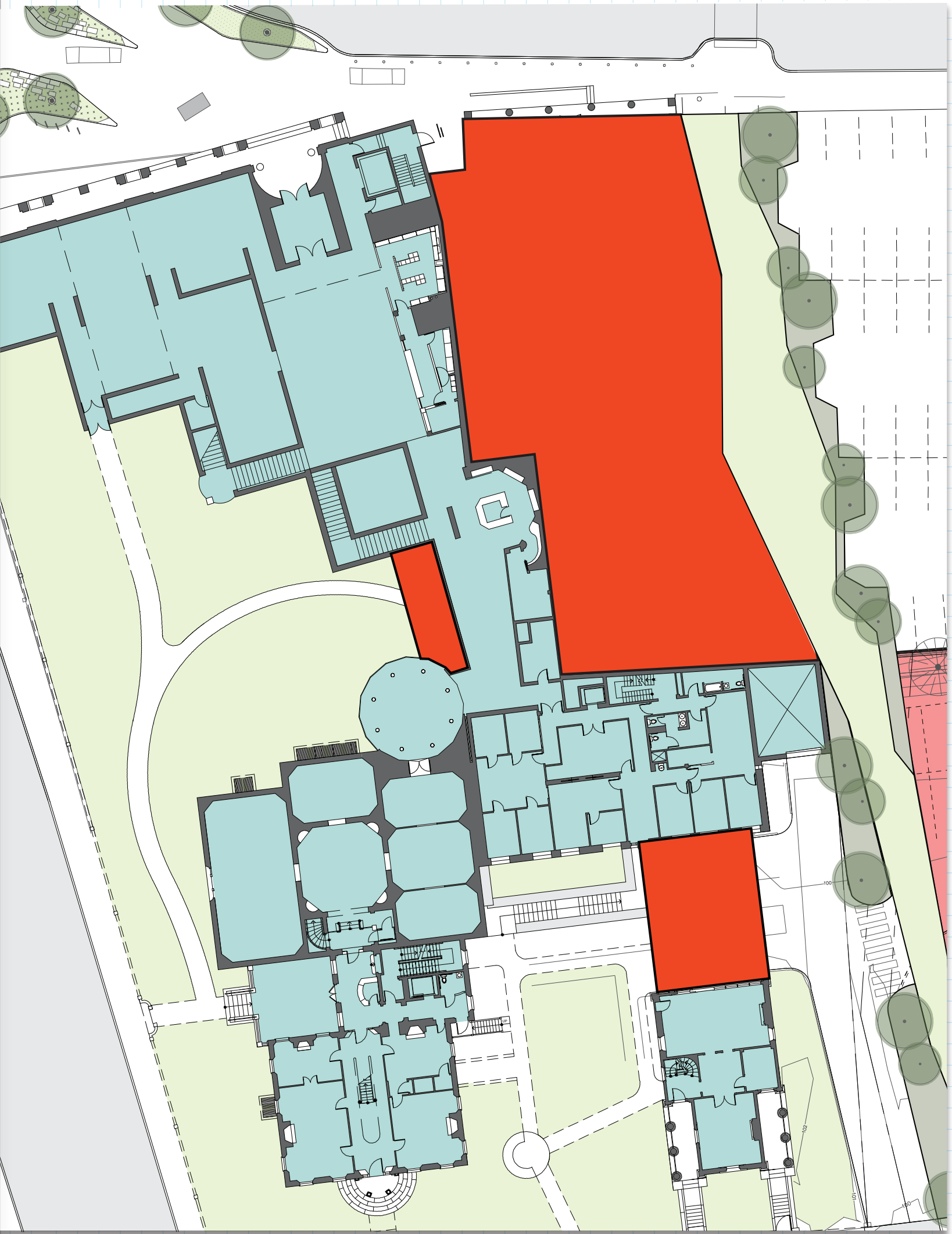


IT'S TIME.

EXISTING SITE PLAN



POTENTIAL DEVELOPABLE SPACE PLAN



ART IS THE HEART ❤️

At every step along our 140-year history, we have been supported, guided, and sustained by our visionary partners who understand art's unique capacity to connect, inspire, and transform.

Beginning today, we can renew, revitalize, and redefine a museum's role within our society—but we can't do it alone.

With your partnership and support, we can manifest a model for all museums: one defined by leadership, courage, sustainability, and inclusivity. The PMA that you will help establish will strengthen our societal fabric and affirm that museums are critical to the health of our communities.

Together, we can realize the true potential of museums for all people.

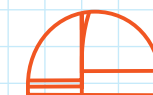




*What we leave as proof
of our being here will
not necessarily be in
the sciences, in politics,
in economics, but will
manifest itself through
the arts.*

– DAVID C. DRISKELL

We're committed to connecting the art and ideas inside our walls with the world and people outside of them, and our vision for the museum will demonstrate that **the PMA is a different kind of arts institution**: one that platforms its communities, promotes its region, and elevates our shared future.



...Museums have an opportunity to not become community centers, but to **be at the center of their community...**

– LONNIE G. BUNCH III, 14TH SECRETARY
OF THE SMITHSONIAN AND PMA'S 2018
NELSON SOCIAL JUSTICE KEYNOTE SPEAKER

Page 3: Jeffrey Gibson (United States, born 1972), *PEOPLE LIKE US*, 2018, glass and plastic beads, tin, copper and gold-finished jingles, artificial sinew, quartz crystal, silver-coated copper wire, druzy crystal, nylon thread, nylon fringe, acrylic felt, acrylic paint, repurposed wool blanket, recycled jersey stuffing, rawhide, 60 1/2 x 24 1/2 x 14 inches. Gift of Crewe Foundation and Family, 2019.13. © Courtesy of the artist and Robert Projects, Los Angeles, California; Photo Peter Mauney

Page 4: Architectural rendering of the Payson Building by I. M. Pei & Partners.

Page 12: Winslow Homer (United States, 1836–1910), *Weatherbeaten*, 1894, oil on canvas, 28 1/2 x 48 3/8 inches. Bequest of Charles Shipman Payson, 1988.55.1. Image courtesy of Luc Demers

Page 13: Katherine Bradford (United States, born 1942), *Woman Flying*, 1999, oil on canvas dropcloth, 84 x 72 inches. Museum purchase with support from the Friends of the Collection, 2012.14. Image courtesy of Pillar Digital Imaging. © Katherine Bradford

Page 17: Pierre-Auguste Renoir (France, 1841–1919), *Confidences (Secrets)*, circa 1874, oil on canvas, 32 x 23 3/4 inches. The Joan Whitney Payson Collection at the Portland Museum of Art, Maine. Gift of John Whitney Payson, 1991.62. Image courtesy of Pillar Digital Imaging

Pages 18 / 19, left to right: Elizabeth Hazan (United States, born 1965), *The Forest at 2:00am*, 2019, oil on linen, 50 x 47 inches. Gift of the Alex Katz Foundation, 2019.26.2. Image courtesy of Cary Whittier. © Elizabeth Hazan. Gordon Parks (United States, 1912–2006), *American Gothic, Washington, DC*, 1942, gelatin silver print, 13 x 10 1/4 inches. Promised Gift from the Judy Glickman Lauder Collection. Image courtesy of Luc Demers. Courtesy of and copyright The Gordon Parks Foundation. Theresa Secord (Penobscot, born 1958), *Trinket basket*, 2014, birch bark, spruce rooblack ash, sweetgrass, cedar bark, dye, 5 1/2 x 4 1/2 x 4 1/2 inches. Gift of Barbara M. Goodbody, 2021.19.12a,b. Image courtesy of Luc Demers. © Theresa Secord. John Frederick Peto (United States, 1854–1907), *Office Board for Christian Faser*, 1881, oil on canvas, 20 x 16 inches. Collection of Walter B. and Marcia F. Goldfarb. Richard Estes (United States, born 1932), *Kentucky Fried Chicken*, 2007, screenprint, 24 x 16 inches. Private collection. Image courtesy of Luc Demers. © Richard Estes. Winslow Homer (United States, 1836–1910), *Returning from the Spring*, 1874, oil on panel, 7 7/8 x 5 3/4 inches, Gift from the Berger Collection Educational Trust in honor of the preservation of the Winslow Homer Studio, 2018.9.1. Image courtesy of Luc Demers. Ernst Ludwig Kirchner (Germany, 1880–1938), *Striding Bathers in the Woods (In der Walde Schreitende Badens)*, 1910, etching on wove paper, 9 3/4 x 7 3/4 inches. Gift of David and Eva Bradford, 2003.34.2. Image courtesy of Luc Demers

Page 28: David C. Driskell (United States, 1931–2020), *Ghetto Wall #2*, 1970, oil, acrylic, and collage on linen, 60 x 50 inches. Museum purchase with support from the Friends of the Collection, including Anonymous (2), Charlton and Eleanor Ames, Eileen Gillespie and Timothy Fahey, Cyrus Hage, Patricia Hille Dodd Hage, Alison and Horace Hildreth, Douglas and Sharyn Howell, Harry W. Konkel, Judy and Leonard Lauder, Marian Hoyt Morgan and Christopher Hawley Corbett, Anne and Vince Oliviero, D. Suzi Osher, Christina F. Petra, Karen and Stuart Watson, Michael and Nina Zilkha, and with support from the Freddie and Regina Homburger Endowment for Acquisitions, and the Emily Eaton Moore and Family Fund for the Collection, 2019.16. © Estate of David C. Driskell. Courtesy DC Moore Gallery, New York

HOW WE GOT HERE:

Diversity, Equity, Accessibility,
and Inclusion (DEAI) Roadmap
Equity Strategic Action Plan (ESAP)
Listening Sessions
Staff Workshops
Community Focus Group
Feasability Study
Strategic Plan

WHAT'S NEXT:

PHASE 1 | 142 Free Street Development
Begins with an *Architect Selection Process* and
culminates with breaking ground on a new building.

Phase 2 | Further Campus Unification
Optimize and integrate existing facilities.

Phase 3 | Land Investment
Spring Street property transformation to serve
the future of the PMA and our communities.

JOIN US

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CONGRESS STREET HISTORIC DISTRICT

Historic and Architectural Significance

Congress Street is Portland's "Main Street", the peninsula's primary east-west commercial and transportation axis. The richness and diversity of its architecture and public spaces, particularly along the section extending from Franklin Arterial to Bramhall Square, constitutes a unique record of Portland's residential and commercial development history.

Over the years Congress Street has been the location of choice for many of the city's most important business, religious, residential, civic and cultural buildings. For most of the past two centuries it has been seen as Maine's most sophisticated urban area, where one could witness what was new and most exciting. Although Congress Street has always welcomed change, it has also retained key reminders of earlier chapters in its history. For example, the Wadsworth-Longfellow House, one of the nation's oldest historic house museums, continues to stand alongside the newer department stores and office towers of subsequent eras. This eclecticism and layering of historical periods is the essence of the district's character and what makes it unique among Portland's historic districts, which generally have a more limited "period of significance." In the Congress Street district it is possible to read the long history of the Portland's development in the buildings that line the street.

Boundaries

The Congress Street Historic District is focused on Congress Street itself, between Bramhall Square and Franklin Street, but also includes abutting streets that collectively make up Portland's traditional "downtown." At its western end, beyond High Street, the district is bordered on the north and south by the Deering Street Historic District and the West Ed Historic District. East of High Street the northerly boundary of the district is the south side of Cumberland Avenue. The southern boundary runs from High Street along Spring Street to Temple Street. It turns northerly along Temple, and then easterly along Federal Street to Franklin.

History

If there is one word that characterizes the history and development of Congress Street, it is *change*. From the street's beginnings as an access road for farmers bringing their goods to market, to its development first into a prestigious residential neighborhood and then into Portland's commercial and cultural center, the character and role of Congress Street have changed repeatedly.

Colonial Falmouth Neck ("Portland" after 1786) began as a series of wharves connected by muddy lanes. Most travel and transport to and from the town was by sea and the principal street, India Street (originally called Broad Street, then King Street), stretching back from the waterfront, was lined with clusters of homes and businesses. Eventually an access road

intersecting the top of India Street was extended to reach the mainland at the west end of the peninsula, and the agricultural towns developing inland. Originally called Back Street or Queen Street, it was known as Congress Street by 1823. Most people probably knew it simply as “the road that leads out of town.” Its most prominent early structures were the First Parish Meeting House (1740, replaced by the current structure in 1825-26) and the hay scales at Market Square (renamed Monument Square in 1892). Up through the Revolutionary War period, Back Street was considered the edge of town.

In the reconstruction of the town following Independence (it had been burned by British naval forces in 1775), Congress Street began to be more actively developed. Market Square was a commercial hub where farm products destined for residents of the booming port were bought and sold. Residential fashion, however, triggered Congress Street’s development to the west, a movement that continued until the 20th century. One of the first private homes to rise after the Revolution was the elegant Wadsworth-Longfellow House (1785-85), now the only remaining example of a single-family residence on this downtown section of Congress Street. By 1800, leading merchants, ship’s captains and other business leaders had begun to commission Federal style homes in the area of Congress Square, High and State Streets. This area continued as the city’s fashionable residential neighborhood up to the time of statehood (1820) and beyond.

After the War of 1812, as Portland began to recover commercial vitality, it sought political power as well. From 1820 to 1832 Portland served as the capital of the new State of Maine. The State House and County Court House were located on the site of the current City Hall, lending new importance to Congress Street. In 1825 a Town Hall with Market House on the lower level was built in Market Square. It was renovated in the Greek Revival style, with columned portico, in 1833, after Portland was incorporated as a city. It served as City Hall until 1858 and continued as a public market until being removed for the Civil War memorial statue in the late 19th century. Its neighbors included a museum of curiosities, a tavern, a hotel and numerous stores.

Stores moved westward more slowly than did fashionable homes. The Charles Q. Clapp Block (H.H. Hay Building) appeared on Congress Square in 1826, but stores and shops were still outnumbered by churches in the vicinity of the Square. Historian Edward H. Elwell, in the 19th century, called the Square a “sort of Zion’s Hill,” being surrounded by nearly a half-dozen churches built between 1831 and the Civil War.

Up through the 1860s “mixed-use” characterized most of the area, except around Monument Square with its large commercial properties. The Great Fire of 1866 did not touch Congress Street west of Temple Street, although City Hall and the eastern reaches of the street to the base of Munjoy Hill were destroyed. In 1866 a hotel was built near the head of Forest Avenue, the first of many built in the area over the following century, moving away from the location of earlier hotels near Market Square. During the next three decades, the area between Market (Monument) Square and Congress Square began to fill in with notable buildings, such as the

lavish Queen Anne style J.B. Brown Memorial Block, the Baxter Building, and the Congress Square Hotel. After the Great Fire the lower blocks of Free Street were rebuilt in Victorian styles consistent with the new buildings in the adjoining Exchange Street area. At the intersection of Free and Middle Streets the Lower H.H. Hay Building was built as a “flatiron” building like the Upper H.H. Hay Building at Congress Square, creating unique “bookends” for the blocks between.

Street cars ran throughout the city, extending the size and capabilities of the downtown (which still very much included the Exchange Street and waterfront areas.) The intersection of Middle, Federal, and Congress Streets at Market Square made the square a pivotal location where traffic flowed to and from the Exchange Street area and the waterfront (this dynamic connection was lost when the 1970’s Maine Way project redesigned Monument Square as a pedestrian only space and eliminated the upper section of Middle Street). East of Market Square, the Victorian style City hall occupied a block of Congress Street and was rebuilt on the same site after the 1866 fire. At the same time, the burned-over block bounded by Congress, Franklin, Pearl and Federal Streets became Portland’s first downtown public green space, Lincoln Park. Over time, it came to be faced with imposing public buildings and churches.

From the 1880s, the section west of Congress Square began to change with the construction of ambitious new civic and commercial structures, often replacing earlier residences. A number of residences which had been built back from the street had new commercial storefronts added up to the sidewalk, the upper floors typically converted to apartments. The elegant Romanesque Revival Portland Public Library was built in 1888, followed by the 1895 Columbia Hotel and the Lafayette Hotel of 1903. Continuing the trend begun in the early 19th century, residential development continued west as it was replaced with commercial development in the expanding downtown. West of Longfellow Square, blocks of substantial single-family residences were constructed along Congress Street, many designed by the city’s leading architects.

At the turn of the century, Portland was a prosperous commercial city with a growing tourist trade. Congress Street reflected what was new in the world and, after yet another fire, in 1909, the City hired one of the nation’s leading architectural firms to design a new City Hall in the fashionable Beaux Arts style. The stretch of Congress Street between Monument and Congress Squares became noted for its fashionable shops and large department stores. In 1910, a new era arrived when the Fidelity Trust Company erected the city’s first skyscraper at Monument Square. The 1920s roared up Congress Street as electric trolleys and increasing number of automobiles brought visitors to the compact downtown that included restaurants, theaters, department stores, movie houses, an historical society and an art museum. Art Deco style arrived in downtown with the construction of the second AT & T Building on Forest Avenue and several smaller structures in the style. Large multi-story apartment buildings were constructed on many of the side streets off Congress Street, reflecting a new style of urban living. By then the Exchange Street area was eclipsed by Congress Street as the business center of the city and what is now known as the Old Port began to decline. By 1930, new downtown structures like the

Schwartz, congress (State Theater) and Chapman (Time and Temperature) Buildings – as well as the new Eastland Hotel – had established the shape of the street for the next forty years.

The Great Depression largely halted new construction and the following economic boom of World War II concentrated resources on the construction of ships and war materials rather than buildings. After the war, two new five-and-dime stores appeared, one in Colonial Revival style and the other Art Deco, but, in the face of developing suburban shopping centers, the downtown began to languish. When attempts were made to retain or attract business, money was spent on renovating and revamping storefronts to appear “modern” with new materials, many of which did not match the quality of the original construction and have not aged well. Most businesses renovated only the first floor, the area most readily seen by the passing pedestrian or motorist. Reflecting the post-war embrace of “the latest thing” a delayed reaction to the economic constraints of the Depression, and clearly feeling the competition from the new suburban shopping centers, businesses attempted to replace the “dowdy” image of the traditional “Main Street” with the image of the suburban shopping center itself. It was during this period that the upper story space along much of Congress Street became vacant or underutilized. A number of the large homes between Longfellow Square and Bramhall Square were raised and replaced with gas stations, others were converted to commercial uses or divided into apartments.

It was not until the 1970’s that Portland’s economic stagnation began a long slow path to recovery. With the availability of Federal “Urban Renewal” money, the ambitious Maine Way public infrastructure program signaled a new interest in and concern about downtown by city leaders. In 1969, Casco Bank constructed a new skyscraper for its headquarters at Monument Square, soon to be a newly redesigned public space. This ushered in a phase of dramatic large scale new construction, not seen since the 1920s. It came to include such structures as Maine Savings Plaza (1974), the Cumberland County Civic Center (1977), the international style Portland Public Library (1979), and the new Post Modern style wing of the Portland Museum of Art (1982-83). At the same time historic commercial buildings such as the Congress Square Hotel and the Upper H.H. Hay Building were rehabilitated for new uses. A “notorious” donut shop at Congress Square was cleared to make way for a new public plaza.

A primary focus of “Urban Renewal” projects nationwide was to increase the accessibility of older city centers to automobiles. Unfortunately, this often involved the wholesale clearance of built up historic areas for new arterials and surface parking areas. Portland did not escape these negative effects of this infusion of federal money. While Congress Street itself was largely spared, many of the surrounding blocks were cleared. Oak Street, Shepley Street, Preble Street, Cumberland Avenue, Brown Street and Free Street all saw large blocks of buildings cleared for parking, often leaving large paved open spaces surrounded by significant Landmark structures.

Through the 1980s the growth of the Maine Mall area in South Portland and the revival of the Old Port district contributed to the continued decline of Congress Street as a shopping destination. By the early 1990s the last downtown department store, Porteous, Mitchell &

Braun, closed and much of the storefront space along Congress Street was vacant. The development of suburban office space had also had a negative effect on downtown by this point, with increasing vacancy rates in office buildings on Congress Street. This was probably the lowest point for downtown Congress Street in terms of economic viability.

As the national economy improved in the 1990s, downtown Portland turned a corner and began to recover. Previous economic recovery of the Old Port district, based largely on its historic character, and the “rediscovery” of Portland’s wealth of wonderful historic homes had stabilized the population and created an atmosphere encouraging investment in Portland. As property prices reached record level in the Old Port investors began to look toward downtown. The J.B. Brown Memorial Block and the Lafayette Hotel, two large and highly visible historic structures, were rehabilitated under the federal historic tax credit program. The State Theater, the last of what was once a long list of downtown “Movie palaces,” was reclaimed from its use as a pornographic theater and restored. The Maine College of Art purchased the Porteous department store building and began rehabilitation of it as a new main building for the school, continuing a move to congress Street they had begun with the purchase of the former Portland Public Library in 1979. The Children’s Museum of Maine moved next to the new wing of the Portland Museum of Art at Congress Square, into a building that had once been one of Elwell’s “Zion’s Hill” churches.

A significant contributor to the recovery was philanthropist Elizabeth Noyce, who purchased and renovated a number of large downtown properties. Her investments lead to increased office building occupancy, the opening of a new L.L. Bean store as a retail anchor on Congress Street, and the creation of the Portland Public Market. The City of Portland addressed issues of damaged and dated street lighting and street furniture with the phased installation of attractive new fixtures and worked proactively to attract businesses to Congress Street.

In the early years of the 21st century, congress Street and downtown Portland entered into a new period of prosperity, with the first significant new development pressures since the 1970s. For the first time since World War II, the upper floors of Congress Street buildings began to be renovated, particularly for residential use. West of Longfellow Square, a large new multi-story residential building, Walker Terrace, replaced one of the gas stations, restoring the street wall and residential usage to that block. The “Bernie’s Fashion” building at the heart of downtown with an undistinguished and deteriorated post-war façade was replaced with a striking contemporary structure. Using the federal tax credit program for rehabilitation of historic structures, the Maine College of Art converted the former Everett Hotel on Oak Street into student housing.

Today the Congress Street area is still evolving, with many underutilized sites available for it to continue its historic role as a showplace for new and exciting architecture. The lessons of the past 40 years – the negative consequences of “Urban Renewal” as well as the positive

consequences of historic preservation efforts in other sections of the city – strongly suggest that the district’s important historic resources, something the competing suburban shopping and office developments can never offer, be protected with review of exterior alterations to historic buildings and review of new construction for compatibility with its surrounding context. This is the only way to ensure that future generations will experience the many layers and periods of development in Maine’s most urban area.

Visual Character

The visual character of the district is rich and varied. Unlike several other historic districts in Portland, which were largely constructed within a limited “period of significance,” the character of the Congress Street District is one of layered historical development over time. This results in an area with a delightful mix of historical architectural styles from 18th century Colonial and 19th century Federal to 20th century international and 21st century Post Modern styles, with examples of nearly every significant style of residential, commercial and civic architecture in between. This diversity of styles has been part of the area’s visual character since early in its history and (with a number of large underutilized lots within its boundaries) its continuation into the future is likely.

Represented in the district are the works of many prominent architects from the early 19th through the 20th centuries. Maine architects and architectural firms that have contributed to the street include Charles Quincy Clapp, Francis H. Fassett, Frederick A. Thompson, John Calvin Stevens, George Burnham, John P. Thomas, Miller & Mayo and Orcutt Associates. Noteworthy regional and national firms whose work is represented on the street include Densmore, LeClear & Robbins and Shepley, Bulfinch, Richardson & Abbott of Boston and Richard Morris Hunt, Carrere & Hastings and I.M. Pei & Partners of New York.

In addition to the wide variety of styles found within the district, the scale of development varies significantly as well, from the three-story Wadsworth Longfellow House to the ten story Fidelity Building only a few yards away. Generally, however, the Congress Street Historic District exhibits a greater concentration of tall buildings than the Portland Waterfront Historic District, creating an urban environment reminiscent of much larger cities and almost unique in the State of Maine.

Within the variety of styles and periods of architecture represented with the district, there are several common urban design characteristics that serve to unify the area. First, with few exceptions, the structures that line Congress are built up to the street, creating a strong street wall and sense of enclosure. Second, the best buildings on the street – those identified as landmarks and contributing structures – all exhibit high quality materials and a high level of craftsmanship. Third, the majority of the commercial structures, particularly those built during the 19th and early 20th century, share a basic visual organization with an identifiable base (storefront level), middle (upper façade) and top (terminating cornice.) Within the storefront zone itself, there is also a typical design formula with low bulkheads, large display windows,

transom windows, and recessed entries. The beauty of this design formula is that it is flexible enough to accommodate a wide variety of architectural styles, materials and details while at the same time providing a level of consistency that unifies the streetscape.

Today, a number of the commercial structures within the district exhibit a rather schizophrenic appearance. Although the upper facades on these buildings remain in remarkably original condition, the storefronts are the produce of numerous layers of “modernization.” All too often the storefront remodeling did not take into account the materials, architectural proportions or basic organization of the upper floors and, as a result, any architectural relationship that once existed between the two zones has become severed. Because the ground floor is what attracts most attention from the casual observer, it is often difficult to see beyond the unfortunate remuddling and appreciate the beauty or value of the building. Through the historic preservation review process, there is an opportunity to restore lost stylistic relationships and character by returning to the original design formula and vocabulary of these compromised structure.

While most of the commercial buildings within the district boundaries are architecturally notable, and therefore worthy of preservation, a few structures could be candidates for future remodeling or replacement. These are ranked as “Non-Contributing” buildings in the Historic Resources Inventory. “Non-Contributing” buildings generally fall into three categories: a) structures that clearly have no architectural merit; or b) once-notable historic structures that have been so fundamentally altered to make restoration infeasible (The Baxter Memorial Building at 562 Congress is one example), or buildings less than fifty years old (with a few notable exceptions whose architectural and cultural importance is widely recognized.)

Civic and institutional buildings also contribute to the character of the district. Although only one of the nearly dozen church buildings which have existed in the districts is still in use as a church, two others remain in altered form and one is intact, awaiting a new use. Numerous nearby church steeples are visible from within the district, as reminders of a time when steeples were the highest structures in the city. Municipal buildings include the Beaux Arts style City Hall and Merrill Auditorium, Portland High School, Portland Public Library and fire stations from several periods. Across Lincoln Park from Congress Street, the Cumberland County and Federal Courthouses contribute to the character of the Congress Street Historic District although they are just outside it, in the Portland Waterfront Historic District. Institutional structures include the several buildings at the Portland Museum of Art, the Wadsworth-Longfellow House and Maine Historical Society, the Neal Dow House Museum, the Masonic Temple, Hold Hall/Maine Eye and Ear Infirmary, and the original Mercy Hospital at Longfellow Square (the last two converted to residential use).

Also contributing greatly to the visual character of the district are the public squares and parks that are spaced along the length of Congress Street. These include Lincoln Park, Monument

Square, Congress Square and Bramhall Square. These parks and plazas are intentional breaks in the prevailing streetwall and provide welcome breathing room within the otherwise densely developed downtown area. Important pieces of public art within the district include the Firemen Statue (Central Fire Station). The Soldier and Sailors Monument/Or Lady of Victories statue (Monument Square), The Little Water Girl statue (Portland Public Library), Henry Wadsworth Longfellow statue (Longfellow Square), "Michael" sculpture (City Center), the Stanley Pullen Memorial Fountain (Federal Street) and the Lincoln Park fountain.

Less apparent to the casual viewer, but crucial to understanding the development of the downtown district, is the residential character along sections of Congress Street within the district. A wide range of residential properties are located within the district. The single-family Wadsworth-Longfellow House, just west of Monument Square, represents a once common form of residential development now otherwise completely replaced with later development in the heart of downtown. In several locations, on Free Street and Congress Street, early 19th century Federal and Greek Revival row houses are still visible, with later commercial storefront additions or alterations at the street level. Between Congress Square and Longfellow Square the same pattern is seen with Italianate houses from the middle of the 19th century. Closer to, and beyond, Longfellow Square residences in Second Empire, Queen Anne, Romanesque Revival and other styles of the late 19th century are apparent with later alterations to convert them to commercial or institutional use. Another development in the evolution of the district and urban residential living is represented by the large early 20th century apartment buildings on Congress Street and on side streets between Congress and Cumberland Avenue. Several large late-Victorian era hotels have also been converted to residential apartments.

The Congress Street Historic District was locally designated in 2009 and received National Park Service certification of 2019.

Portland Historic Resources Inventory

Property Address: 142 Free Street – Children’s Museum of Maine

CSHD Map Key #119

District: Congress Street

Local Rating: Contributing

National Register: Contributing – Spring Street Historic District

Date of Placement: Local 4/15/09 National 04/03/70

Architectural Description/Historic Significance:

Free Street Baptist Church (1830-1926)
Portland Chamber of Commerce Building (1926 – 1993)

1830 (theater), 1836 (renovated as church), 1926 (renovated to present form)

Originally built as a theater in 1830 and remodeled into a Romanesque style church in 1836, the Free Street Baptist Church was substantially renovated in 1926 by John Calvin Stevens and John Howard Stevens for the Chamber of Commerce and became an essentially Colonial Revival style building. The building is a dignified two-story structure with four monumental concrete columns of the Doric order and 2 brick piers and 2 pilasters. There is a symmetrical façade under the full-width two-story porch. The upper windows have 8/8 sash capped by flush stone lintels. The ground floor has a doorway surmounted by a balcony on brackets with a replaced doorway of glass and aluminum. It is flanked by 10/10 sash topped by semi-circular windows in elliptical keystone arches. In the flush board pediment is a bull’s eye window. The frieze and cornice are boldly delineated. The roofline was free of any dormers, thus maintaining its temple shape, until renovated for the Children’s Museum of Maine in the 1990s. The octagonal cupola and dormers were added at that time.



17 HISTORIC PRESERVATION

17.1 PURPOSE

The purpose of this article is to promote the educational, cultural, economic, and general welfare of the City of Portland by:

- A. Creating a mechanism to identify, preserve and enhance distinctive areas, sites, structures, and objects that have historic, cultural, architectural, and archaeological significance.
- B. Providing a resource of information and expertise to help those interested in rehabilitation or new construction in a district or restoring a landmark.
- C. Applying review standards in a reasonable and flexible manner to prevent the unnecessary loss of the community's historical features and to ensure compatible new construction and rehabilitation in historic districts while not stifling change and development or forcing modern recreations of historic styles.
- D. Fostering civic pride in the city's history and development patterns as represented in such distinctive areas, sites, structures, and objects.
- E. Protecting and enhancing neighborhood character.
- F. Stabilizing and improving the values of designated properties and areas.
- G. Protecting and enhancing the attractiveness of the city to its home buyers, home owners, residents, tourists, visitors, businesses and shoppers.
- H. Fostering and encouraging preservation, restoration, and rehabilitation that respects the historic, cultural, architectural, and archaeological significance of distinctive areas, sites, structures, and objects.

17.2 DEFINITIONS

Alteration. Any act or process requiring a building permit and any other act or process not requiring a building permit but specifically listed in this article as a reviewable action, including without limitation the repair, reconstruction, demolition, or relocation of any structure or object, or any part of a structure or object.

Certificate of Appropriateness. A certificate issued by the Planning Authority evidencing approval of specific plans for alteration of a structure, site, or designated historic landscape or new construction on a site in accordance with this article.

Certificate of Economic Hardship. A certificate issued by the Planning Authority evidencing a hardship variance approved by the Zoning Board of Appeals in accordance with Article 2.

Certificate of Non-Applicability. A certificate issued by the Planning Authority evidencing a determination that specific plans for alteration of a structure, site, or designated historic landscape or new construction on a site do not require approval under this Article.

Contributing. A classification applied to a site, structure, or object within a historic district signifying that it contributes 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.

Demolition. Any act or process that partially or totally destroys a structure or object.

District. A historic district or historic landscape district.

Historic district. A geographically definable area possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically but linked by association or history.

Historic landscape district. A geographically definable area possessing a significant concentration, linkage, or continuity of landscape components which are united by human use and past events or aesthetically by design, plan or physical development.

Historic Resources Design Manual. A manual including guidelines for meeting historic preservation ordinance review standards and other information.

Landmark. Any property, site, structure, or object of particular historic, architectural, or archaeological significance to Portland, the State of Maine and/or the United States relating to its cultural, social, economic, political, or architectural heritage, or which is associated with historic persons, important events or themes in local, state, or national history.

New construction. The adding to a structure by an addition, the erection or placement of any new structure on a lot or property, or the comprehensive redesign/renovation of an existing structure.

Noncontributing. A classification applied to a site, structure, object, or portion thereof, within 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 so 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.

Object. Anything constructed, fabricated, or created, the use of which does not require permanent or semi-permanent location on or in the ground.

Ordinary maintenance. Acts of maintenance or repair which do not include a change in the design, material, or outer appearance of a structure, including without limitation repainting, replacement of materials or windows of the same scale, texture and color, and landscaping other than within an historic landscape district.

Preservation. The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic

materials and features rather than the extensive replacement and new construction.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural value.

Relocation. Any removal or relocation of a structure on its site or to another site.

Restoration. The act or process of accurately depicting the form, features, and character of the property as it appeared at a particular period of time by means of the removal of features from other period in its history and reconstruction of missing features from the restoration period.

Site. The location of a significant event, an archaeological site, a landscape or traditional cultural property, or a building or structure, whether standing, ruined or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing structure.

17.3 ADMINISTRATIVE PROCEDURES

17.3.1 Costs

A. Any project may be subject to fees as established by the City Council to cover administrative costs and the costs of Historic Preservation Board review. Applicants shall also pay a fee to cover the professional and administrative costs for analysis associated with project review, including but not limited to planning, legal, or other services. The fee shall

be based on the hours of review and processing time and prevailing hourly rate for reimbursement of City costs. The City shall periodically invoice the applicant for such costs incurred by the City, which invoice shall be paid promptly by the applicant.

- B.** Every applicant shall bear the entire expense of giving notice by mail and publication in accordance with this article.
- C.** No Certificate of Appropriateness, building, demolition, or other permit shall issue until all current charges due under this article have been paid. The balance of any remaining review and administrative costs invoiced or incurred after a permit has been issued shall be paid in full by the developer prior the issuance of any temporary or permanent certificate of occupancy.

17.3.2 Notice of public meeting

- A.** For all Certificate of Appropriateness applications that are subject to Historic Preservation Board review, the applicant shall be responsible for posting a notice of public meeting sign on the property where the development is to occur. The dimensions, construction, and content of the sign shall be in accordance with standards established by the Planning Authority.
- B.** The sign shall be posted at least 10 days prior to the public workshop or hearing date, and shall be removed from the site no more than three days following the date of the meeting.
- C.** Once the required notice of public meeting signage is posted, the applicant shall submit a completed certification of posting form to the Planning Authority.

- D. In the event that a required notice of public meeting sign is knocked over or made illegible, it shall be the responsibility of the applicant to promptly reset or replace the sign, though failure to do so shall not invalidate the review.

17.3.3 Notices and public comment

- A. Except as provided in Subsection 17.7.5, notice of proceedings upon any application for a Certificate of Appropriateness shall be given only when the proposed activity otherwise constitutes major site plan. Notice of such proceedings also shall be furnished to any persons interested in historic preservation who have registered with the Planning Authority, and to the Historic Preservation Board and/or the Planning Board when the proceeding is pending before a different body. The failure to give any notice required by this article shall not affect the validity of any action taken.
- B. The Historic Preservation Board, the Planning Board, the Board of Appeals, and the City Council shall each invite public comment at a public meeting in accordance with their respective rules, prior to any final action being taken under this article.
- C. The Planning Authority shall advise the Historic Preservation Board and the Planning Board of any demolition permit application received by the Planning Authority as to structures or objects that have been classified as noncontributing within nominated or designated districts, but there shall be no Historic Preservation Board review of such permit applications.

17.4 CATEGORIES AND CRITERIA FOR DESIGNATION

17.4.1 Minimum criteria for designation

- A. The Historic Preservation Board shall limit its consideration to the following criteria in making a determination on a proposed nomination of an area, site, structure, or object for designation by ordinance as a landmark or district:
 1. Its value as a significant example of the cultural, historic, architectural, archaeological, or related aspect of the heritage of the City of Portland, State of Maine, New England region, or the United States.
 2. Its location as a site of a significant historic or prehistoric event or activity which may have taken place within or which involved the use of any existing structure on the property.
 3. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspect of the development of the City of Portland, State of Maine, New England region, or the United States.
 4. Its exemplification of a significant architectural type, style, or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.
 5. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Portland, the State of Maine, the New England region, or the United States.

6. Its representation of a significant cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, sites, structures, or objects that may or may not be contiguous.
- B. In the case of a nominated historic district, the Historic Preservation Board shall also determine whether there is an interrelationship of resources within it which creates an identifiable entity, even if composed of a wide variety of resources. A district must convey a visual sense of the overall historic environment or be a grouping of historically or functionally related properties. A historic district can comprise both individually distinctive historic resources and historic resources that may lack individual distinction but which contribute to the significance and visual character of the district as a whole.
 - C. In the case of a nominated historic landscape district, the Historic Preservation Board shall also consider its significance as a geological, natural, or designed landscape associated with the development, heritage, or culture of the City of Portland, State of Maine, New England region, or the United States.
 - D. The Planning Board and City Council shall apply the criteria of (A), (B), and (C) above as well as historic preservation goals included in the Comprehensive Plan, but shall also consider the effect of such designation on other aspects of the Comprehensive Plan of the City.

17.4.2 Integrity of landmarks and historic districts

Any area, structure, or object that meets the criteria in Section 17.4.1 must also have sufficient integrity of location, design, condition, materials, and

workmanship to make it worthy of preservation or restoration.

17.4.3 Designation of historic landscape districts

An historic landscape district may be nominated and considered for designation only if the entire area of the district is owned by a unit of federal, state, or local government, or any combination of such ownership.

17.5 NOMINATION, CONSIDERATION AND DESIGNATION

17.5.1 Procedure

The provisions of this section shall govern the nomination, consideration, and designation of landmarks and districts.

17.5.2 Initiation of nomination

- A. Nomination of an area, site, structure, or object for consideration of designation as a landmark, historic district, or historic landscape district shall be submitted to the Planning Authority by the following:
 1. Any two members of the Historic Preservation Board on their own initiative, by written notice to the Planning Authority, or
 2. By written petition of any owner, in the case of a landmark, or
 3. By written petition of one or more owners of affected property in the case of a district, provided two members of the Historic Preservation Board must sponsor the petition.
- B. A nomination shall be completed and filed with the Planning Authority with all required signatures for the nomination to be pending.

- C. Upon nomination, the Planning Authority shall notify the owner or owners of the nomination and shall transmit the nomination to the Historic Preservation Board for its preliminary consideration at a scheduled meeting, which in no event shall be held later than 60 days following nomination.
- D. If documentation and analysis that is necessary for the consideration of a given designation has not been provided at the time of nomination, such documentation shall be completed prior to further consideration by the Historic Preservation Board of the nominated landmark, district, or historic landscape.
- E. At any time after a complete nomination is filed for an historic district, the owner of a structure who seeks a permit for demolition may apply to the Historic Preservation Board for a determination that the structure to be demolished is noncontributing and eligible for a demolition permit. The determination of the Historic Preservation Board that the structure is eligible for a permit shall be conclusive.

17.5.3 Notification of nomination and public hearing

- A. A public hearing on the nomination shall be held by the Historic Preservation Board following one or more preliminary workshops of the Historic Preservation Board.
- B. The hearing shall be conducted in accordance with procedures adopted by the Historic Preservation Board. The Historic Preservation Board shall consider all testimony or evidence relating to the designation criteria in Section 17.4 from any person who makes written submissions or appears at the public hearing. The owner of a nominated landmark or of

property within a nominated district shall be allowed reasonable opportunity to present testimony or evidence concerning the applicability of the designation criteria in Section 17.4.

17.5.4 Recommendation by Historic Preservation Board

- A. Within 45 days following the close of the public hearing, the Historic Preservation Board shall make recommendation to the City Council in the case of a landmark, or to the Planning Board in the case of a district, upon the evidence as to whether the nominated landmark or district meets the criteria for designation in Section 17.4. Such recommendation shall be approved by at least four members of the Historic Preservation Board and shall be accompanied by a report to the City Council and/or Planning Board containing the following information:
 1. Explanation of the significance or lack of significance of the nominated landmark or district as it relates to the criteria for designation.
 2. Explanation of the integrity or lack of integrity of a nominated landmark or historic district.
 3. Proposed design guidelines for review of alteration or construction may be recommended. The specific design guidelines may provide explanation by text and/or schematic examples of visual compatibility for purposes of complying with Section 17.8.
 4. Relationship of the nominated landmark or district to the ongoing effort by the Historic Preservation Board to identify and

nominate areas, sites, structures, and objects that meet the criteria for designation.

5. A map showing the location of the nominated landmark and/or the boundaries of the nominated district.
 6. A list, including the address, of every site, structure, and object in each nominated historic district indicating their degree of cultural, historic, architectural, or archaeological significance by classification as a landmark, contributing, or noncontributing.
- B.** Where a motion either in favor of a recommendation or in opposition to a recommendation results in a vote of fewer than four members, the item shall automatically be tabled to the next regularly scheduled meeting.

17.5.5 Notification of Historic Preservation Board recommendation

- A.** The recommendation of the Historic Preservation Board, including a copy of the report, shall be transmitted to the City Council in the case of a landmark and to the Planning Board in the case of a district. Notice of the recommendation shall be sent by mail to the owner of a nominated landmark and to all owners within a nominated district within 14 days following adoption of the recommendation and report.
- B.** If the recommendation of the Historic Preservation Board is that the property or district not be designated, the nomination process shall terminate and no new nomination shall be submitted for the identical property or area for a period of one year from the date of termination, except upon a showing of

substantial and material newly discovered information.

17.5.6 Determination by Planning Board

- A.** The Planning Board, upon receipt of a recommendation and a report from the Historic Preservation Board concerning nomination of a district, may hold one or more workshops pursuant to the provisions of Article 2. After review of the Historic Preservation Board recommendation and report, the Planning Board shall hold a public hearing.
- B.** All meetings, hearings, and deliberations of the Planning Board to consider the recommendation and report of the Historic Preservation Board shall be held in conformity with Article 2.
- C.** The Planning Board may request the chair of the Historic Preservation Board, or a member designated by the chair, to appear at any meeting, hearing or deliberation to explain any recommendation or report.
- D.** A public hearing shall be scheduled within 30 days of the Planning Board's final workshop. At the conclusion of the public hearing, the Planning Board shall make its final determination including written findings as to whether the nominated district meets the criteria for designation in Section 17.4. A copy of the determination of the Planning Board shall be sent by regular mail to all owners within a nominated district within 14 days following the determination.

17.5.7 Planning Board recommendation to City Council

The recommendation of the Planning Board regarding a nominated district shall be filed with the

City Clerk within 14 days. It shall be accompanied by a copy of the report and recommendation of the Historic Preservation Board, including any specific proposed design guidelines applicable to the nominated landmark or district. The recommendation of the Planning Board may include proposed changes in other City ordinances, policies, infrastructure, or recommendations with respect to the Comprehensive Plan of the City relating to the proposed designation.

17.5.8 Action by City Council

- A. Within 60 days after the filing of a Planning Board recommendation, or Historic Preservation Board recommendation in the case of a landmark, on the nomination with the City Clerk pursuant to Section 17.5.6, the City Council shall designate the landmark or district or reject designation. Any designation may include specific design guidelines for the designated landmark or district.
- B. Designation of a district shall be accompanied by a list, including the address, of every site, structure and object in the district. Every site, structure, or object shall be assigned a classification of landmark, contributing, or noncontributing, indicating their degree of cultural, historic, architectural, or archaeological significance. This list may be amended thereafter by the City Council upon recommendation from the Historic Preservation Board and Planning Board under the same procedures as set forth above. Where there are no express findings by the City Council in the designation ordinance, there shall be a presumption that the City Council found that all requirements of Section 17.4 were met.

- C. Notice of the proposed action of the City Council shall be provided by mail to the nominator and the owner of the nominated landmark and/or of all properties adjacent thereto prior to City Council action.
- D. Notice of City Council action to the same persons shall be sent within 14 days following the City Council action. A copy of each designation and any design guidelines shall be sent to the Planning Board, the Historic Preservation Board, and the Planning Authority.
- E. A complete schedule of all landmarks and districts, including design guidelines and a listing of landmark and contributing structures, shall be maintained by the Planning Authority and shall be available online or for public inspection and copying during ordinary business hours.

17.5.9 Amendment or rescission of designation

Amendment or rescission of any designation shall be upon the request of a person or persons authorized to nominate the property or properties affected, or upon request of the City Council, and shall follow the procedure set forth in Section 17.5 for designation. The City Council may rescind or amend a designation only after all of these procedures have been followed. The standards for rescission or amendment applied by the Historic Preservation Board, Planning Board, and City Council shall be limited to those provided in Subsections 17.4.1(A) and (B) and Subsection 17.4.2. Amendments may include reclassification of a portion of a contributing property to noncontributing status, refinement or correction of design guidelines, maps, and other parts of any designation.

NATIONAL REGISTER BULLETIN

Technical information on the the National Register of Historic Places:
survey, evaluation, registration, and preservation of cultural resources



U.S. Department of the Interior
National Park Service
Cultural Resources
National Register, History and Education

How to Apply the National Register Criteria for Evaluation



The mission of the Department of the Interior is to protect and provide access to our Nation's natural and cultural heritage and honor our trust responsibilities to tribes.

The National Park Service preserves unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.

This material is partially based upon work conducted under a cooperative agreement with the National Conference of State Historic Preservation Officers and the U.S. Department of the Interior.

Date of publication: 1990; revised 1991, 1995, 1997. Revised for Internet 1995.

Cover

(Top Left) Criterion B - Frederick Douglass Home, Washington, D.C. From 1877-1899, this was the home of Frederick Douglass, the former slave who rose to become a prominent author, abolitionist, editor, orator, and diplomat. (Walter Smalling, Jr.)

(Top Right) Criterion D - Francis Canyon Ruin, Blanco vicinity, Rio Arriba County, New Mexico. A fortified village site composed of 40 masonry-walled rooms arranged in a cluster of four house blocks. Constructed ca. 1716-1742 for protection against raiding Utes and Comanches, the site has information potential related to Navajo, Pueblo, and Spanish cultures. (Jon Samuelson)

(Bottom Left) Criterion C - Bridge in Cherrytree Township, Venago County, Pennsylvania. Built in 1882, this Pratt through truss bridge is significant for engineering as a well preserved example of a type of bridge frequently used in northwestern Pennsylvania in the late 19th century. (Pennsylvania Department of Transportation)

(Bottom Right) Criterion A - Main Street/Market Square Historic District, Houston, Harris County, Texas. Until well into the 20th century this district marked the bounds of public and business life in Houston. Constructed between the 1870s and 1920s, the district includes Houston's municipal and county buildings, and served as the city's wholesale, retail, and financial center. (Paul Hester)

PREFACE

Preserving historic properties as important reflections of our American heritage became a national policy through passage of the Antiquities Act of 1906, the Historic Sites Act of 1935, and the National Historic Preservation Act of 1966, as amended. The Historic Sites Act authorized the Secretary of the Interior to identify and recognize properties of national significance (National Historic Landmarks) in United States history and archeology. The National Historic Preservation Act of 1966 authorized the Secretary to expand this recognition to properties of local and State significance in American history, architecture, archeology, engineering, and culture, and worthy of preservation. The National Register of Historic Places is the official list of these recognized properties, and is maintained and expanded by the National Park Service on behalf of the Secretary of the Interior.¹

The National Register of Historic Places documents the appearance and importance of districts, sites, buildings, structures, and objects signifi-

cant in our prehistory and history. These properties represent the major patterns of our shared local, State, and national experience. To guide the selection of properties included in the National Register, the National Park Service has developed the National Register Criteria for Evaluation. These criteria are standards by which every property that is nominated to the National Register is judged. In addition, the National Park Service has developed criteria for the recognition of nationally significant properties, which are designated National Historic Landmarks and prehistoric and historic units of the National Park System. Both these sets of criteria were developed to be consistent with the Secretary of the Interior's *Standards and Guidelines for Archeology and Historic Preservation*, which are uniform, national standards for preservation activities.²

This publication explains how the National Park Service applies these criteria in evaluating the wide range of properties that may be significant in local, State, and national history.

It should be used by anyone who must decide if a particular property qualifies for the National Register of Historic Places.

Listing properties in the National Register is an important step in a nationwide preservation process. The responsibility for the identification, initial evaluation, nomination, and treatment of historic resources lies with private individuals, State historic preservation offices, and Federal preservation offices, local governments, and Indian tribes. The final evaluation and listing of properties in the National Register is the responsibility of the Keeper of the National Register.

This bulletin was prepared by staff of the National Register Branch, Interagency Resources Division, National Park Service, with the assistance of the History Division. It was originally issued in draft form in 1982. The draft was revised into final form by Patrick W. Andrus, Historian, National Register, and edited by Rebecca H. Shrimpton, Consulting Historian.

Beth L. Savage, National Register and Sarah Dillard Pope, National Register, NCSHPO coordinated the latest revision of this bulletin. Antionette J. Lee, Tanya Gossett, and Kira Badamo coordinated earlier revisions.

¹Properties listed in the National Register receive limited Federal protection and certain benefits. For more information concerning the effects of listing, and how the National Register may be used by the general public and Certified Local Governments, as well as by local, State, and Federal agencies, and for copies of National Register Bulletins, contact the National Park Service, National Register, 1849 C Street, NW, NC400, Washington, D.C., 20240. Information may also be obtained by visiting the National Register Web site at www.cr.nps.gov/nr or by contacting any of the historic preservation offices in the States and territories.

²The *Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation* are found in the *Federal Register*, Vol. 48, No. 190 (Thursday, September 29, 1983). A copy can be obtained by writing the National Park Service, Heritage Preservation Services (at the address above).

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I. INTRODUCTION

The National Register is the nation's inventory of historic places and the national repository of documentation on the variety of historic property types, significance, abundance, condition, ownership, needs, and other information. It is the beginning of a national census of historic properties. The National Register Criteria for Evaluation define the scope of the National Register of Historic Places; they identify the range of resources and kinds of significance that will qualify properties for listing in the National Register. The Criteria are written broadly to recognize the wide variety of historic properties associated with our prehistory and history.

Decisions concerning the significance, historic integrity, documentation, and treatment of properties can be made reliably only when the resource is evaluated within its historic context. The historic context serves as the framework within which the National Register Criteria are applied to specific properties or property types. (See *Part V* for a brief discussion of

historic contexts. Detailed guidance for developing and applying historic contexts is contained in *National Register Bulletin: How to Complete the National Register Registration Form* and *National Register Bulletin: How to Complete the National Register Multiple Property Documentation Form*.)

The guidelines provided here are intended to help you understand the National Park Service's use of the Criteria for Evaluation, historic contexts, integrity, and Criteria Considerations, and how they apply to properties under consideration for listing in the National Register. Examples are provided throughout, illustrating specific circumstances in which properties are and are not eligible for the National Register. This bulletin should be used by anyone who is:

- Preparing to nominate a property to the National Register,
- Seeking a determination of a property's eligibility,
- Evaluating the comparable significance of a property to those listed in the National Register, or
- Expecting to nominate a property as a National Historic Landmark in addition to nominating it to the National Register.

This bulletin also contains a summary of the National Historic Landmarks Criteria for Evaluation (see *Part IX*). National Historic Landmarks are those districts, sites, buildings, structures, and objects designated by the Secretary of the Interior as possessing national significance in American history, architecture, archeology, engineering, and culture. Although National Register documentation includes a recommendation about whether a property is significant at the local, State, or national level, the only official designation of national significance is as a result of National Historic Landmark designation by the Secretary of the Interior, National Monument designation by the President of the United States, or establishment as a unit of the National Park System by Congress. These properties are automatically listed in the National Register.

II. THE NATIONAL REGISTER CRITERIA FOR EVALUATION

CRITERIA FOR EVALUATION:³

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

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

CRITERIA CONSIDERATIONS:

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties *will qualify* if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- a. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- b. A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or

- c. A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or
- d. A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- e. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- f. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- g. A property achieving significance within the past 50 years if it is of exceptional importance.

³The Criteria for Evaluation are found in the *Code of Federal Regulations, Title 36, Part 60*, and are reprinted here in full.

III. HOW TO USE THIS BULLETIN TO EVALUATE A PROPERTY

For a property to qualify for the National Register it must meet one of the National Register Criteria for Evaluation by:

- **Being associated with an important historic context** *and*
- **Retaining historic integrity of those features necessary to convey its significance.**

Information about the property based on physical examination and documentary research is necessary to evaluate a property's eligibility for the National Register. Evaluation of a property is most efficiently made when following this sequence:

1. Categorize the property (Part IV).
A property must be classified as

a district, site, building, structure, or object for inclusion in the National Register.

2. **Determine which prehistoric or historic context(s) the property represents** (Part V). A property must possess significance in American history, architecture, archeology, engineering, or culture when evaluated within the historic context of a relevant geographic area.
3. Determine whether the property is significant under the National Register Criteria (Part VI). This is done by identifying the links to important events or persons, design or construction features, or information potential that make the property important.

4. Determine if the property represents a type usually excluded from the National Register (Part VII). If so, determine if it meets any of the Criteria Considerations.

5. Determine whether the property retains integrity (Part VIII). Evaluate the aspects of location, design, setting, workmanship, materials, feeling, and association that the property must retain to convey its historic significance.

If, after completing these steps, the property appears to qualify for the National Register, the next step is to prepare a written nomination. (Refer to *National Register Bulletin: How to Complete the National Register Registration Form*.)

IV. HOW TO DEFINE CATEGORIES OF HISTORIC PROPERTIES

The National Register of Historic Places includes significant properties, classified as buildings, sites, districts, structures, or objects. It is not used to list intangible values, except in so far as they are associated with or reflected by historic properties. The National Register does not list cultural events, or skilled or talented individuals, as is done in some countries. Rather, the National Register is oriented to recognizing physically concrete properties that are relatively fixed in location.

For purposes of National Register nominations, small groups of properties are listed under a single category, using the primary resource. For example, a city hall and fountain would be categorized by the city hall (building), a farmhouse with two outbuildings would be categorized by the farmhouse (building), and a city park with a gazebo would be categorized by the park (site). Properties with large acreage or a number of resources are usually considered districts. Common sense and reason should dictate the selection of categories.

BUILDING

A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. "Building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

Buildings eligible for the National Register must include all of their basic structural elements. Parts of buildings, such as interiors, facades, or wings, are not eligible independent of the rest of the existing building. The

whole building must be considered, and its significant features must be identified.

If a building has lost any of its basic structural elements, it is usually considered a "ruin" and is categorized as a site.

Examples of buildings include:

*administration building
carriage house
church
city or town hall
courthouse
detached kitchen, barn, and privy
dormitory
fort
garage
hotel
house
library
mill building
office building
post office
school
social hall
shed
stable
store
theater
train station*

STRUCTURE

The term "structure" is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.

Structures nominated to the National Register must include all of the extant basic structural elements. Parts of structures can not be considered eligible if the whole structure remains. For example, a truss bridge is composed of the metal or wooden truss, the abutments, and supporting

piers, all of which, if extant, must be included when considering the property for eligibility.

If a structure has lost its historic configuration or pattern of organization through deterioration or demolition, it is usually considered a "ruin" and is categorized as a site.

Examples of structures include:

*aircraft
apiary
automobile
bandstand
boats and ships
bridge
cairn
canal
carousel
corncrib
dam
earthwork
fence
gazebo
grain elevator
highway
irrigation system
kiln
lighthouse
railroad grade
silo
trolley car
tunnel
windmill*

OBJECT

The term “object” is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

Small objects not designed for a specific location are normally not eligible. Such works include transportable sculpture, furniture, and other decorative arts that, unlike a fixed outdoor sculpture, do not possess association with a specific place.

Objects should be in a setting appropriate to their significant historic use, roles, or character. Objects relocated to a museum are inappropriate for listing in the National Register.

Examples of objects include:

*boundary marker
fountain
milepost
monument
sculpture
statuary*

SITE

A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.

A site can possess associative significance or information potential or both, and can be significant under any or all of the four criteria. A site need not be marked by physical remains if it is the location of a prehistoric or historic event or pattern of events and if no buildings, structures, or objects marked it at the time of the events. However, when the location of a prehistoric or historic event cannot be conclusively determined because no other cultural materials were present or survive, documentation must be carefully evaluated to determine whether the traditionally recognized or identified site is accurate.

A site may be a natural landmark strongly associated with significant prehistoric or historic events or patterns of events, if the significance of the natural feature is well documented through scholarly research. Generally, though, the National Register excludes from the definition of “site” natural waterways or bodies of water that served as determinants in the location of communities or were significant in the locality’s subsequent economic development. While they may have been “avenues of exploration,” the features most appropriate to document this significance are the properties built in association with the waterways.

Examples of sites include:

*battlefield
campsite
cemeteries significant for information
potential or historic association
ceremonial site
designed landscape
habitation site
natural feature (such as a rock formation)
having cultural significance
petroglyph
rock carving
rock shelter
ruins of a building or structure
shipwreck
trail
village site*

DISTRICT

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

CONCENTRATION, LINKAGE, & CONTINUITY OF FEATURES

A district derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties. For example, a district can reflect one principal activity, such as a mill or a ranch, or it can encompass several interrelated activities, such as an area that includes industrial, residential, or

commercial buildings, sites, structures, or objects. A district can also be a grouping of archeological sites related primarily by their common components; these types of districts often will not visually represent a specific historic environment.

SIGNIFICANCE

A district must be significant, as well as being an identifiable entity. It must be important for historical, architectural, archeological, engineering, or cultural values. Therefore, districts that are significant will usually meet the last portion of Criterion C plus Criterion A, Criterion B, other portions of Criterion C, or Criterion D.

TYPES OF FEATURES

A district can comprise both features that lack individual distinction and individually distinctive features that serve as focal points. It may even be considered eligible if all of the components lack individual distinction, provided that the grouping achieves significance as a whole within its historic context. In either case, the majority of the components that add to the district’s historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole.

A district can contain buildings, structures, sites, objects, or open spaces that do not contribute to the significance of the district. The number of noncontributing properties a district can contain yet still convey its sense of time and place and historical development depends on how these properties affect the district’s integrity. In archeological districts, the primary factor to be considered is the effect of any disturbances on the information potential of the district as a whole.

GEOGRAPHICAL BOUNDARIES

A district must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structures, and objects, or by documented differences in patterns of historic development or associations. It is seldom defined, however, by the limits of current parcels of ownership, management, or planning boundaries. The boundaries must be based upon a shared relationship among the properties constituting the district.

DISCONTIGUOUS DISTRICTS

A district is usually a single geographic area of contiguous historic properties; however, a district can also be composed of two or more definable significant areas separated by nonsignificant areas. A discontinuous district is most appropriate where:

- Elements are spatially discrete;
- Space between the elements is not related to the significance of the district; and
- Visual continuity is not a factor in the significance.

In addition, a canal can be treated as a discontinuous district when the system consists of man-made sections of canal interspersed with sections of river navigation. For scattered archeological properties, a discontinuous district is appropriate when the deposits are related to each other through cultural affiliation, period of use, or site type.

It is not appropriate to use the discontinuous district format to include an isolated resource or small group of resources which were once connected to the district, but have since been separated either through demolition or new construction. For example, do not use the discontinuous district format to nominate individual buildings of a downtown commercial district that have become isolated through demolition.

Examples of districts include:

*business districts
canal systems
groups of habitation sites
college campuses
estates and farms with large acreage/
numerous properties
industrial complexes
irrigation systems
residential areas
rural villages
transportation networks
rural historic districts*



Ordeman-Shaw Historic District, Montgomery, Montgomery County, Alabama. Historic districts derive their identity from the interrelationship of their resources. Part of the defining characteristics of this 19th century residential district in Montgomery, Alabama, is found in the rhythmic pattern of the rows of decorative porches. (Frank L. Thierrnonge, III)

V. HOW TO EVALUATE A PROPERTY WITHIN ITS HISTORIC CONTEXT

UNDERSTANDING HISTORIC CONTEXTS

To qualify for the National Register, a property must be significant; that is, it must represent a significant part of the history, architecture, archeology, engineering, or culture of an area, and it must have the characteristics that make it a good representative of properties associated with that aspect of the past. This section explains how to evaluate a property within its historic context.

The significance of a historic property can be judged and explained only when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear. Historians, architectural historians, folklorists, archeologists, and anthropologists use different words to describe this phenomena such as trend, pattern, theme, or cultural affiliation, but ultimately the concept is the same.

The concept of historic context is not a new one; it has been fundamental to the study of history since the 18th century and, arguably, earlier than that. Its core premise is that resources, properties, or happenings in history do not occur in a vacuum but rather are part of larger trends or patterns.

In order to decide whether a property is significant within its historic context, the following five things must be determined:

- The facet of prehistory or history of the local area, State, or the nation that the property represents;
- Whether that facet of prehistory or history is significant;
- Whether it is a type of property that has relevance and importance in illustrating the historic context;
- How the property illustrates that history; and finally
- Whether the property possesses the physical features necessary to convey the aspect of prehistory or history with which it is associated.

These five steps are discussed in detail below. If the property being evaluated does represent an important aspect of the area's history or prehistory *and* possesses the requisite quality of integrity, then it qualifies for the National Register.

HOW TO EVALUATE A PROPERTY WITHIN ITS HISTORIC CONTEXT

Identify what the property represents: the theme(s), geographical limits, and chronological period that provide a perspective from which to evaluate the property's significance.

Historic contexts are historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area. Historic contexts may have already been defined in your area by the State historic preservation office, Federal agencies, or local governments. In accordance with the National Register Criteria, the historic context may relate to one of the following:

- An event, a series of events or activities, or patterns of an area's development (Criterion A);
- Association with the life of an important person (Criterion B);
- A building form, architectural style, engineering technique, or artistic values, based on a stage of physical development, or the use of a material or method of construction that shaped the historic identity of an area (Criterion C); or
- A research topic (Criterion D).

⁴ For a complete discussion of historic contexts, see *National Register Bulletin: Guidelines for Completing National Register of Historic Places Registration Forms*.

Determine how the theme of the context is significant in the history of the local area, the State, or the nation.

A theme is a means of organizing properties into coherent patterns based on elements such as environment, social/ethnic groups, transportation networks, technology, or political developments that have influenced the development of an area during one or more periods of prehistory or history. A theme is considered significant if it can be demonstrated, through scholarly research, to be important in American history. Many significant themes can be found in the following list of Areas of Significance used by the National Register.

AREAS OF SIGNIFICANCE

Agriculture
Architecture
Archeology
 Prehistoric
 Historic—Aboriginal
 Historic—Non-Aboriginal
Art
Commerce
Communications
Community Planning and Development
Conservation
Economics
Education
Engineering
Entertainment/Recreation
Ethnic Heritage
 Asian
 Black
 European
 Hispanic
 Native American
 Pacific Islander
 Other
Exploration/Settlement
Health/Medicine
Industry
Invention
Landscape Architecture
Law
Literature
Maritime History
Military
Performing Arts
Philosophy
Politics/Government
Religion
Science
Social History
Transportation
Other

Determine what the property type is and whether it is important in illustrating the historic context.

A context may be represented by a variety of important property types. For example, the context of "Civil War Military Activity in Northern Virginia" might be represented by such properties as: a group of mid-19th century fortification structures; an open field where a battle occurred; a knoll from which a general directed troop movements; a sunken transport ship; the residences or public buildings that served as company headquarters; a railroad bridge that served as a focal point for a battle; and earthworks exhibiting particular construction techniques.

Because a historic context for a community can be based on a distinct period of development, it might include numerous property types. For example, the context "Era of Industrialization in Grand Bay, Michigan, 1875 - 1900" could be represented by important property types as diverse as sawmills, paper mill sites, salt refining plants, flour mills, grain elevators, furniture factories, workers housing, commercial buildings, social halls, schools, churches, and transportation facilities.

A historic context can also be based on a single important type of property. The context "Development of County Government in Georgia, 1777 - 1861" might be represented solely by courthouses. Similarly, "Bridge Construction in Pittsburgh, 1870 - 1920" would probably only have one property type.

Determine how the property represents the context through specific historic associations, architectural or engineering values, or information potential (the Criteria for Evaluation).

For example, the context of county government expansion is represented under Criterion A by historic districts or buildings that reflect population growth, development patterns, the role of government in that society, and political events in the history of the State, as well as the impact of county government on the physical development of county seats. Under Criterion C, the context is represented by properties whose architectural treatments reflect their governmental functions, both practically and symbolically. (See *Part VI: How to Identify the Type of Significance of a Property.*)

Determine what physical features the property must possess in order for it to reflect the significance of the historic context.

These physical features can be determined after identifying the following:

- Which types of properties are associated with the historic context,
- The ways in which properties can represent the theme, and
- The applicable aspects of integrity.

Properties that have the defined characteristics are eligible for listing. (See *Part VIII: How to Evaluate the Integrity of a Property.*)

PROPERTIES SIGNIFICANT WITHIN MORE THAN ONE HISTORIC CONTEXT

A specific property can be significant within one or more historic contexts, and, if possible, all of these should be identified. For example, a public building constructed in the 1830s that is related to the historic context of Civil War campaigns in the area might also be related to the theme of political developments in the community during the 1880s. A property is only required, however, to be documented as significant in one context.

COMPARING RELATED PROPERTIES

Properties listed in the National Register must possess significance when evaluated in the perspective of their historic context. Once the historic context is established and the property type is determined, it is not necessary to evaluate the property in question against other properties if:

- It is the sole example of a property type that is important in illustrating the historic context or
- It clearly possesses the defined characteristics required to strongly represent the context.

If these two conditions do not apply, then the property will have to be evaluated against other examples of the property type to determine its eligibility. The geographic level (local, State, or national) at which this evaluation is made is the same as the level of the historic context. (See *Part V: How to Evaluate a Property Within Its Historic Context*.)

LOCAL, STATE, AND NATIONAL HISTORIC CONTEXTS

Historic contexts are found at a variety of geographical levels or scales. The geographic scale selected may relate to a pattern of historical development, a political division, or a cultural area. Regardless of the scale, the historic context establishes the framework from which decisions about the significance of related properties can be made.

LOCAL HISTORIC CONTEXTS

A local historic context represents an aspect of the history of a town, city, county, cultural area, or region, or any portions thereof. It is defined by the importance of the property, not necessarily the physical location of the property. For instance, if a property is of a type found throughout a State, or its boundaries extend over two States, but its importance relates only to a particular county, the property would be considered of local significance.

The level of context of archeological sites significant for their information potential depends on the scope of the applicable research design. For example, a Late Mississippian village site may yield information in a research design concerning one settlement system on a regional scale, while in another research design it may reveal information of local importance concerning a single group's stone tool manufacturing techniques or house forms. It is a question of how the available information potential is likely to be used.

STATE HISTORIC CONTEXTS

Properties are evaluated in a State context when they represent an aspect of the history of the State as a whole (or American Samoa, the District of Columbia, the Commonwealth of the Northern Mariana Islands, Guam, Puerto Rico, or the Virgin Islands). These properties do not necessarily have to belong to property types

found throughout the entire State: they can be located in only a portion of the State's present political boundary. It is the property's historic context that must be important statewide. For example, the "cotton belt" extends through only a portion of Georgia, yet its historical development in the antebellum period affected the entire State. These State historic contexts may have associated properties that are statewide or locally significant representations. A cotton gin in a small town might be a locally significant representation of this context, while one of the largest cotton producing plantations might be of State significance.

A property whose historic associations or information potential appears to extend beyond a single local area might be significant at the State level. A property can be significant to more than one community or local area, however, without having achieved State significance.

A property that overlaps several State boundaries can possibly be significant to the State or local history of each of the States. Such a property is not necessarily of national significance, however, nor is it necessarily significant to all of the States in which it is located.

Prehistoric sites are not often considered to have "State" significance, per se, largely because States are relatively recent political entities and usually do not correspond closely to Native American political territories or cultural areas. Numerous sites, however, may be of significance to a large region that might geographically encompass parts of one, or usually several, States. Prehistoric resources that might be of State significance include regional sites that provide a diagnostic assemblage of artifacts for a particular cultural group or time period or that provide chronological control (specific dates or relative order in time) for a series of cultural groups.

NATIONAL HISTORIC CONTEXTS

Properties are evaluated in a national context when they represent an aspect of the history of the United States and its territories as a whole. These national historic contexts may have associated properties that are locally or statewide significant representations, as well as those of national significance.

Properties designated as nationally significant and listed in the National Register are the prehistoric and historic units of the National Park System and those properties that have been designated National Historic Landmarks. The National Historic Landmark criteria are the standards for nationally significant properties; they are found in the *Code of Federal*

Regulations, Title 36, Part 65 and are summarized in this bulletin in *Part IX: Summary of National Historic Landmarks Criteria for Evaluation*.

A property with national significance helps us understand the history of the nation by illustrating the nationwide impact of events or persons associated with the property, its architectural type or style, or information potential. It must be of exceptional value in representing or illustrating an important theme in the history of the nation.

Nationally significant properties do not necessarily have to belong to a property type found throughout the entire country: they can be located in only a portion of the present political boundaries. It is their historic context that must be important nationwide. For example, the American Civil War

was fought in only a portion of the United States, yet its impact was nationwide. The site of a small military skirmish might be a locally significant representation of this national context, while the capture of the State's largest city might be a statewide significant representation of the national context.

When evaluating properties at the national level for designation as a National Historic Landmark, please refer to the National Historic Landmarks outline, *History and Prehistory in the National Park System and the National Historic Landmarks Program 1987*. (For more information about the National Historic Landmarks program, please write to the Department of the Interior, National Park Service, National Historic Landmarks, 1849 C Street, NW, NC400, Washington, DC 20240.)

VI. HOW TO IDENTIFY THE TYPE OF SIGNIFICANCE OF A PROPERTY

INTRODUCTION

When evaluated within its historic context, a property must be shown to be significant for *one or more of the four Criteria for Evaluation - A, B, C, or D* (listed earlier in *Part II*). The Criteria describe how properties are significant for their association with important events or persons, for their importance in design or construction, or for their information potential.

The basis for judging a property's significance and, ultimately, its eligibility under the Criteria is *historic context*. The use of historic context allows a property to be properly evaluated in a nearly infinite number of capacities. For instance, Criterion C: Design/Construction can accommodate properties representing construction types that are unusual or widely practiced, that are innovative or traditional, that are "high style" or vernacular, that are the work of a famous architect or an unknown master craftsman. *The key to determining whether the characteristics or associations of a particular property are significant is to consider the property within its historic context.*

After identifying the relevant historic context(s) with which the property is associated, the four Criteria are applied to the property. Within the scope of the historic context, the National Register Criteria define the kind of significance that the properties represent.

For example, within the context of "19th Century Gunpowder Production in the Brandywine Valley," Criterion A would apply to those properties associated with important events in the founding and development of the industry. Criterion B would apply to those properties associated with persons who are significant in the founding of the industry or associated with important inventions related to gunpowder manufacturing. Criterion C would apply to those buildings, structures, or objects whose architectural form or style reflect important design qualities integral to the industry. And Criterion D would apply to properties that can convey information important in our understanding of this industrial process. If a property qualifies under more than one of the Criteria, its significance under each should be considered, if possible, in order to identify all aspects of its historical value.

NATIONAL REGISTER CRITERIA FOR EVALUATION*

The National Register Criteria recognize different types of values embodied in districts, sites, buildings, structures, and objects. These values fall into the following categories:

Associative value (Criteria A and B): Properties significant for their association or linkage to events (Criterion A) or persons (Criterion B) important in the past.

Design or Construction value (Criterion C): Properties significant as representatives of the manmade expression of culture or technology.

Information value (Criterion D): Properties significant for their ability to yield important information about prehistory or history.

*For a complete listing of the Criteria for Evaluation, refer to Part II of this bulletin.

CRITERION A: EVENT

Properties can be eligible for the National Register if they are associated with events that have made a significant contribution to the broad patterns of our history.

UNDERSTANDING CRITERION A: EVENT

To be considered for listing under Criterion A, a property must be associated with one or more events important in the defined historic context. Criterion A recognizes properties associated with single events, such as the founding of a town, or with a pattern of events, repeated activities, or historic trends, such as the gradual rise of a port city's prominence in trade and commerce. The event or trends, however, must clearly be important within the associated context: settlement, in the case of the town, or development of a maritime economy, in the case of the port city. Moreover, the property must have an important association with the event or historic trends, and it must retain historic integrity. (See *Part V: How to Evaluate a Property Within its Historic Context.*)

Several steps are involved in determining whether a property is significant for its associative values:

- Determine the nature and origin of the property,
- Identify the historic context with which it is associated, and
- Evaluate the property's history to determine whether it is associated with the historic context in any important way.

APPLYING CRITERION A: EVENT

TYPES OF EVENTS

A property can be associated with either (or both) of two types of events:

- A specific event marking an important moment in American prehistory or history and
- A pattern of events or a historic trend that made a significant contribution to the development of a community, a State, or the nation.

Refer to the sidebar on the right for a list of specific examples.

ASSOCIATION OF THE PROPERTY WITH THE EVENTS

The property you are evaluating must be documented, through accepted means of historical or archeological research (including oral history), to have existed at the time of the event or pattern of events *and* to have been associated with those events. A property is *not* eligible if its associations are speculative. For archeological sites, well reasoned inferences drawn from data recovered at the site can be used to establish the association between the site and the events.

SIGNIFICANCE OF THE ASSOCIATION

Mere association with historic events or trends is not enough, in and of itself, to qualify under Criterion A: the property's specific association must be considered important as well. For example, a building historically in commercial use must be shown to have been significant in commercial history.

EXAMPLES OF PROPERTIES ASSOCIATED WITH EVENTS

Properties associated with specific events:

- *The site of a battle.*
- *The building in which an important invention was developed.*
- *A factory district where a significant strike occurred.*
- *An archeological site at which a major new aspect of prehistory was discovered, such as the first evidence of man and extinct Pleistocene animals being contemporaneous.*
- *A site where an important facet of European exploration occurred.*

Properties associated with a pattern of events:

- *A trail associated with western migration.*
- *A railroad station that served as the focus of a community's transportation system and commerce.*
- *A mill district reflecting the importance of textile manufacturing during a given period.*
- *A building used by an important local social organization.*
- *A site where prehistoric Native Americans annually gathered for seasonally available resources and for social interaction.*
- *A downtown district representing a town's growth as the commercial focus of the surrounding agricultural area.*

TRADITIONAL CULTURAL VALUES

Traditional cultural significance is derived from the role a property plays in a community's historically rooted beliefs, customs, and practices. Properties may have significance under Criterion A if they are associated with events, or series of events, significant to the cultural traditions of a community.⁵

Eligible

- A hilltop associated in oral historical accounts with the founding of an Indian tribe or society is eligible.
- A rural community can be eligible whose organization, buildings, or patterns of land use reflect the cultural traditions valued by its long-term residents.
- An urban neighborhood can be eligible as the traditional home of a particular cultural group and as a reflection of its beliefs and practices.

Not Eligible

- A site viewed as sacred by a recently established utopian or religious community does not have traditional cultural value and is not eligible.



Criterion A - The Old Brulay Plantation, Brownsville vicinity, Cameron county, Texas. Historically significant for its association with the development of agriculture in southeast Texas, this complex of 10 brick buildings was constructed by George N. Brulay, a French immigrant who introduced commercial sugar production and irrigation to the Rio Grande Valley. (Photo by Texas Historical Commission).

⁵For more information, refer to *National Register Bulletin: Guidelines for Evaluating and Documenting Traditional Cultural Properties*.

CRITERION B: PERSON

Properties may be eligible for the National Register if they are associated with the lives of persons significant in our past.

UNDERSTANDING CRITERION B: PERSON⁶

Criterion B applies to properties associated with individuals whose specific contributions to history can be identified and documented. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, State, or national historic context. The criterion is generally restricted to those properties that illustrate (rather than commemorate) a person's important achievements. (The policy regarding commemorative properties, birthplaces, and graves is explained further in *Part VIII: How to Apply the Criteria Considerations*.)

Several steps are involved in determining whether a property is significant for its associative values under Criterion B. First, determine the importance of the individual. Second, ascertain the length and nature of his/her association with the property under study and identify the other properties associated with the individual. Third, consider the property under Criterion B, as outlined below.

EXAMPLES OF PROPERTIES ASSOCIATED WITH PERSONS

Properties associated with a Significant Person:

- The home of an important merchant or labor leader.
- The studio of a significant artist.
- The business headquarters of an important industrialist.



Criterion B - The William Whitney House, Hinsdale, DuPage County, Illinois. This building is locally significant for its historical association with William Whitney, the founder of the town of Hinsdale, Illinois. Whitney, a citizen of New York State, moved to Illinois, established the town, and while living here between 1870 and 1879 was a prominent local businessman and politician. (Photo by Frederick C. Cue).

⁶For further information on properties eligible under Criterion B, refer to *National Register Bulletin: Guidelines for Evaluating and Documenting Properties Associated with Significant Persons*.

APPLYING CRITERION B: PERSON

SIGNIFICANCE OF THE INDIVIDUAL

The persons associated with the property must be *individually* significant within a historic context. A property is not eligible if its only justification for significance is that it was owned or used by a person who is a member of an identifiable profession, class, or social or ethnic group. It must be shown that the person gained importance within his or her profession or group.

Eligible

- The residence of a doctor, a mayor, or a merchant is eligible under Criterion B if the person was significant in the field of medicine, politics, or commerce, respectively.

Not Eligible

- A property is not eligible under Criterion B if it is associated with an individual about whom no scholarly judgement can be made because either research has not revealed specific information about the person's activities and their impact, or there is insufficient perspective to determine whether those activities or contributions were historically important.

ASSOCIATION WITH THE PROPERTY

Properties eligible under Criterion B are usually those associated with a person's *productive* life, reflecting the time period when he or she achieved significance. In some instances this may be the person's home; in other cases, a person's business, office, laboratory, or studio may best represent his or her contribution. Properties that pre- or post-date an individual's significant accomplishments are usually not eligible. (See *Comparison to Related Properties*, below, for exceptions to this rule.)

The individual's association with the property must be documented by accepted methods of historical or archeological research, including written or oral history. Speculative associations are not acceptable. For archeological sites, well reasoned inferences drawn from data recovered at the site are acceptable.

COMPARISON TO RELATED PROPERTIES

Each property associated with an important individual should be compared to other associated properties to identify those that best represent the person's historic contributions. The best representatives usually are properties associated with the person's adult or *productive* life. Properties associated with an individual's formative or later years may also qualify if it can be demonstrated that the person's activities during this period were historically significant or if no properties from the person's productive years survives. Length of association is an important factor when assessing several properties with similar associations.

A community or State may contain several properties eligible for associations with the same important person, if each represents a different aspect of the person's productive life. A property can also be eligible if it has brief but consequential associations with an important individual. (Such associations are often related to specific events that occurred at the property and, therefore, it may also be eligible under Criterion A.)

ASSOCIATION WITH GROUPS

For properties associated with several community leaders or with a prominent family, it is necessary to identify specific individuals and to explain their significant accomplishments.

Eligible

- A residential district in which a large number of prominent or influential merchants, professionals, civic leaders, politicians, etc., lived will be eligible under Criterion B if the significance of one or more specific individual residents is explicitly justified.
- A building that served as the seat of an important family is eligible under Criterion B if the significant accomplishments of one or more individual family members is explicitly justified.

Not Eligible

- A residential district in which a large number of influential persons lived is not eligible under Criterion B if the accomplishments of a specific individual(s) cannot be documented. If the significance of the district rests in the cumulative importance of prominent residents, however, then the district might still be eligible under Criterion A. Eligibility, in this case, would be based on the broad pattern of community development, through which the neighborhood evolved into the primary residential area for this class of citizens.
- A building that served as the seat of an important family will not be eligible under Criterion B if the significant accomplishments of individual family members cannot be documented. In cases where a succession of family members have lived in a house and collectively have had a demonstrably significant impact on the community, as a family, the house is more likely to be significant under Criterion A for association with a pattern of events.

ASSOCIATION WITH LIVING PERSONS

Properties associated with living persons are usually not eligible for inclusion in the National Register. Sufficient time must have elapsed to assess both the person's field of endeavor and his/her contribution to that field. Generally, the person's active participation in the endeavor must be finished for this historic perspective to emerge. (See Criteria Considerations C and G in *Part VII: How to Apply the Criteria Considerations*.)

ASSOCIATION WITH ARCHITECTS/ARTISANS

Architects, artisans, artists, and engineers are often represented by their works, which are eligible under Criterion C. Their homes and studios, however, can be eligible for consideration under Criterion B, because these usually are the properties with which they are most personally associated.

NATIVE AMERICAN SITES

The known major villages of individual Native Americans who were important during the contact period or later can qualify under Criterion B. As with all Criterion B properties, the individual associated with the property must have made some specific important contribution to history. Examples include sites significantly associated with Chief Joseph and Geronimo.⁷

⁷ For more information, refer to *National Register Bulletin: Guidelines for Evaluating and Documenting Traditional Cultural Properties*.

CRITERION C: DESIGN/CONSTRUCTION

Properties may be eligible for the National Register if they embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.



Richland Plantation, East Feliciana Parish, Louisiana. Properties can qualify under Criterion C as examples of high style architecture. Built in the 1830s, Richland is a fine example of a Federal style residence with a Greek Revival style portico. (Photo by Dave Gleason).

UNDERSTANDING CRITERION C: DESIGN/ CONSTRUCTION

This criterion applies to properties significant for their physical design or construction, including such elements as architecture, landscape architecture, engineering, and artwork. To be eligible under Criterion C, a property must meet *at least one* of the following requirements:

- Embody distinctive characteristics of a type, period, or method of construction.
- Represent the work of a master.
- Possess high artistic value.

- Represent a significant and distinguishable entity whose components may lack individual distinction.

The first requirement, that properties “embody the distinctive characteristics of a type, period, or method of construction,” refers to the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history. “The work of a master” refers to the technical or aesthetic achievements of an architect or craftsman. “High artistic values” concerns the expression of aesthetic ideals or preferences and applies to aesthetic achievement.

Resources “that represent a significant and distinguishable entity whose components may lack individual distinction” are called “districts.” In the Criteria for Evaluation (as published in the *Code of Federal Regulations* and reprinted here in Part II), districts are

defined within the context of Criterion C. Districts, however, can be considered for eligibility under all the Criteria, individually or in any combination, as is appropriate. For this reason, the full discussion of districts is contained in Part IV: *How to Define Categories of Historic Properties*. Throughout the bulletin, however, districts are mentioned within the context of a specific subject, such as an individual Criterion.



Grant Family House, Saco vicinity, York County, Maine. Properties possessing high artistic value meet Criterion C through the expression of aesthetic ideals or preferences. The Grant Family House, a modest Federal style residence, is significant for its remarkably well-preserved stenciled wall decorative treatment in the entry hall and parlor. Painted by an unknown artist ca. 1825, this is a fine example of 19th century New England regional artistic expression. (Photo by Kirk F. Mohney).

EXAMPLES OF PROPERTIES ASSOCIATED WITH DESIGN/ CONSTRUCTION

Properties associated with design and construction:

- A house or commercial building representing a significant style of architecture.
- A designed park or garden associated with a particular landscape design philosophy.
- A movie theater embodying high artistic value in its decorative features.
- A bridge or dam representing technological advances.

APPLYING CRITERION C: DESIGN/ CONSTRUCTION

DISTINCTIVE CHARACTERISTICS OF TYPE, PERIOD, AND METHOD OF CONSTRUCTION

This is the portion of Criterion C under which most properties are eligible, for it encompasses all architectural styles and construction practices. To be eligible under this portion of the Criterion, a property must clearly illustrate, through "distinctive characteristics," the following:

- The pattern of features common to a particular class of resources,
- The individuality or variation of features that occurs within the class,
- The evolution of that class, or
- The transition between classes of resources.

Distinctive Characteristics: "Distinctive characteristics" are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction.

Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials. They can be general, referring to ideas of design and construction such as basic plan or form, or they can be specific, referring to precise ways of combining particular kinds of materials.

Eligible

- A building eligible under the theme of Gothic Revival architecture must have the distinctive characteristics that make up the vertical and picturesque qualities of the style, such as pointed gables, steep roof pitch, board and batten siding, and ornamental bargeboard and veranda trim.
- A late Mississippian village that illustrates the important concepts in prehistoric community design and planning will qualify.
- A designed historic landscape will qualify if it reflects a historic trend or school of theory and practice, such as the City Beautiful Movement, evidencing distinguished design, layout, and the work of skilled craftsmanship.

Not Eligible

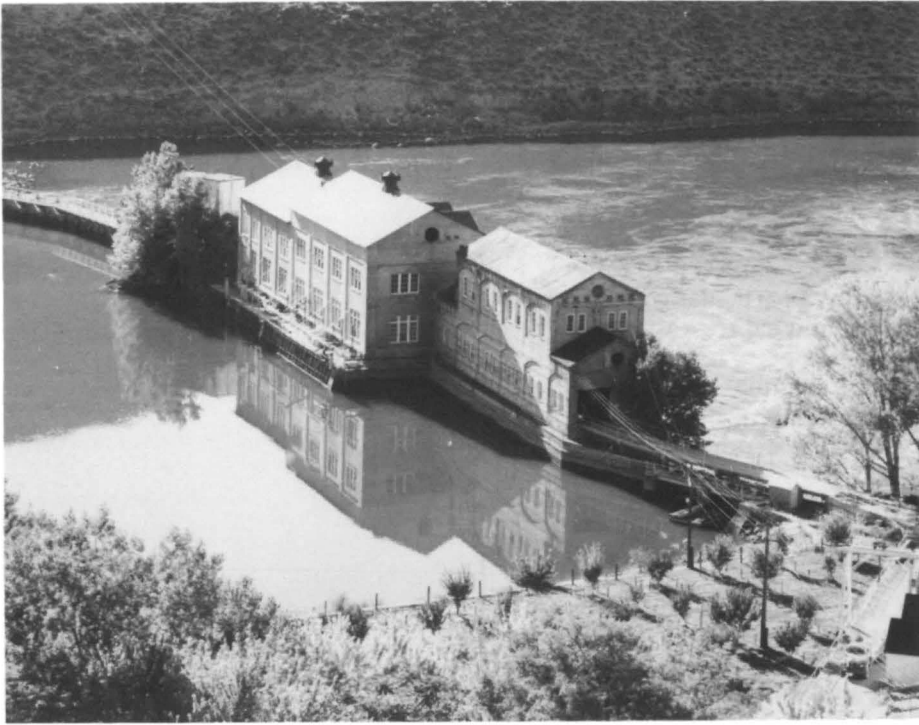
- A commercial building with some Art Deco detailing is not eligible under Criterion C if the detailing was added merely as an afterthought, rather than fully integrated with overall lines and massing typical of the Art Deco style or the transition between that and another style.
- A designed landscape that has had major changes to its historic design, vegetation, original boundary, topography/grading, architectural features, and circulation system will not qualify.

Type, Period, and Method of Construction: "Type, period, or method of construction" refers to the way certain properties are related to one another by cultural tradition or function, by dates of construction or style, or by choice or availability of materials and technology.

A structure is eligible as a specimen of its type or period of construction if it is an important example (within its context) of building practices of a particular time in history. For properties that represent the variation, evolution, or transition of construction types, it must be demonstrated that the variation, etc., was an important phase of the architectural development of the area or community in that it had an impact as evidenced by later buildings. A property is not eligible, however, simply because it has been identified as the only such property ever fabricated; it must be demonstrated to be significant as well.

Eligible

- A building that has some characteristics of the Romanesque Revival style and some characteristics of the Commercial style can qualify if it illustrates the transition of architectural design and the transition itself is considered an important architectural development.
- A Hopewellian mound, if it is an important example of mound building construction techniques, would qualify as a method or type of construction.
- A building which illustrates the early or the developing technology of particular structural systems, such as skeletal steel framing, is eligible as an example of a particular method of construction.



Swan Falls Dam and Power Plant, Murphy vicinity, Ada County, Idaho. Significant works of engineering can qualify under Criterion C. Built between 1900-1907 the Swan Falls Dam and Power Plant across the Snake River is one of the early hydroelectric plants in the State of Idaho. (Photo by H.L. Hough).



Looney House, Asheville vicinity, St. Clair County, Alabama. Examples of vernacular styles of architecture can qualify under Criterion C. Built ca. 1818, the Looney House is significant as possibly the State's oldest extant two-story dogtrot type of dwelling. The defining open center passage of the dogtrot was a regional building response to the southern climate. (Photo by Carolyn Scott).

HISTORIC ADAPTATION OF THE ORIGINAL PROPERTY

A property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time.

A district is eligible under this guideline if it illustrates the evolution of historic character of a place over a particular span of time.

Eligible

- A Native American irrigation system modified for use by Europeans could be eligible if it illustrates the technology of either or both periods of construction.
- An early 19th century farmhouse modified in the 1880s with Queen Anne style ornamentation could be significant for the modification itself, if it represented a local variation or significant trend in building construction or remodeling, was the work of a local master (see *Works of a Master* on page 20), or reflected the tastes of an important person associated with the property at the time of its alteration.
- A district encompassing the commercial development of a town between 1820 and 1910, characterized by buildings of various styles and eras, can be eligible.

WORKS OF A MASTER

A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft.

A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion C, although it might meet other portions of the Criterion, for instance as a representative of the Prairie style.

The work of an unidentified craftsman is eligible if it rises above the level of workmanship of the other properties encompassed by the historic context.

PROPERTIES POSSESSING HIGH ARTISTIC VALUES

High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. A property is eligible for its high artistic values if it so fully articulates a particular concept of design that it expresses an aesthetic ideal. A property is not eligible, however, if it does not express aesthetic ideals or design concepts more fully than other properties of its type.

Eligible

- A sculpture in a town square that epitomizes the design principles of the Art Deco style is eligible.
- A building that is a classic expression of the design theories of the Craftsman Style, such as carefully detailed handwork, is eligible.
- A landscaped park that synthesizes early 20th century principles of landscape architecture and expresses an aesthetic ideal of environment can be eligible.
- Properties that are important representatives of the aesthetic values of a cultural group, such as petroglyphs and ground drawings by Native Americans, are eligible.

Not Eligible

- A sculpture in a town square that is a typical example of sculpture design during its period would not qualify for high artistic value, although it might be eligible if it were significant for other reasons.
- A building that is a modest example (within its historic context) of the Craftsman Style of architecture, or a landscaped park that is characteristic of turn of the century landscape design would not qualify for high artistic value.

A Significant and Distinguishable Entity Whose Components May Lack Individual Distinction. This portion of Criterion C refers to districts. For detailed information on districts, refer to *Part IV* of this bulletin.

CRITERION D: INFORMATION POTENTIAL

Properties may be eligible for the National Register if they have yielded, or may be likely to yield, information important in prehistory or history.

UNDERSTANDING CRITERION D: INFORMATION POTENTIAL

Certain important research questions about human history can only be answered by the actual physical material of cultural resources. Criterion D encompasses the properties that have the potential to answer, in whole or in part, those types of research questions. The most common type of property nominated under this Criterion is the archeological site (or a district comprised of archeological sites). Buildings, objects, and structures (or districts comprised of these property types), however, can also be eligible for their information potential.

Criterion D has two requirements, which must *both* be met for a property to qualify:

- The property must have, or have had, information to contribute to our understanding of human history or prehistory, and
- The information must be considered important.

Under the first of these requirements, a property is eligible if it has been used as a source of data and contains more, as yet unretrieved data. A property is also eligible if it has not yet yielded information but, through testing or research, is determined a likely source of data.

Under the second requirement, the information must be carefully evaluated within an appropriate context to determine its importance. Information is considered “important” when it is shown to have a significant bearing on a research design that addresses such areas as: 1) current

data gaps or alternative theories that challenge existing ones or 2) priority areas identified under a State or Federal agency management plan.

APPLYING CRITERION D: INFORMATION POTENTIAL

ARCHEOLOGICAL SITES

Criterion D most commonly applies to properties that contain or are likely to contain information bearing on an important archeological research question. The property must have characteristics suggesting the likelihood that it possesses configurations of artifacts, soil strata, structural remains, or other natural or cultural features that make it possible to do the following:

- Test a hypothesis or hypotheses about events, groups, or processes in the past that bear on important research questions in the social or natural sciences or the humanities; or
- Corroborate or amplify currently available information suggesting that a hypothesis is either true or false; or
- Reconstruct the sequence of archeological cultures for the purpose of identifying and explaining continuities and discontinuities in the archeological record for a particular area.

BUILDINGS, STRUCTURES, AND OBJECTS

While most often applied to archeological districts and sites, Criterion D can also apply to buildings, structures, and objects that contain important information. In order for these types of properties to be eligible under Criterion D, they themselves must be, or must have been, the principal source of the important information.

Eligible

- A building exhibiting a local variation on a standard design or construction technique can be eligible if study could yield important information, such as how local availability of materials or construction expertise affected the evolution of local building development.

Not Eligible

- The ruins of a hacienda once contained murals that have since been destroyed. Historical documentation, however, indicates that the murals were significant for their highly unusual design. The ruins can not be eligible under Criterion D for the importance of the destroyed murals if the information is contained only in the documentation.



Criterion D - Champe-Fremont 1 Archeological Site, Omaha vicinity, Douglas County, Nebraska. This archeological site, dating from ca. 1100-1450 A.D., consists of pit houses and storage pits which have the potential to yield important information concerning the subsistence patterns, religious and mortuary practices, and social organization of the prehistoric residents of eastern Nebraska. (Nebraska State Historical Society)

ASSOCIATION WITH HUMAN ACTIVITY

A property must be associated with *human activity* and be critical for understanding a site's historic environment in order to be eligible under Criterion D. A property can be linked to human activity through events, processes, institutions, design, construction, settlement, migration, ideals, beliefs, lifeways, and other facets of the development or maintenance of cultural systems.

The natural environment associated with the properties was often very different from that of the present and strongly influenced cultural development. Aspects of the environment that are pertinent to human activities should be considered when evaluating properties under Criterion D.

Natural features and paleontological (floral and faunal) sites are not usually eligible under Criterion D in and of themselves. They can be eligible, however, if they are either directly related to human activity or critical to understanding a site's historic environment. In a few cases, a natural feature or site unmarked by cultural materials, that is primarily eligible under Criterion A, may also be eligible under Criterion D, if study of the feature, or its location, setting, etc. (usually in the context of data gained from other sources), will yield important information about the event or period with which it is associated.

ESTABLISHING A HISTORIC CONTEXT

The information that a property yields, or will yield, must be evaluated within an appropriate historic context. This will entail consulting the body of information already collected from similar properties or other pertinent sources, including modern and historic written records. The researcher must be able to anticipate if and how the potential information will affect the definition of the context. The information likely to be obtained from a particular property must confirm, refute, or supplement in an important way existing information.

A property is *not* eligible if it cannot be related to a particular time period or cultural group and, as a result, lacks any historic context within which to evaluate the importance of the information to be gained.

DEVELOPING RESEARCH QUESTIONS

Having established the importance of the information that may be recovered, it is necessary to be explicit in demonstrating the connection between the important information and a specific property. One approach is to determine if specific important research questions can be answered by the data contained in the

property. Research questions can be related to property-specific issues, to broader questions about a large geographic area, or to theoretical issues independent of any particular geographic location. These questions may be derived from the academic community or from preservation programs at the local, regional, State, or national level. Research questions are usually developed as part of a "research design," which specifies not only the questions to be asked, but also the types of data needed to supply the answers, and often the techniques needed to recover the data.

Eligible

- When a site consisting of a village occupation with midden deposits, hearths, ceramics, and stratified evidence of several occupations is being evaluated, three possible research topics could be: 1) the question of whether the site occupants were indigenous to the area prior to the time of occupation or recent arrivals, 2) the investigation of the settlement-subsistence pattern of the occupants, 3) the question of whether the region was a center for the domestication of plants. Specific questions could include: A) Do the deposits show a sequential development or sudden introduction of Ceramic Type X? B) Do the dates of the occupations fit our expectations based on the current model for the reoccupation behavior of slash-and-burn agriculturalists? C) Can any genetic changes in the food plant remains be detected?

Not Eligible

- A property is not eligible if so little can be understood about it that it is not possible to determine if specific important research questions can be answered by data contained in the property.

ESTABLISHING THE PRESENCE OF ADEQUATE DATA

To support the assertion that a property has the data necessary to provide the important information, the property should be investigated with techniques sufficient to establish the presence of relevant data categories. What constitutes appropriate investigation techniques would depend upon specific circumstances including the property's location, condition, and the research questions being addressed, and could range from surface survey (or photographic survey for buildings), to the application of remote sensing techniques or intensive subsurface testing. Justification of the research potential of a property may be based on analogy to another better known property if sufficient similarities exist to establish the appropriateness of the analogy.

Eligible

- Data requirements depend on the specific research topics and questions to be addressed. To continue the example in "Developing Research Questions" above, we might want to ascertain the following with reference to questions A, B, and C: A) The site contains Ceramic Type X in one or more occupation levels and we expect to be able to document the local evaluation of the type or its intrusive nature. B) The hearths contain datable carbon deposits and are associated with more than one occupation. C) The midden deposits show good floral/faunal preservation, and we know enough about the physical evolution of food plants to interpret signs that suggest domestication.

Not Eligible

- Generally, if the applicable research design requires clearly stratified deposits, then subsurface investigation techniques must be applied. A site composed only of surface materials can not be eligible for its potential to yield information that could only be found in stratified deposits.

INTEGRITY

The assessment of integrity for properties considered for information potential depends on the data requirements of the applicable research design. A property possessing information potential does not need to recall *visually* an event, person, process, or construction technique. It is important that the significant data contained in the property remain sufficiently intact to yield the expected important information, if the appropriate study techniques are employed.

Eligible

- An irrigation system significant for the information it will yield on early engineering practices can still be eligible even though it is now filled in and no longer retains the appearance of an open canal.

Not Eligible

- A plowed archeological site contains several superimposed components that have been mixed to the extent that artifact assemblages cannot be reconstructed. The site cannot be eligible if the data requirements of the research design call for the study of artifacts specific to one component.

PARTLY EXCAVATED OR DISTURBED PROPERTIES

The current existence of appropriate physical remains must be ascertained in considering a property's ability to yield important information. Properties that have been partly excavated or otherwise disturbed and that are being considered for their potential to yield additional important information must be shown to retain that potential in their remaining portions.

Eligible

- A site that has been partially excavated but still retains substantial intact deposits (or a site in which the remaining deposits are small but contain critical information on a topic that is not well known) is eligible.

Not Eligible

- A totally collected surface site or a completely excavated buried site is not eligible since the physical remains capable of yielding important information no longer exist at the site. (See *Completely Excavated Sites*, on page 24, for exception.) Likewise, a site that has been looted or otherwise disturbed to the extent that the remaining cultural materials have lost their important depositional context (horizontal or vertical location of deposits) is not eligible.
- A reconstructed mound or other reconstructed site will generally not be considered eligible, because original cultural materials or context or both have been lost.

COMPLETELY EXCAVATED SITES

Properties that have yielded important information in the past and that no longer retain additional research potential (such as completely excavated archeological sites) must be assessed essentially as historic sites under Criterion A. Such sites must be significant for associative values related to: 1) the importance of the data gained or 2) the impact of the property's role in the history of the development of anthropology/archeology or other relevant disciplines. Like other historic properties, the site must retain the ability to convey its association as the former repository of important information, the location of historic events, or the representative of important trends.

Eligible

- A property that has been excavated is eligible if the data recovered was of such importance that it influenced the direction of research in the discipline, as in a site that clearly established the antiquity of the human occupation of the New World. (See Criterion A in *Part VI: How to Identify the Type of Significance of a Property* and *Criteria Consideration G* in *Part VII: How to Apply the Criteria Considerations*.)

Not Eligible

- A totally excavated site that at one time yielded important information but that no longer can convey either its historic/prehistoric utilization or significant modern investigation is not eligible.

VII. HOW TO APPLY THE CRITERIA CONSIDERATIONS

INTRODUCTION

Certain kinds of properties are not usually considered for listing in the National Register: religious properties, moved properties, birthplaces and graves, cemeteries, reconstructed properties, commemorative properties, and properties achieving significance within the past fifty years. These properties *can* be eligible for listing, however, if they meet special requirements, called Criteria Considerations, in addition to meeting the regular requirements (that is, being eligible under one or more of the four Criteria and possessing integrity). *Part VII* provides guidelines for determining which properties must meet these special requirements and for applying each Criteria Consideration.

The Criteria Considerations need to be applied only to *individual* properties. Components of eligible districts do not have to meet the special requirements unless they make up the majority of the district or are the focal point of the district. These are the general steps to follow when applying the Criteria Considerations to your property:

- Before looking at the Criteria Considerations, make sure your property meets one or more of the four Criteria for Evaluation and possesses integrity.
- If it does, check the Criteria Considerations (next column) to see if

the property is of a type that is usually excluded from the National Register. The sections that follow also list specific examples of properties of each type. If your property clearly *does not* fit one of these types, then it does not need to meet any special requirements.

- If your property *does* fit one of these types, then it must meet the special requirements stipulated for that type in the Criteria Considerations.

CRITERIA CONSIDERATIONS*

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past fifty years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- a. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or

- b. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- c. a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or
- d. a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, from association with historic events; or
- e. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- f. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or,
- g. a property achieving significance within the past 50 years if it is of exceptional importance.

*The Criteria Considerations are taken from the Criteria for Evaluation, found in the *Code of Federal Regulations, Title 36, Part 60*.

CRITERIA CONSIDERATION A: RELIGIOUS PROPERTIES

A religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.

UNDERSTANDING CRITERIA CONSIDERATION A: RELIGIOUS PROPERTIES

A religious property requires justification on architectural, artistic, or historic grounds to avoid any appearance of judgment by government about the validity of any religion or belief. Historic significance for a religious property cannot be established on the merits of a religious doctrine, but rather, for architectural or artistic values or for important historic or cultural forces that the property represents. A religious property's significance under Criterion A, B, C, or D must be judged in purely secular terms. A religious group may, in some cases, be considered a cultural group whose activities are significant in areas broader than religious history.

Criteria Consideration for Religious Properties applies:

- If the resource was constructed by a religious institution.
- If the resource is presently owned by a religious institution or is used for religious purposes.
- If the resource was owned by a religious institution or used for religious purposes during its Period of Significance.
- If Religion is selected as an Area of Significance.

Examples of Properties that MUST Meet Criteria Consideration A: Religious Properties

- A historic church where an important non-religious event occurred, such as a speech by Patrick Henry.
- A historic synagogue that is significant for architecture.
- A private residence is the site of a meeting important to religious history.
- A commercial block that is currently owned as an investment property by a religious institution.
- A historic district in which religion was either a predominant or significant function during the period of significance.

Example of Properties that DO NOT Need to Meet Criteria Consideration A: Religious Properties

- A residential or commercial district that currently contains a small number of churches that are not a predominant feature of the district.
- A town meeting hall that serves as the center of community activity and houses a wide variety of public and private meetings, including religious service. The resource is significant for architecture and politics, and the religious function is incidental.
- A town hall, significant for politics from 1875 to 1925, that housed religious services during the 1950s. Since the religious function occurred after the Period of Significance, the Criteria Consideration does not apply.

APPLYING CRITERIA CONSIDERATION A: RELIGIOUS PROPERTIES

ELIGIBILITY FOR HISTORIC EVENTS

A religious property can be eligible under Criterion A for any of three reasons:

- It is significant under a theme in the history of religion having secular scholarly recognition; or
- It is significant under another historical theme, such as exploration, settlement, social philanthropy, or education; or
- It is significantly associated with traditional cultural values.

RELIGIOUS HISTORY

A religious property can be eligible if it is directly associated with either a specific event or a broad pattern in the history of religion.

Eligible

- The site of a convention at which a significant denominational split occurred meets the requirements of Criteria Consideration A. Also eligible is a property that illustrates the broad impact of a religious institution on the history of a local area.

Not Eligible

- A religious property cannot be eligible simply because was the place of religious services for a community, or was the oldest structure used by a religious group in a local area.

OTHER HISTORICAL THEMES

A religious property can be eligible if it is directly associated with either a specific event or a broad pattern that is significant in another historic context. A religious property would also qualify if it were significant for its associations that illustrate the importance of a particular religious group in the social, cultural, economic, or political history of the area. Eligibility depends on the importance of the event or broad pattern and the role of the specific property.

Eligible

- A religious property can qualify for its important role as a temporary hospital during the Revolutionary War, or if its school was significant in the history of education in the community.

Not Eligible

- A religious property is not significant in the history of education in a community simply because it had occasionally served as a school.

TRADITIONAL CULTURAL VALUES

When evaluating properties associated with traditional cultures, it is important to recognize that often these cultures do not make clear distinctions between what is secular and what is sacred. Criteria Consideration A is not intended to exclude traditional cultural resources merely because they have religious uses or are considered sacred. A property or natural feature important to a traditional culture's religion and mythology is eligible if its importance has been ethnohistorically documented and if the site can be clearly defined. It is critical, however, that the activities be documented and that the associations not be so diffuse that the physical resource cannot be adequately defined.⁸

Eligible

- A specific location or natural feature that an Indian tribe believes to be its place of origin and that is adequately documented qualifies under Criteria Consideration A.

ELIGIBILITY FOR HISTORIC PERSONS

A religious property can be eligible for association with a person important in religious history, if that significance has scholarly, secular recognition or is important in other historic contexts. Individuals who would likely be considered significant are those who formed or significantly influenced an important religious institution or movement, or who were important in the social, economic, or political history of the area. Properties associated with individuals important only within the context of a single congregation and lacking importance in any other historic context would not be eligible under Criterion B.

Eligible

- A religious property strongly associated with a religious leader, such as George Whitefield or Joseph Smith, is eligible.

⁸ For more information on applying Criteria Consideration A to traditional cultural properties, refer to *National Register Bulletin: Guidelines for Evaluating and Documenting Traditional Cultural Properties*.

ELIGIBILITY FOR ARCHITECTURAL OR ARTISTIC DISTINCTION

A religious property significant for its architectural design or construction should be evaluated as are other properties under Criterion C; that is, it should be evaluated within an established architectural context and, if necessary, compared to other properties of its type, period, or method of construction. (See "Comparing Related Properties" in Part V: *How to Evaluate a Property Within Its Historic Context*.)

Eligible

- A historic camp meeting district that meets the requirements of Criterion C for its significance as a type of construction is eligible.

ELIGIBILITY FOR INFORMATION POTENTIAL

A religious property, whether a district, site, building, structure, or object, is eligible if it can yield important information about the religious practices of a cultural group or other historic themes. This kind of property should be evaluated as are other properties under Criterion D, in relation to similar properties, other information sources, and existing data gaps.

Eligible

- A 19th century camp meeting site that could provide information about the length and intensity of site use during revivals of the Second Great Awakening is eligible.
- Rock cairns or medicine wheels that had a historic religious mythological function and can provide information about specific cultural beliefs are eligible.

ABILITY TO REFLECT HISTORIC ASSOCIATIONS

As with all eligible properties, religious properties must physically represent the period of time for which they are significant. For instance, a recent building that houses an older congregation cannot qualify based on the historic activities of the group because the current building does not convey the earlier history. Likewise, an older building that housed the historic activities of the congregation is eligible if it still physically represents the period of the congregation's significance. However, if an older building has been remodeled to the extent that its appearance dates from the time of the remodeling, it can only be eligible if the period of significance corresponds with the period of the alterations.

Eligible

- A church built in the 18th century and altered beyond recognition in the 19th century is eligible only if the additions are important in themselves as an example of late 19th century architecture or as a reflection of an important period of the congregation's growth.

Not Eligible

- A synagogue built in the 1920s cannot be eligible for the important activities of its congregation in the 18th and 19th centuries. It can only be eligible for significance obtained after its construction date.
- A rural 19th century frame church recently sheathed in brick is not eligible because it has lost its characteristic appearance and therefore can no longer convey its 19th century significance, either for architectural value or historic association.



Criteria Consideration A - Religious Properties. A religious property can qualify as an exception to the Criteria if it is architecturally significant. *The Church of the Navity in Rosedale, Iberville Parish, Louisiana, qualified as a rare example in the State of a 19th century small frame Gothic Revival style chapel.* (Robert Obier)

CRITERIA CONSIDERATION B: MOVED PROPERTIES

A property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event.

UNDERSTANDING CRITERIA CONSIDERATION B: MOVED PROPERTIES

The National Register criteria limit the consideration of moved properties because significance is embodied in locations and settings as well as in the properties themselves. Moving a property destroys the relationships between the property and its surroundings and destroys associations with historic events and persons. A move may also cause the loss of historic features such as landscaping, foundations, and chimneys, as well as loss of the potential for associated archeological deposits. Properties that were moved *before* their period of significance do not need to meet the special requirements of Criteria Consideration B.

One of the basic purposes of the National Register is to encourage the preservation of historic properties as living parts of their communities. In keeping with this purpose, it is not usual to list artificial groupings of buildings that have been created for purposes of interpretation, protection, or maintenance. Moving buildings to such a grouping destroys the integrity of location and setting, and can create a false sense of historic development.

APPLYING CRITERIA CONSIDERATION B: MOVED PROPERTIES

ELIGIBILITY FOR ARCHITECTURAL VALUE

A moved property significant under Criterion C must retain enough historic features to convey its architectural values and retain integrity of design, materials, workmanship, feeling, and association.

Examples of Properties that MUST Meet Criteria Consideration B: Moved Properties

- A resource moved from one location on its original site to another location on the property, during or after its Period of Significance.
- A district in which a significant number of resources have been moved from their original location.
- A district which has one moved building that makes an especially significant contribution to the district.
- A portable resource, such as a ship or railroad car, that is relocated to a place incompatible with its original function.
- A portable resource, such as a ship or railroad car, whose importance is critically linked to its historic location or route and that is moved.

Examples of Properties that DO NOT Need to Meet Criteria Consideration B: Moved Properties

- A property that is moved prior to its Period of Significance.
- A district in which only a small percentage of typical buildings in a district are moved.
- A moved building that is part of a complex but is of less significance than the remaining (unmoved) buildings.
- A portable resource, such as a ship or railroad car, that is eligible under Criterion C and is moved within its natural setting (water, rails, etc.).
- A property that is raised or lowered on its foundations.

ELIGIBILITY FOR HISTORIC ASSOCIATIONS

A moved property significant under Criteria A or B must be demonstrated to be the surviving property most importantly associated with a particular historic event or an important aspect of a historic person's life. The phrase "most importantly associated" means that it must be the single surviving property that is most closely associated with the event or with the part of the person's life for which he or she is significant.

Eligible

- A moved building occupied by an business woman during the majority of her productive career would be eligible if the other extant properties are a house she briefly inhabited prior to her period of significance and a commercial building she owned after her retirement.

Not Eligible

- A moved building associated with the beginning of rail transportation in a community is not eligible if the original railroad station and warehouse remained intact on their original sites.

SETTING AND ENVIRONMENT

In addition to the requirements above, moved properties must still have an orientation, setting, and general environment that are comparable to those of the historic location and that are compatible with the property's significance.

Eligible

- A property significant as an example of mid-19th century rural house type can be eligible after a move, provided that it is placed on a lot that is sufficient in size and character to recall the basic qualities of the historic environment and setting, and provided that the building is sited appropriately in relation to natural and manmade surroundings.

Not Eligible

- A rural house that is moved into an urban area and a bridge that is no longer situated over a waterway are not eligible.

ASSOCIATION DEPENDENT ON THE SITE

For a property whose design values or historical associations are directly dependent on its location, any move will cause the property to lose its integrity and prevent it from conveying its significance.

Eligible

- A farm structure significant only as an example of a method of construction peculiar to the local area is still eligible if it is moved within that local area and the new setting is similar to that of the original location.

Not Eligible

- A 19th century rural residence that was designed around particular topographic features, reflecting that time period's ideals of environment, is not eligible if moved.

PROPERTIES DESIGNED TO BE MOVED

A property designed to move or a property frequently moved during its historic use must be located in a historically appropriate setting in order to qualify, retaining its integrity of setting, design, feeling, and association. Such properties include automobiles, railroad cars and engines, and ships.

Eligible

- A ship docked in a harbor, a locomotive on tracks or in a railyard, and a bridge relocated from one body of water to another are eligible.

Not Eligible

- A ship on land in a park, a bridge placed in a pasture, or a locomotive displayed in an indoor museum are not eligible.

ARTIFICIALLY CREATED GROUPINGS

An artificially created grouping of buildings, structures, or objects is not eligible unless it has achieved significance since the time of its assemblage. It cannot be considered as a reflection of the time period when the individual buildings were constructed.

Eligible

- A grouping of moved historic buildings whose creation marked the beginning of a major concern with past lifestyles can qualify as an early attempt at historic preservation and as an illustration of that generation's values.

Not Eligible

- A rural district composed of a farmhouse on its original site and a grouping of historic barns recently moved onto the property is not eligible.

PORTIONS OF PROPERTIES

A moved *portion* of a building, structure, or object is not eligible because, as a fragment of a larger resource, it has lost integrity of design, setting, materials, workmanship, and location.

CRITERIA CONSIDERATION C: BIRTHPLACES OR GRAVES

A birthplace or grave of a historical figure is eligible if the person is of outstanding importance and if there is no other appropriate site or building directly associated with his or her productive life.

UNDERSTANDING CRITERIA CONSIDERATION C: BIRTHPLACES AND GRAVES

Birthplaces and graves often attain importance as reflections of the origins of important persons or as lasting memorials to them. The lives of persons significant in our past normally are recognized by the National Register through listing of properties illustrative of or associated with that person's productive life's work. Birthplaces and graves, as properties that represent the beginning and the end of the life of distinguished individuals, may be temporally and geographically far removed from the person's significant activities, and therefore are not usually considered eligible.

Examples of Properties that MUST Meet Criteria Consideration C: Birthplaces and Graves

- *The birthplace of a significant person who lived elsewhere during his or her Period of Significance.*
- *A grave that is nominated for its association with the significant person buried in it.*
- *A grave that is nominated for information potential.*

Examples of Properties that DO NOT Need to Meet Criteria Consideration C: Birthplaces and Graves

- *A house that was inhabited by a significant person for his or her entire lifetime.*
- *A grave located on the grounds of the house where a significant person spent his or her productive years.*

APPLYING CRITERIA CONSIDERATION C: BIRTHPLACES AND GRAVES

PERSONS OF OUTSTANDING IMPORTANCE

The phrase "a historical figure of outstanding importance" means that in order for a birthplace or grave to qualify, it cannot be simply the birthplace or grave of a person significant in our past (Criterion B). It must be the birthplace or grave of an individual who was of outstanding importance in the history of the local area, State, or nation. The birthplace or grave of an individual who was one of several people active in some aspect of the history of a community, a state, or the Nation would not be eligible.

LAST SURVIVING PROPERTY ASSOCIATED WITH A PERSON

When an geographical area strongly associated with a person of outstanding importance has lost all other properties directly associated with his or her formative years or productive life, a birthplace or grave may be eligible.

ELIGIBILITY FOR OTHER ASSOCIATIONS

A birthplace or grave can also be eligible if it is significant for reasons other than association with the productive life of the person in question. It can be eligible for significance under Criterion A for association with important events, under Criterion B for association with the productive lives of *other* important persons, or under Criterion C for architectural significance. A birthplace or grave can also be eligible in rare cases if, after the passage of time, it is significant for its commemorative value. (See Criteria Consideration F for a discussion of commemorative properties.) A birthplace or grave can also be eligible under Criterion D if it contains important information on research, e.g., demography, pathology, mortuary practices, socioeconomic status differentiation.



Criteria Consideration C - Birthplaces. *A birthplace of a historical figure is eligible if the person is of outstanding importance and there is no other appropriate site or building associated with his or her productive life. The **Walter Reed Birthplace**, Gloucester vicinity, Gloucester County, Virginia is the most appropriate remaining building associated with the life of the man who, in 1900, discovered the cause and mode of transmission of the great scourge of the tropics, yellow fever. (Virginia Historic Landmarks Commission)*

CRITERIA CONSIDERATION D: CEMETERIES

A cemetery is eligible if it derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events.

UNDERSTANDING CRITERIA CONSIDERATION D: CEMETERIES

A cemetery is a collection of graves that is marked by stones or other artifacts or that is unmarked but recognizable by features such as fencing or depressions, or through maps, or by means of testing. Cemeteries serve as a primary means of an individual's recognition of family history and as expressions of collective religious and/or ethnic identity. Because cemeteries may embody values beyond personal or family-specific emotions, the National Register criteria allow for listing of cemeteries under certain conditions.

Examples of Properties that MUST Meet Criteria Consideration D: Cemeteries

- A cemetery that is nominated individually for Criterion A, B, or C.

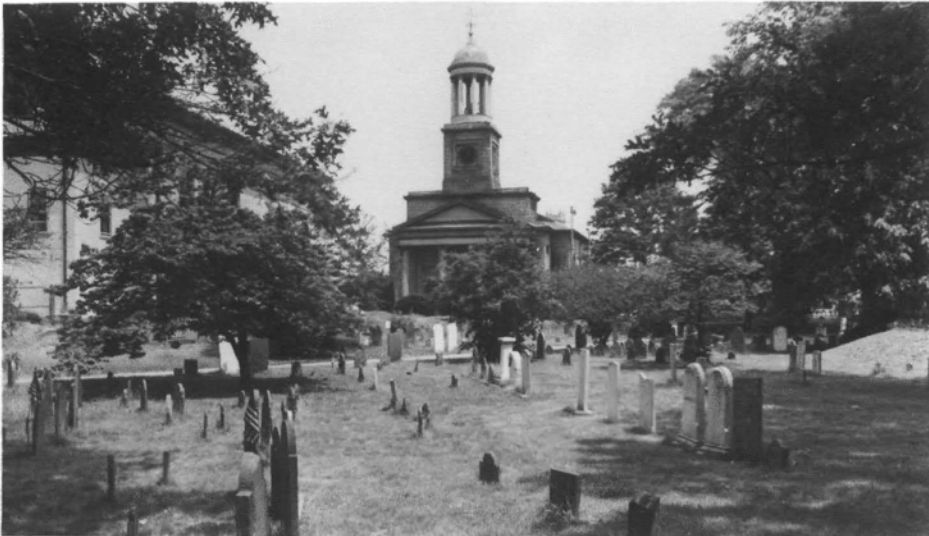
Examples of Properties that DO NOT Need to Meet Criteria Consideration D: Cemeteries

- A cemetery that is nominated along with its associated church, but the church is the main resource nominated.
- A cemetery that is nominated under Criterion D for information potential.
- A cemetery that is nominated as part of a district but is not the focal point of the district.

APPLYING CRITERIA CONSIDERATION D: CEMETERIES

PERSONS OF TRANSCENDENT IMPORTANCE

A cemetery containing the graves of persons of transcendent importance may be eligible. To be of transcendent importance the persons must have been of great eminence in their fields of endeavor or had a great impact upon the history of their community, State, or nation. (A single grave that is the burial place of an important person and is located in a larger cemetery that does not qualify under this Criteria Consideration should be treated under Criteria Consideration C: Birthplaces and Graves.)



Criteria Consideration D - Cemeteries. *The Hancock Cemetery, Quincy, Norfolk County, Massachusetts meets the exception to the Criteria because it derives its primary significance from its great age (the earliest burials date from 1640) and from the distinctive design features found in its rich collection of late 17th and early 18th century funerary art. (N. Hobart Holly)*

Eligible

- A historic cemetery containing the graves of a number of persons who were exceptionally significant in determining the course of a State's political or economic history during a particular period is eligible.

Not Eligible

- A cemetery containing graves of State legislators is not eligible if they simply performed the daily business of State government and did not have an outstanding impact upon the nature and direction of the State's history.

ELIGIBILITY ON THE BASIS OF AGE

Cemeteries can be eligible if they have achieved historic significance for their relative great age in a particular geographic or cultural context.

Eligible

- A cemetery dating from a community's original 1830s settlement can attain significance from its association with that very early period.

ELIGIBILITY FOR DESIGN

Cemeteries can qualify on the basis of distinctive design values. These values refer to the same design values addressed in Criterion C and can include aesthetic or technological achievement in the fields of city planning, architecture, landscape architecture, engineering, mortuary art, and sculpture. As for all other nominated properties, a cemetery must clearly express its design values and be able to convey its historic appearance.

Eligible

- A Victorian cemetery is eligible if it clearly expresses the aesthetic principles related to funerary design for that period, through such features as the overall plan, landscaping, statuary, sculpture, fencing, buildings, and grave markers.

Not Eligible

- A cemetery cannot be eligible for design values if it no longer conveys its historic appearance because of the introduction of new grave markers.

ELIGIBILITY FOR ASSOCIATION WITH EVENTS

Cemeteries may be associated with historic events including specific important events or general events that illustrate broad patterns.

Eligible

- A cemetery associated with an important Civil War battle is eligible.
- A cemetery associated with the settlement of an area by an ethnic or cultural group is eligible if the movement of the group into the area had an important impact, if other properties associated with that group are rare, and if few documentary sources have survived to provide information about the group's history.

Not Eligible

- A cemetery associated with a battle in the Civil War does not qualify if the battle was not important in the history of the war.
- A cemetery associated with an area's settlement by an ethnic or cultural group is not eligible if the impact of the group on the area cannot be established, if other extant historic properties better convey association with the group, or if the information that the cemetery can impart is available in documentary sources.

ELIGIBILITY FOR INFORMATION POTENTIAL

Cemeteries, both historic and prehistoric, can be eligible if they have the potential to yield important information. The information must be important within a specific context and the potential to yield information must be demonstrated.

A cemetery can qualify if it has potential to yield important information provided that the information it contains is not available in extant documentary evidence.

Eligible

- A cemetery associated with the settlement of a particular cultural group will qualify if it has the potential to yield important information about subjects such as demography, variations in mortuary practices, or the study of the cause of death correlated with nutrition or other variables.

INTEGRITY

Assessing the integrity of a historic cemetery entails evaluating principal design features such as plan, grave markers, and any related elements (such as fencing). Only that portion of a historic cemetery that retains its historic integrity can be eligible. If the overall integrity has been lost because of the number and size of recent grave markers, some features such as buildings, structures, or objects that retain integrity may be considered as individual properties if they are of such historic or artistic importance that they individually meet one or more of the requirements listed above.

NATIONAL CEMETERIES

National Cemeteries administered by the Veterans Administration are eligible because they have been designated by Congress as primary memorials to the military history of the United States. Those areas within a designated national cemetery that have been used or prepared for the reception of the remains of veterans and their dependents, as well as any landscaped areas that immediately surround the graves may qualify. Because these cemeteries draw their significance from the presence of the remains of military personnel who have served the country throughout

its history, the age of the cemetery is not a factor in judging eligibility, although integrity must be present.

A national cemetery or a portion of a national cemetery that has only been set aside for use in the future is not eligible.

CRITERIA CONSIDERATION E: RECONSTRUCTED PROPERTIES

A reconstructed property is eligible when it is accurately executed in a suitable environment *and* presented in a dignified manner as part of a restoration master plan *and* when no other building or structure with the same associations has survived. All three of these requirements must be met.

UNDERSTANDING CRITERIA CONSIDERATION E: RECONSTRUCTED PROPERTIES

“Reconstruction” is defined as the reproduction of the exact form and detail of a vanished building, structure, object, or a part thereof, as it appeared at a specific period of time. Reconstructed buildings fall into two categories: buildings wholly constructed of new materials and buildings reassembled from some historic and some new materials. Both categories of properties present problems in meeting the integrity requirements of the National Register criteria.

Examples of Properties that MUST Meet Criteria Consideration E: Recon- structed Properties

- A property in which most or all of the fabric is not original.
- A district in which an important resource or a significant number of resources are reconstructions.

Examples of Properties that DO NOT Need to Meet Criteria Consideration E: Reconstructed Properties

- A property that is remodeled or renovated and still has the majority of its original fabric.

APPLYING CRITERIA CONSIDERATION E: RECONSTRUCTED PROPERTIES

ACCURACY OF THE RECONSTRUCTION

The phrase “accurately executed” means that the reconstruction must be based upon sound archeological, architectural, and historic data concerning the historic construction and appearance of the resource. That documentation should include both analysis of any above or below ground material and research in written and other records.

SUITABLE ENVIRONMENT

The phrase “suitable environment” refers to: 1) the physical context provided by the historic district and 2) any interpretive scheme, if the historic district is used for interpretive purposes. This means that the reconstructed property must be located at the same site as the original. It must also be situated in its original grouping of buildings, structures, and objects (as many as are extant), and that grouping must retain integrity. In addition, the reconstruction must not be misrepresented as an authentic historic property.

Eligible

- A reconstructed plantation manager’s office building is considered eligible because it is located at its historic site, grouped with the remaining historic plantation buildings and structures, and the plantation as a whole retains integrity. Interpretation of the plantation district includes an explanation that the manager’s office is not the original building, but a reconstruction.

Not Eligible

- The same reconstructed plantation manager’s office building would not qualify if it were rebuilt at a location different from that of the original building, or if the district as a whole no longer reflected the period for which it is significant, or if a misleading interpretive scheme were used for the district or for the reconstruction itself.

RESTORATION MASTER PLANS

Being presented “as part of a restoration master plan” means that: 1) a reconstructed property is an essential component in a historic district and 2) the reconstruction is part of an overall restoration plan for an entire district. “Restoration” is defined as accurately recovering the form and details of a property and its setting as it appeared at a particular period by removing later work or by replacing missing earlier work (as opposed to completely rebuilding the property). The master plan for the entire property must emphasize restoration, not reconstruction. In other words, the master plan for the entire resource would not be acceptable under this consideration if it called for reconstruction of a majority of the resource.

LAST SURVIVING PROPERTY OF A TYPE

This consideration also stipulates that a reconstruction can qualify if, in addition to the other requirements, no other building, object, or structure with the same association has survived. A reconstruction that is part of a restoration master plan is appropriate only if: 1) the property is the only one in the district with which a particular important activity or event has been historically associated or 2) no other property with the same associative values has survived.

RECONSTRUCTIONS OLDER THAN FIFTY YEARS

After the passage of fifty years, a reconstruction may attain its own significance for what it reveals about the period in which it was built, rather than the historic period it was intended to depict. On that basis, a reconstruction can possibly qualify under any of the Criteria.

Eligible

- A reconstructed plantation manager’s office is eligible if the office were an important component of the plantation *and* if the reconstruction is one element in an overall plan for restoring the plantation *and* if no other building or structure with the same associations has survived.
- The reconstruction of the plantation manager’s office building can be eligible only if the majority of buildings, structures, and objects that comprised the plantation are extant and are being restored. For guidance regarding restoration see the *Secretary of the Interior’s Standards for Historic Preservation Projects*.

CRITERIA CONSIDERATION F: COMMEMORATIVE PROPERTIES

A property primarily commemorative in intent can be eligible if design, age, tradition, or symbolic value has invested it with its own historical significance.

UNDERSTANDING CRITERIA CONSIDERATION F: COMMEMORATIVE PROPERTIES

Commemorative properties are designed or constructed after the occurrence of an important historic event or after the life of an important person. They are not directly associated with the event or with the person's productive life, but serve as evidence of a later generation's assessment of the past. Their significance comes from their value as cultural expressions at the date of their creation. Therefore, a commemorative property generally must be over fifty years old and must possess significance based on its own value, not on the value of the event or person being memorialized.

Examples of Properties that MUST Meet Criteria Consideration F: Commemorative Properties

- *A property whose sole or primary function is commemorative or in which the commemorative function is of primary significance.*

Examples of Properties that DO NOT Need to Meet Criteria Consideration F: Commemorative Properties

- *A resource that has a non-commemorative primary function or significance.*
- *A single marker that is a component of a district (whether contributing or non-contributing).*

APPLYING CRITERIA CONSIDERATION F: COMMEMORATIVE PROPERTIES

ELIGIBILITY FOR DESIGN

A commemorative property derives its design from the aesthetic values of the period of its creation. A commemorative property, therefore, may be significant for the architectural, artistic, or other design qualities of its own period in prehistory or history.

Eligible

- A commemorative statue situated in a park or square is eligible if it expresses the aesthetics or craftsmanship of the period when it was made, meeting Criterion C.
- A late 19th century statue erected on a courthouse square to commemorate Civil War veterans would qualify if it reflects that era's shared perception of the noble character and valor of the veterans and their cause. This was commonly conveyed by portraying idealized soldiers or allegorical figures of battle, victory, or sacrifice.

ELIGIBILITY FOR AGE, TRADITION, OR SYMBOLIC VALUE

A commemorative property cannot qualify for association with the event or person it memorializes. A commemorative property may, however, acquire significance after the time of its creation through *age*, *tradition*, or *symbolic* value. This significance must be documented by accepted methods of historical research, including written or oral history, and must meet one or more of the Criteria.

Eligible

- A commemorative marker erected by a cultural group that believed the place was the site of its origins is eligible if, for subsequent generations of the group, the marker itself became the focus of traditional association with the group's historic identity.
- A building erected as a monument to an important historical figure will qualify if through the passage of time the property itself has come to symbolize the value placed upon the individual and is widely recognized as a reminder of enduring principles or contributions valued by the generation that erected the monument.
- A commemorative marker erected early in the settlement or development of an area will qualify if it is demonstrated that, because of its relative great age, the property has long been a part of the historic identity of the area.

Not Eligible

- A commemorative marker erected in the past by a cultural group at the site of an event in its history would not be eligible if the marker were significant only for association with the event, and it had not become significant itself through tradition.
- A building erected as a monument to an important historical figure would not be eligible if its only value lay in its association with the individual, and it has not come to symbolize values, ideas, or contributions valued by the generation that erected the monument.
- A commemorative marker erected to memorialize an event in the community's history would not qualify simply for its association with the event it memorialized.

INELIGIBILITY AS THE LAST REPRESENTATIVE OF AN EVENT OR PERSON

The loss of properties directly associated with a significant event or person does not strengthen the case for consideration of a commemorative property. Unlike birthplaces and graves, a commemorative property usually has no direct historic association. The commemorative property can qualify for historic association only if it is clearly significant in its own right, as stipulated above.

CRITERIA CONSIDERATION G: PROPERTIES THAT HAVE ACHIEVED SIGNIFICANCE WITHIN THE LAST FIFTY YEARS⁹

A property achieving significance within the last fifty years is eligible if it is of exceptional importance.

UNDERSTANDING CRITERIA CONSIDERATION G: PROPERTIES THAT HAVE ACHIEVED SIGNIFICANCE WITHIN THE LAST FIFTY YEARS

The National Register Criteria for Evaluation exclude properties that achieved significance within the last fifty years unless they are of exceptional importance. Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the National Register is a list of truly historic places.

Examples of Properties that MUST Meet Criteria Consideration G: Properties that Have Achieved Significance Within the Last Fifty Years

- A property that is less than fifty years old.
- A property that continues to achieve significance into a period less than fifty years before the nomination.
- A property that has non-contiguous Periods of Significance, one of which is less than fifty years before the nomination.
- A property that is more than fifty years old and had no significance until a period less than fifty years before the nomination.

Examples of Properties that DO NOT Need to Meet Criteria Consideration G: Properties that Have Achieved Significance Within the Last Fifty Years

- A resource whose construction began over fifty years ago, but the completion overlaps the fifty year period by a few years or less.
- A resource that is significant for its plan or design, which is over fifty years old, but the actual completion of the project overlaps the fifty year period by a few years.
- A historic district in which a few properties are newer than fifty years old, but the majority of properties and the most important Period of Significance are greater than fifty years old.

⁹ For more information on Criteria Consideration G, refer to *National Register Bulletin: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Last Fifty Years*.

APPLYING CRITERIA CONSIDERATION G: PROPERTIES THAT HAVE ACHIEVED SIGNIFICANCE WITHIN THE PAST FIFTY YEARS

ELIGIBILITY FOR EXCEPTIONAL IMPORTANCE

The phrase "exceptional importance" may be applied to the extraordinary importance of an event or to an entire category of resources so fragile that survivors of any age are unusual. Properties listed that had attained significance in less than fifty years include: the launch pad at Cape Canaveral from which men first traveled to the moon, the home of nationally prominent playwright Eugene O'Neill, and the Chrysler Building (New York) significant as the epitome of the "Style Moderne" architecture.

Properties less than fifty years old that qualify as exceptional because the entire category of resources is fragile include a recent example of a traditional sailing canoe in the Trust Territory of the Pacific Islands, where because of rapid deterioration of materials, no working Micronesian canoes exist that are more than twenty years old. Properties that by their nature can last more than fifty years cannot be considered exceptionally important because of the fragility of the class of resources.

The phrase "exceptional importance" does not require that the property be of national significance. It is a measure of a property's importance within the appropriate historic context, whether the scale of that context is local, State, or national.

Eligible

- The General Laundry Building in New Orleans, one of the few remaining Art Deco Style buildings in that city, was listed in the National Register when it was forty years old because of its exceptional importance as an example of that architectural style.

HISTORICAL PERSPECTIVE

A property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation, and must consider both the historic context and the specific property's role in that context.

In many communities, properties such as apartment buildings built in the 1950s cannot be evaluated because there is no scholarly research available to provide an overview of the nature, role, and impact of that building type within the context of historical and architectural developments of the 1950s.

NATIONAL PARK SERVICE RUSTIC ARCHITECTURE

Properties such as structures built in a rustic style by the National Park Service during the 1930s and 1940s can be evaluated because a broad study, *National Park Service Rustic Architecture* (1977), provides the context for evaluating properties of this type and style. Specific examples were listed in the National Register prior to reaching fifty years of age when documentation concerning the individual properties established their significance within the historical and architectural context of the type and style.

VETERANS ADMINISTRATION HOSPITALS

Hospitals less than fifty years old that were constructed by the Veterans Bureau and Veterans Administration can be evaluated because the collection of forty-eight facilities built between 1920 and 1946 has been analyzed in a study prepared by the agency. The study provided a historic and architectural context for development of veteran's care within which hospitals could be evaluated. The exceptional importance of specific individual facilities constructed within the past fifty years could therefore be determined based on their role and their present integrity.

COMPARISON WITH RELATED PROPERTIES

In justifying exceptional importance, it is necessary to identify other properties within the geographical area that reflect the same significance or historic associations and to determine which properties *best* represent the historic context in question. Several properties in the area could become eligible with the passage of time, but few will qualify now as exceptionally important.

POST-WORLD WAR II PROPERTIES

Properties associated with the post-World War II era must be identified and evaluated to determine which ones in an area could be judged exceptionally important. For example, a public housing complex may be eligible as an outstanding expression of the nation's post-war urban policy. A military installation could be judged exceptionally important because of its contribution to the Cold War arms race. A church building in a Southern city may have served as the pivotal rallying point for the city's most famous civil rights protest. A post-war suburban subdivision may be the best reflection of contemporary siting and design tenets in a metropolitan area. In each case, the nomination preparer must justify the *exceptional* importance of the property relative to similar properties in the community, State, or nation.

ELIGIBILITY FOR INFORMATION POTENTIAL

A property that has achieved significance within the past fifty years can qualify under Criterion D only if it can be demonstrated that the information is of exceptional importance within the appropriate context and that the property contains data superior to or different from those obtainable from other sources, including other culturally related sites. An archeological site less than fifty years old may be eligible if the former inhabitants are so poorly documented that information about their lifeways is best obtained from examination of the material remains.

Eligible

- Data such as the rate of adoption of modern technological innovations by rural tenant farmers in the 1950s may not be obtainable through interviews with living persons but could be gained by examination of homesites.

Not Eligible

- A recent archeological site such as the remains of a Navajo sheep corral used in the 1950s would not be considered exceptionally significant for its information potential on animal husbandry if better information on the same topic is available through ethnographic studies or living informants.

HISTORIC DISTRICTS

Properties which have achieved significance within the past fifty years can be eligible for the National Register if they are an integral part of a district which qualifies for National Register listing. This is demonstrated by documenting that the property dates from within the district's defined Period of Significance and that it is associated with one or more of the district's defined Areas of Significance.

Properties less than fifty years old may be an integral part of a district when there is sufficient perspective to consider the properties as historic. This is accomplished by demonstrating that: 1) the district's Period of Significance is justified as a discrete period with a defined beginning and end, 2) the character of the district's historic resources is clearly defined and assessed, 3) specific resources in the district are demonstrated to date from that discrete era, and 4) the majority of district properties are over fifty years old. In these instances, it is not necessary to prove exceptional importance of either the district itself or the less-than-fifty-year-old properties. Exceptional importance still must be demonstrated for district where the majority of properties or the major Period of Significance is less than fifty years old, and for less-than-fifty-year-old properties which are nominated individually.

PROPERTIES MORE THAN FIFTY YEARS IN AGE, LESS THAN FIFTY YEARS IN SIGNIFICANCE

Properties that are more than fifty years old, but whose significant associations or qualities are less than fifty years old, must be treated under the fifty year consideration.

Eligible

- A building constructed early in the twentieth century (and having no architectural importance), but that was associated with an important person during the 1950s, must be evaluated under Criteria Consideration G because the Period of Significance is within the past fifty years. Such a property would qualify if the person was of exceptional importance.

REQUIREMENT TO MEET THE CRITERIA, REGARDLESS OF AGE

Properties that are less than fifty years old and are not exceptionally important will *not* automatically qualify for the National Register once they are fifty years old. In order to be listed in the National Register, all properties, regardless of age, must be demonstrated to meet the Criteria for Evaluation.

VIII. HOW TO EVALUATE THE INTEGRITY OF A PROPERTY

INTRODUCTION

Integrity is the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance.

Historic properties either retain integrity (this is, convey their significance) or they do not. Within the concept of integrity, the National Register criteria recognizes seven aspects or qualities that, in various combinations, define integrity.

To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining *which* of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. The following sections define the seven aspects and explain how they combine to produce integrity.

SEVEN ASPECTS OF INTEGRITY

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

UNDERSTANDING THE ASPECTS OF INTEGRITY

LOCATION

Location is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved. (See Criteria Consideration B in *Part VII: How to Apply the Criteria Considerations*, for the conditions under which a moved property can be eligible.)

DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.

A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.

Design can also apply to districts, whether they are important primarily for historic association, architectural value, information potential, or a combination thereof. For districts significant primarily for historic association or architectural value, design concerns more than just the individual buildings or structures located within the boundaries. It also applies to the way in which buildings, sites, or structures are related: for example, spatial relationships between major features; visual rhythms in a streetscape or landscape plantings; the layout and materials of walkways and roads; and the relationship of other features, such as statues, water fountains, and archeological sites.

SETTING

Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space.

Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic preferences.

The physical features that constitute the setting of a historic property can be either natural or manmade, including such elements as:

- Topographic features (a gorge or the crest of a hill);
- Vegetation;
- Simple manmade features (paths or fences); and
- Relationships between buildings and other features or open space.

These features and their relationships should be examined not only within the exact boundaries of the property, but also between the property and its *surroundings*. This is particularly important for districts.

MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place.

A property must retain the key exterior materials dating from the period of its historic significance. If the property has been rehabilitated, the historic materials and significant features must have been preserved. The property must also be an actual historic resource, not a recreation; a

recent structure fabricated to look historic is not eligible. Likewise, a property whose historic features and materials have been lost and then reconstructed is usually not eligible. (See Criteria Consideration E in *Part VII: How to Apply the Criteria Considerations* for the conditions under which a reconstructed property can be eligible.)

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques.

Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. Examples of workmanship in prehistoric contexts include Paleo-Indian clovis projectile points; Archaic period beveled adzes; Hopewellian birdstone pipes; copper earspools and worked bone pendants; and Iroquoian effigy pipes.

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century. A grouping of prehistoric petroglyphs, unmarred by graffiti and intrusions and located on its original isolated bluff, can evoke a sense of tribal spiritual life.

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and manmade elements have remained intact since the 18th century will retain its quality of association with the battle.

Because feeling and association depend on individual perceptions, their retention *alone* is never sufficient to support eligibility of a property for the National Register.

ASSESSING INTEGRITY IN PROPERTIES

Integrity is based on significance: why, where, and when a property is important. Only after significance is fully established can you proceed to the issue of integrity.

The steps in assessing integrity are:

- Define the **essential physical features** that must be present for a property to represent its significance.
- Determine whether the **essential physical features are visible** enough to convey their significance.
- Determine whether the property needs to be **compared with similar properties**. And,
- Determine, based on the significance and essential physical features, **which aspects of integrity** are particularly vital to the property being nominated and if they are present.

Ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant.

DEFINING THE ESSENTIAL PHYSICAL FEATURES

All properties change over time. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both *why* a property is significant (Applicable Criteria and Areas of Significance) and *when* it was significant (Periods of Significance). They are the features without which a property can no longer be identified as, for instance, a late 19th century dairy barn or an early 20th century commercial district.

CRITERIA A AND B

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s). If the property is a site (such as a treaty site) where there are no material cultural remains, the setting must be intact.

Archeological sites eligible under Criteria A and B must be in overall good condition with excellent preservation of features, artifacts, and spatial relationships to the extent that these remains are able to convey important associations with events or persons.

CRITERION C

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

Archeological sites eligible under Criterion C must be in overall good condition with excellent preservation

of features, artifacts, and spatial relationships to the extent that these remains are able to illustrate a site type, time period, method of construction, or work of a master.

CRITERION D

For properties eligible under Criterion D, including archeological sites and standing structures studied for their information potential, less attention is given to their overall condition, than it they were being considered under Criteria A, B, or C. Archeological sites, in particular, do not exist today exactly as they were formed. There are always cultural and natural processes that alter the deposited materials and their spatial relationships.

For properties eligible under Criterion D, integrity is based upon the property's potential to yield specific data that addresses important research questions, such as those identified in the historic context documentation in the Statewide Comprehensive Preservation Plan or in the research design for projects meeting the *Secretary of the Interior's Standards for Archeological Documentation*.

INTERIORS

Some historic buildings are virtually defined by their exteriors, and their contribution to the built environment can be appreciated even if their interiors are not accessible. Examples of this would include early examples of steel-framed skyscraper construction. The great advance in American technology and engineering made by these buildings can be read from the outside. The change in American popular taste during the 19th century, from the symmetry and simplicity of architectural styles based on classical precedents, to the expressions of High Victorian styles, with their combination of textures, colors, and asymmetrical forms, is readily apparent from the exteriors of these buildings.

Other buildings "are" interiors. The Cleveland Arcade, that soaring 19th century glass-covered shopping area, can only be appreciated from the inside. Other buildings in this category would be the great covered train sheds of the 19th century.

In some cases the loss of an interior will disqualify properties from listing

in the National Register—a historic concert hall noted for the beauty of its auditorium and its fine acoustic qualities would be the type of property that if it were to lose its interior, it would lose its value as a historic resource. In other cases, the overarching significance of a property's exterior can overcome the adverse effect of the loss of an interior.

In borderline cases particular attention is paid to the significance of the property and the remaining historic features.

HISTORIC DISTRICTS

For a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.

A component of a district cannot contribute to the significance if:

- it has been substantially altered since the period of the district's significance *or*
- it does not share the historic associations of the district.

VISIBILITY OF PHYSICAL FEATURES

Properties eligible under Criteria A, B, and C must not only retain their essential physical features, but the features must be visible enough to convey their significance. This means that even if a property is physically intact, its integrity is questionable if its significant features are concealed under modern construction. Archeological properties are often the exception to this; by nature they usually do not require visible features to convey their significance.

NON-HISTORIC EXTERIORS

If the historic *exterior* building material is covered by non-historic material (such as modern siding), the property can still be eligible *if* the significant form, features, and detailing are not obscured. If a property's exterior is covered by a non-historic false-front or curtain wall, the property will not qualify under Criteria A, B, or C, because it does not retain the visual quality necessary to convey historic or architectural significance. Such a property also cannot be considered a contributing element in a historic district, because it does not add to the district's sense of time and place. If the false front, curtain wall, or non-historic siding is removed and the original building materials are intact, then the property's integrity can be re-evaluated.

PROPERTY CONTAINED WITHIN ANOTHER PROPERTY

Some properties contain an earlier structure that formed the nucleus for later construction. The exterior property, if not eligible in its own right, can qualify on the basis of the interior property *only if* the interior property can yield significant information about a specific construction technique or material, such as rammed earth or tabby. The interior property *cannot* be used as the basis for eligibility if it has been so altered that it no longer contains the features that could provide important information, or if the presence of important information cannot be demonstrated.

SUNKEN VESSELS

A sunken vessel can be eligible under Criterion C as embodying the distinctive characteristics of a method of construction if it is structurally intact. A *deteriorated* sunken vessel, no longer structurally intact, can be eligible under Criterion D if the remains of either the vessel or its contents is capable of yielding significant information. For further information, refer to *National Register Bulletin: Nominating Historic Vessels and Shipwrecks to the National Register of Historic Places*.

Natural Features

A natural feature that is associated with a historic event or trend, such as a rock formation that served as a trail marker during westward expansion, must retain its historic appearance, unobscured by modern construction or landfill. Otherwise it is not eligible, even though it remains intact.

COMPARING SIMILAR PROPERTIES

For some properties, comparison with similar properties should be considered during the evaluation of integrity. Such comparison may be important in deciding what physical features are essential to properties of that type. In instances where it has not been determined what physical features a property must possess in order for it to reflect the significance of a historic context, comparison with similar properties should be undertaken during the evaluation of integrity. This situation arises when scholarly work has not been done on a particular property type or when surviving examples of a property type are extremely rare. (See **Comparing Related Properties** in *Part V: How to Evaluate a Property within its Historic Context*.)

RARE EXAMPLES OF A PROPERTY TYPE

Comparative information is particularly important to consider when evaluating the integrity of a property that is a rare surviving example of its type. The property must have the essential physical features that enable it to convey its historic character or information. The rarity and poor condition, however, of other extant examples of the type may justify accepting a greater degree of alteration or fewer features, provided that enough of the property survives for it to be a significant resource.

Eligible

- A one-room schoolhouse that has had all original exterior siding replaced and a replacement roof that does not exactly replicate the original roof profile can be eligible if the other extant rare examples have received an even greater degree of alteration, such as the subdivision of the original one-room plan.

Not Eligible

- A mill site contains information on how site patterning reflects historic functional requirements, but parts of the site have been destroyed. The site is not eligible for its information potential if a comparison of other mill sites reveals more intact properties with complete information.

DETERMINING THE RELEVANT ASPECTS OF INTEGRITY

Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. Determining which of the aspects is most important to a particular property requires an understanding of the property's significance and its essential physical features.

CRITERIA A AND B

A property important for association with an event, historical pattern, or person(s) ideally might retain *some* features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, and would not be relevant if the property were a site. A basic integrity test for a property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.

For archeological sites that are eligible under Criteria A and B, the seven aspects of integrity can be applied in much the same way as they are to buildings, structures, or objects. It is important to note, however, that the site must have *demonstrated* its ability to convey its significance, as opposed to sites eligible under Criterion D where only the potential to yield information is required.

Eligible

A mid-19th century waterpowered mill important for its association with an area's industrial development is eligible if:

- it is still on its original site (**Location**), and
- the important features of its setting are intact (**Setting**), and
- it retains most of its historic materials (**Materials**), and
- it has the basic features expressive of its design and function, such as configuration, proportions, and window pattern (**Design**).

Not Eligible

A mid-19th century water-powered mill important for its association with an area's industrial development is not eligible if:

- it has been moved (**Location**, **Setting**, **Feeling**, and **Association**), or
- substantial amounts of new materials have been incorporated (**Materials**, **Workmanship**, and **Feeling**), or
- it no longer retains basic design features that convey its historic appearance or function (**Design**, **Workmanship**, and **Feeling**).

CRITERION C

A property significant under Criterion C must retain those physical features that characterize the type, period, or method of construction that the property represents. Retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association. Location and setting will be important, however, for those properties whose design is a reflection of their immediate environment (such as designed landscapes and bridges).

For archeological sites that are eligible under Criterion C, the seven aspects of integrity can be applied in much the same way as they are to buildings, structures, or objects. It is important to note, however, that the site must have *demonstrated* its ability to convey its significance, as opposed to sites eligible under Criterion D where only the *potential* to yield information is required.

Eligible

A 19th century wooden covered bridge, important for illustrating a construction type, is eligible if:

- the essential features of its design are intact, such as abutments, piers, roof configuration, and trusses (**Design**, **Workmanship**, and **Feeling**), and
- most of the historic materials are present (**Materials**, **Workmanship**, and **Feeling**), and
- evidence of the craft of wooden bridge technology remains, such as the form and assembly technique of the trusses (**Workmanship**).
- Since the design of a bridge relates directly to its function as a transportation crossing, it is also important that the bridge still be situated over a waterway (**Setting**, **Location**, **Feeling**, and **Association**).

Not Eligible

For a 19th century wooden covered bridge, important for its construction type, replacement of some materials of the flooring, siding, and roofing would not necessarily damage its integrity. Integrity would be lost, however, if:

- the abutments, piers, or trusses were substantially altered (**Design**, **Workmanship**, and **Feeling**) or
- considerable amounts of new materials were incorporated (**Materials**, **Workmanship**, and **Feeling**).
- Because environment is a strong factor in the design of this property type, the bridge would also be ineligible if it no longer stood in a place that conveyed its function as a crossing (**Setting**, **Location**, **Feeling**, and **Association**).

CRITERION D

For properties eligible under Criterion D, setting and feeling may not have direct bearing on the property's ability to yield important information. Evaluation of integrity probably will focus primarily on the location, design, materials, and perhaps workmanship.

Eligible

A multicomponent prehistoric site important for yielding data on changing subsistence patterns can be eligible if:

- floral or faunal remains are found in clear association with cultural material (**Materials** and **Association**) and
- the site exhibits stratigraphic separation of cultural components (**Location**).

Not Eligible

A multicomponent prehistoric site important for yielding data on changing subsistence patterns would not be eligible if:

- floral or faunal remains were so badly decomposed as to make identification impossible (**Materials**), or
- floral or faunal remains were disturbed in such a manner as to make their association with cultural remains ambiguous (**Association**), or
- the site has lost its stratigraphic context due to subsequent land alterations (**Location**).

Eligible

A lithic scatter site important for yielding data on lithic technology during the Late Archaic period can be eligible if:

- the site contains lithic debitage, finished stone tools, hammerstones, or antler flakers (**Material** and **Design**), and
- the site contains datable material (**Association**).

Not Eligible

A lithic scatter site important for yielding data on lithic technology during the Late Archaic period would not be eligible if:

- the site contains natural deposits of lithic materials that are impossible to distinguish from culturally modified lithic material (**Design**) or
- the site does not contain any temporal diagnostic evidence that could link the site to the Late Archaic period (**Association**).

IX. SUMMARY OF THE NATIONAL HISTORIC LANDMARKS CRITERIA FOR EVALUATION

A property being nominated to the National Register may also merit consideration for potential designation as a National Historic Landmark. Such consideration is dependent upon the stringent application of the following distinct set of criteria (found in the *Code of Federal Regulations*, Title 36, Part 65).

NATIONAL HISTORIC LANDMARKS CRITERIA

The quality of national significance is ascribed to districts, sites, buildings, structures, and objects that possess exceptional value or quality in illustrating or interpreting the heritage of the United States in history, architecture, archeology, engineering, and culture and that possess a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association, and:

1. That are associated with events that have made a significant contribution to, and are identified with, or that outstandingly represent, the broad national patterns of United States history and from which an understanding and appreciation of those patterns may be gained; or
2. That are associated importantly with the lives of persons nationally significant in the history of the United States; or
3. That represent some great idea or ideal of the American people; or
4. That embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period, style or method of construction, or that represent a significant, distinctive and exceptional entity whose components may lack individual distinction; or
5. That are composed of integral parts of the environment not sufficiently significant by reason of historical association or artistic merit to warrant individual recognition but collectively compose an entity of exceptional historical or artistic significance, or outstandingly commemorate or illustrate a way of life or culture; or
6. That have yielded or may be likely to yield information of major scientific importance by revealing new cultures, or by shedding light upon periods of occupation over large areas of the United States. Such sites are those which have yielded, or which may reasonably be expected to yield, data affecting theories, concepts and ideas to a major degree.

NATIONAL HISTORIC LANDMARK EXCLUSIONS

Ordinarily, cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings and properties that have achieved significance within the past fifty years are not eligible for designation. If such properties fall within the following categories they may, nevertheless, be found to qualify:

1. A religious property deriving its primary national significance from architectural or artistic distinction or historical importance; or
2. A building or structure removed from its original location but which is nationally significant primarily for its architectural merit, or for association with persons or events of transcendent importance in the nation's history and the association consequential; or
3. A site of a building or structure no longer standing but the person or event associated with it is of transcendent importance in the nation's history and the association consequential; or

4. A birthplace, grave or burial if it is of a historical figure of transcendent national significance and no other appropriate site, building, or structure directly associated with the productive life of that person exists; or
5. A cemetery that derives its primary national significance from graves of persons of transcendent importance, or from an exceptionally distinctive design or an exceptionally significant event; or
6. A reconstructed building or ensemble of buildings of extraordinary national significance when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other buildings or structures with the same association have survived; or
7. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own national historical significance; or
8. A property achieving national significance within the past 50 years if it is of extraordinary national importance.

COMPARING THE NATIONAL HISTORIC LANDMARKS CRITERIA AND THE NATIONAL REGISTER CRITERIA

In general, the instructions for preparing a National Register nomination and the guidelines stated in this bulletin for applying the National Register Criteria also apply to Landmark nominations and the use of the Landmark criteria. While there are specific distinctions discussed below, *Parts IV and V* of this bulletin apply equally to National Register listings and Landmark nominations. That is, the categories of historic properties are defined the same way; historic con-

texts are identified similarly; and comparative evaluation is carried out on the same principles enumerated in *Part V*.

There are some differences between National Register and National Historic Landmarks Criteria. The following is an explanation of how each Landmark Criterion compares with its National Register Criteria counterpart:

CRITERION 1

This Criterion relates to National Register Criterion A. Both cover properties associated with events. The Landmark Criterion, however, requires that the events associated with the property be *outstandingly* represented by that property and that the property be related to the broad national patterns of U.S. history. Thus, the quality of the property to convey and interpret its meaning must be of a higher order and must relate to national themes rather than the narrower context of State or local themes.

CRITERION 2

This Criterion relates to National Register Criterion B. Both cover properties associated with significant people. The Landmark Criterion differs in that it specifies that the association of a person to the property in question be an important one and that the person associated with the property be of *national* significance.

CRITERION 3

This Criterion has no counterpart among the National Register Criteria. It is rarely, if ever, used alone. While not a landmark at present, the Liberty Bell is an object that might be considered under this Criterion. The application of this Criterion obviously requires the most careful scrutiny and would apply only in rare instances involving ideas and ideals of the highest order.

CRITERION 4

This Criterion relates to National Register Criterion C. Its intent is to qualify exceptionally important works of architecture or collective elements of architecture extraordinarily significant as an ensemble, such as a historic

district. Note that the language is more restrictive than that of the National Register Criterion in requiring that a candidate in architecture be "a specimen exceptionally valuable for the study of a period, style, or method of construction" rather than simply embodying distinctive characteristics of a type, period, or method of construction. With regard to historic districts, the Landmarks Criterion requires an entity that is distinctive and exceptional. Unlike National Register Criterion C, this Criterion will not qualify the works of a master, *per se*, but only such works which are exceptional or extraordinary. Artistic value is considered only in the context of history's judgement in order to avoid current conflicts of taste.

CRITERION 5

This Criterion does not have a strict counterpart among the National Register Criteria. It may seem redundant of the latter part of Landmark Criterion 4. It is meant to cover collective entities such as Greenfield Village and historic districts like New Bedford, Massachusetts, which qualify for their collective association with a nationally significant event, movement, or broad pattern of national development.

CRITERION 6

The National Register counterpart of this is Criterion D. Criterion 6 was developed specifically to recognize archeological sites. All such sites must address this Criterion. The following are the qualifications that distinguish this Criterion from its National Register counterpart: the information yielded or likely to be yielded must be of *major* scientific importance by revealing new cultures, or by shedding light upon periods of occupation *over large areas* of the United States. Such sites should be expected to yield data affecting *theories, concepts, and ideas* to a *major degree*.

The data recovered or expected to be recovered must make a major contribution to the existing corpus of information. Potentially recoverable data must be likely to revolutionize or substantially modify a major theme in history or prehistory, resolve a substantial historical or anthropological debate, or close a serious gap in a major theme of U. S. history or prehistory.

EXCLUSIONS AND EXCEPTIONS TO THE EXCLUSIONS

This section of the National Historic Landmarks Criteria has its counterpart in the National Register's "Criteria Considerations." The most abundant difference between them is the addition of the qualifiers "national," "exceptional," or "extraordinary" before the word significance. Other than this, the following are the most notable distinctions:

EXCLUSION 2

Buildings moved from their original location, qualify only if one of two conditions are met: 1) the building is nationally significant for

architecture, or 2) the persons or events with which they are associated are of *transcendent* national significance and the association is consequential.

Transcendent significance means an order of importance higher than that which would ordinarily qualify a person or event to be nationally significant. A consequential association is a relationship to a building that had an evident impact on events, rather than a connection that was incidental and passing.

EXCLUSION 3

This pertains to the site of a structure no longer standing. There is no counterpart to this exclusion in the National Register Criteria. In order for such a property to qualify for Landmark designation it must meet the second condition cited for Exclusion 2.

EXCLUSION 4

This exclusion relates to Criteria Consideration C of the National Register Criteria. The only difference is that a burial place qualifies for Landmark designation only if, in addition to other factors, the person buried is of *transcendent* national importance.

When evaluating properties at the national level for designation as a National Historic Landmark, please refer to the National Historic Landmarks outline, *History and Prehistory in the National Park System and the National Historic Landmarks Program, 1987*. (For more information about the National Historic Landmarks program, please write to Department of the Interior, National Park Service, National Historic Landmarks, 1849 C Street, NW, NC400, Washington, DC 20240.)

X. GLOSSARY

Associative Qualities - An aspect of a property's history that links it with historic events, activities, or persons.

Code of Federal Regulations - Commonly referred to as "CFR." The part containing the National Register Criteria is usually referred to as 36 CFR 60, and is available from the National Park Service.

CLG - Certified Local Government.

Culture - A group of people linked together by shared values, beliefs, and historical associations, together with the group's social institutions and physical objects necessary to the operation of the institution.

Cultural Resource - See Historic Resource.

Evaluation - Process by which the significance and integrity of a historic property are judged and eligibility for National Register listing is determined.

Historic Context - An organizing structure for interpreting history that groups information about historic properties that share a common theme, common geographical area, and a common time period. The development of historic contexts is a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative historic significance.

Historic Integrity - The unimpaired ability of a property to convey its historical significance.

Historic Property - See Historic Resource.

Historic Resource - Building, site, district, object, or structure evaluated as historically significant.

Identification - Process through which information is gathered about historic properties.

Listing - The formal entry of a property in the National Register of Historic Places. See also, Registration.

Nomination - Official recommendation for listing a property in the National Register of Historic Places.

Property Type - A grouping of properties defined by common physical and associative attributes.

Registration - Process by which a historic property is documented and nominated or determined eligible for listing in the National Register.

Research Design - A statement of proposed identification, documentation, investigation, or other treatment of a historic property that identifies the project's goals, methods and techniques, expected results, and the relationship of the expected results to other proposed activities or treatments.

XI. LIST OF NATIONAL REGISTER BULLETINS

The Basics

How to Apply National Register Criteria for Evaluation *

Guidelines for Completing National Register of Historic Places Form

Part A: How to Complete the National Register Form *

Part B: How to Complete the National Register Multiple Property Documentation Form *

Researching a Historic Property *

Property Types

Guidelines for Evaluating and Documenting Historic **Aids to Navigation** *

Guidelines for Identifying, Evaluating and Registering **America's Historic Battlefields**

Guidelines for Evaluating and Registering Historical **Archeological Sites**

Guidelines for Evaluating and Documenting Historic **Aviation Properties**

Guidelines for Evaluating and Registering **Cemeteries and Burial Places**

How to Evaluate and Nominate **Designed Historic Landscapes** *

Guidelines for Identifying, Evaluating and Registering Historic **Mining Sites**

How to Apply National Register Criteria to **Post Offices** *

Guidelines for Evaluating and Documenting **Properties Associated with Significant Persons**

Guidelines for Evaluating and Documenting **Properties That Have Achieved Significance Within the Last Fifty Years** *

Guidelines for Evaluating and Documenting **Rural Historic Landscapes** *

Guidelines for Evaluating and Documenting **Traditional Cultural Properties** *

Nominating Historic **Vessels and Shipwrecks** to the National Register of Historic Places

Technical Assistance

Defining Boundaries for National Register Properties*

Guidelines for Local Surveys: A Basis for Preservation Planning *

How to Improve the Quality of Photographs for National Register Nominations

National Register Casebook: Examples of Documentation *

Using the UTM Grid System to Record Historic Sites

To order these publications, write to: National Register of Historic Places, National Park Service, 1849 C St., NC 400, NW, Washington, D.C. 20240, or e-mail at: nr_reference@nps.gov. Publications marked with an asterisk (*) are also available in electronic form at www.cr.nps.gov/nr.

142 Free Street 0 views



Curt Sachs <sachsarch@gmail.com>

2:34 PM (21 minutes ago)



to hp@portlandmaine.gov, David Sachs

As a practicing preservation architect for the last 35 years, I am writing to discourage the classification of the referenced building as "contributing" in any sense. Although its initial use and architecture are noteworthy, subsequent renovations render the building as "not noteworthy". Its style is gone, though some architectural components are perhaps worth keeping. I support the notion of selective demolition of said structure. Key elements such as the columns might be re-introduced in an exterior courtyard adjacent to the current and/or future PMA buildings. A more sensitive design than Charles Moore's famed postmodern Piazza D'Italia should be embraced and encouraged by the Portland Preservation Department. There lies a compromise the City can offer and still allow PMA's vital expansion. We all know of the demolition mistakes we Portlanders still endure.

As a member of Portland's architecture community, I respectfully respect the request of PMA, with conditional and required re-use caveat so as to retain elements of a once valued building.

Respectfully submitted.

M. Curt Sachs, RA

Studio Curt Sachs

sachsarch@gmail.com

207.615.6628

12 Lewis Street

Portland, Maine 04102

Maine Licensed Architect

142 Free Street 0 views

Assigned to me ☐



Rosanne Griffin <rgriffin2@maine.rr.com>
to hp@portlandmaine.gov

2:54 PM (1 hour ago) ☐ ☐ ☐

Hello board,
142 Free Street is a historic beautiful building in Portland. It was designated historic because it is!
Should a powerful museum with connections be allowed to change the status because they want to tear it down?
Of course not!
Let's not allow another disaster like the Libby building they already tore down to build the main PMA building.
142 Free street as is will be beautiful as part of the museum, just like the Mclellan house is now also.
Don't be pushed around by the Portland museum of art please.
I know you all know this buildings historic value!
It's one of a kind with no other building like it.
Please save the old Portland that is rapidly changing.

Rosanne Griffin
Born in Portland maine.
Building owner in portland maine.



Rosanne Griffin <rgriffin2@maine.rr.com>
to hp@portlandmaine.gov

3:08 PM (1 hour ago) ☐ ☐ ☐

Added my legal address!
And agenda item!

> On Oct 23, 2023, at 2:54 PM, Rosanne Griffin <rgriffin2@maine.rr.com> wrote:
>
Agenda item: 142 Free st.

> Hello board,
☐

Legal address:
23 Deer Run Rd
North Yarmouth, ME 04097

really? 0 views

 Assigned to me



jim dougherty <jdougherty101@gmail.com>

to hp@portlandmaine.gov

Oct 23, 2023, 5:56:17 PM (16 hours ago)



i strongly object to destroying the former chamber of commerce building. just think of the buildings now gone from the the city of portland. too many! let's not take more of our history.
diane bartholomew
freeport maine

Reclassifying of the former Chamber of Commerce Building. 0 views

 Assigned to me



Ted Pitas <tpitas58@gmail.com>
to hp@portlandmaine.gov

Oct 23, 2023, 11:22:58 PM (10 hours ago)   

To the HP board:

I think the PMA has lost their way on this. This building is art in itself. They can place their exhibits in the building with little cost to the museum itself. If they don't have enough space, they can just buy the parking lot next to the Chamber building and request a building permit for whatever they want build there. They will save on demolition costs this way.

Ted Pitas
American Carpentry Service

142 Free Street 0 views

 Assigned to me



Dan Skwire <dan.skwire@milliman.com>
to hp@portlandmaine.gov

8:58 AM (1 hour ago) ☐ ☐ ☐

I am writing to express my concern with the request by the Portland Museum of Art to reclassify the former Chamber of Commerce building as a non-contributing structure so that it can be demolished as part of the PMA's expansion plan. I strongly oppose this request.

I am a long-time Portland resident who lives in the West End and works in the Old Port. We are exceptionally fortunate in Portland that so much of the city's history survives in the real and tangible forms of its historic buildings. These buildings are a key element of our city's identity and they are a key reason that so many people wish to live and visit here. The loss of any historic building is a tragedy—is there anyone here who wouldn't wish to bring back Union Station, whose demolition was one of the inspirations for the historic preservation movement in Portland? The loss of 142 Free Street would be particularly tragic because it is so unnecessary.

The building is an interesting and important one, originally constructed as a theater and later functioning as a church and a museum, among other roles. Its distinctive temple front is instantly recognizable, and has been for over 200 years. I am a member and a supporter of the PMA, and I commend its objective of growing its presence in the city. But to do so at the expense of a distinctive, contributing historic structure is simply irresponsible. Like all of us in Portland, the PMA benefits from the city's historic fabric—it is already the steward of the Winslow Homer studio, the McClellan-Sweat House, the Clapp house, and others. Any future expansion should be done in a manner that provides equal respect and consideration for the Chamber of Commerce Building at 142 Free Stree.

Daniel D. Skwire
10 Grayhurst Park
Portland, Maine 04102

Agenda Item 142 Free Street 0 views



Patti Shaw <pshaw@maine.rr.com>
to hp@portlandmaine.gov

10:31 AM (1 hour ago) ☐ ☐ ☐

Good morning,

I am writing to encourage you to preserve 142 Free Street. I understand the museum's desire to expand, the argument it has been modified from its original construction, however, it represents a time, architectural style, and historical marker for the city of Portland.

Although I no longer own property in Portland, I did own a building, 165-67 Congress, designed and built by F. Fawcett/J.C. Stevens, which had been modified over the years, but its presence on Congress Street adds to the street's charm and an historic era. I worked very hard to maintain the building. Although the new owner is much less concerned with the building, it remains and historic marker. (It actually was the home of the first black bishop, James A. Healey, for a period of time.)

For whatever reason, Portland leaders are allowing the destruction of the beauty, the architectural, history, and the ambience of Portland to disappear. Soon, if this trend continues, the Portland that has brought so many new residents will be no more. Beautiful old buildings replaced with modern square structures as one sees on a walk around Munjoy Hill.

Every generation has to deal with architectural change, however, the city of Portland is very special. To allow yet historic building in the center of Portland to be removed is again destroying the very thread that has made Portland such a wonderful city to visit and reside.

NO to the demolition of 142 Free Street.

By the way, there is a reason why so many European cities destroyed during World War II rebuilt exact replicas of the buildings destroyed. Their beauty enhances their cities.

Regards,
Patricia Shaw
309 Black Point Rd
Scarborough, Me

PLEASE DONT' LET THE PMA TEAR DOWN A HISTORIC BUILDING 0 views

Assigned to me



C/S Gray <gray2914@gmail.com>
to hp@portlandmaine.gov

Oct 24, 2023, 3:29:27 PM (yesterday) ☐ ☐ ☐

I am a Portland native, and a local tour guide. One of the great joys for locals and visitors alike is seeing all of the old historic buildings in town - and learning about their history and significance through the years.

Please keep it that way. Please do not allow PMA to tear down the historic Chamber of Commerce Building.

Sure, it's cheaper and easier to start from scratch with an empty lot.... but at what cost???

Christine Gray

142 free street 0 views

 Assigned to me



Jen DeRose <jenlderose@gmail.com>
to hp@portlandmaine.gov

Oct 24, 2023, 8:44:29 PM (yesterday) ☐ ☐ ☐

Hello:

Please do not demolish 142 Free Street. While I have high hopes for a new design for the museum, I am also hopeful that we can find a plan that works around this historic building. We have seen too many historic building lost to what is considered progress — the Franklin Arterial, Union station — and with it, the town's sense of place and history.

What is left of Portland's historic architecture is one of the city's very best qualities—it is what draws people here—and is one of the reasons this city is thriving today. Let's work to maintain that.

Thank you,
J. DeRose
93 pine street

142 Free Street 0 views

 Assigned to me



Miles Parker <milesarker26@icloud.com>
to hp@portlandmaine.gov

Oct 25, 2023, 3:15:42 AM (yesterday) ☐ ☐ ☐

The Chamber of Commerce Building is such a beautiful and enduring part of the Congress Square cityscape that it would be heartbreaking to lose it to PMA's expansion plans. Reclassifying a building's status that leads to its demolition sets a very dangerous precedent for Portland's architectural heritage. This impressive temple-like building has been charmingly peeking out of the corner of a major city crossroads for 200 years. The structure's association with John Calvin Stevens only enriches its significance

I love Portland. I'm a member of the Portland Museum of Art who supports their commitment to our city but not at the expense of losing the Chamber of Commerce Building.

Don't tear it down!

Sincerely,
Miles Parker
Pariserstr 14
81669 Munich, Germany

kathleen.casasa <kmcasasa@gmail.com>
to hp@portlandmaine.gov

Oct 25, 2023, 9:52:36 AM (yesterday)



To Whom It May Concern,

I am writing to express concern about the possible demolition of the building at 142 Free St., formerly the Chamber of Commerce building. This is a stunning building and adds much to character of Portland. I have lived in Portland all my life and have seen the many changes over time. Given all the building on the peninsula most of which is not value added visually to our city it would be ashame to allow this building to be demolished and further impact what makes Portland unique. I hope you will not allow this to happen.

Thank you,

Kathleen Casasa

514 Capisic St.

Portland, Me.

124 Free Street 0 views

 Assigned to me



Eric Handley <ewhcom@gmail.com>
to hp@portlandmaine.gov

Oct 25, 2023, 12:50:34 PM (23 hours ago) ☐ ☐ ☐

I would like to say that reclassifying 124 Free Street for demolition would set a negative precedent to the historical buildings in the city.

I would like to see the PMA developing a campus that incorporates rather than destroying the historic structures in their domain.

Please don't reclassify this building.
Thanks

Eric Handley
56 Wilson Street Unit 4
Portland, ME 04101

save the historic former Chamber of Commerce Building at 142 Free Street 0 views



Colin Vettier <colin.vettier@gmail.com>
to hp@portlandmaine.gov

11:31 AM (1 hour ago)



Hello,

As a Portland resident I would like to share my concerns about the PMA plan to demolish a significant architectural building of the city.

While the PMA's extension is something I look forward too, I believe that it should not be to the detriment of existing architectural heritage of our city that is already plagued by luxury condos and parking lots.

In particular, this proposal could set a dangerous precedent. If one property owner is allowed to decide that a historic building should be reclassified and demolished because it is in the way to their plans, then the integrity of all the historic districts that benefit Portland in so many ways may be in jeopardy.

Kindly,

Colin VETTIER



PO Box 17533, Portland, ME 04112

25 October 2023

RE: CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS NONCONTRIBUTING

Chair O'Brien and Members of the Historic Preservation Board,

Greater Portland Landmarks does not oppose the expansion of the Portland Museum of Art's campus and we are enthusiastic about the prospect of another landmark building being added to the museum's collection. We do not believe preservation of the former Chamber of Commerce Building and the introduction of a contemporary landmark are mutually exclusive.

As we addressed in our statement for the October workshop, Landmarks strongly believes that the former Chamber of Commerce Building clearly meets the criteria for designation as a contributing structure, both in terms of its architectural, historic, and thematic significance within the Congress Street Historic District and its retention of the required level of integrity to its 1926 appearance. The PMA's reclassification request includes a consultant report that focuses largely on interior alterations, which are not under the purview of the Historic Preservation Board, and the early history of the building, rather than the integrity of the building's exterior appearance since its 1926 alteration. The building's exterior is largely unchanged from its appearance in 1926 or from its appearance when it was evaluated for inclusion in the Congress Street Historic District. Greater Portland Landmarks finds no basis in the consultant's report for reclassification of the building as a non-contributing structure.



Image of the former Chamber of Commerce Building during World War II.

While not designated as an individual landmark, the former Chamber of Commerce building, like all contributing buildings, in combination with its neighbors forms the cohesive fabric essential to the

establishment of a historic district. In addition, the former Chamber of Commerce Building meets 4 out of the 6 criteria laid out in **Subsection 17.4.1.A** of Portland's Historic Preservation Ordinance. It also meets the criteria laid out in **Subsection 17.4.1.B.** and **Subsection 17.4.2** of the ordinance.

- It is significant to the cultural, historic, architectural heritage of the city.
- It exemplifies a significant architectural style.
- It is the work of an architect whose individual work is significant in the history or development of the City of Portland and the State of Maine.
- As the former home for nearly 60 years of the city's Chamber of Commerce, it expresses and contributes to the theme of the Congress Street Historic District, a cohesive corridor of commercial and civic buildings that are significant for their role in the commercial, social, and architectural development of the city from 1780-1958.
- Although minor alterations have been made to the exterior, it retains its temple-form, major fenestration patterns, and the architectural details of its primary facade that are character defining elements of its design and reflect its appearance during its use by the Portland Chamber of Commerce.

The Portland Museum of Art's collection is significant to the art history and culture of Maine. The largest pieces in the PMA's collection are its five historic buildings. This expansion project is an opportunity to further unify *all* the varied historic buildings on the museum's campus. Greater Portland Landmarks believes that there are options to meet the Museum's worthy goals and to preserve the former Chamber of Commerce Building on Free Street.

Portland has examples of the beneficial results that can occur when demolition plans are reconsidered. One such example occurred in the 1990s when plans to demolish the interior of Portland's Merrill Auditorium were touted as the only means to achieve state-of-the-art acoustics. The demolition plans were resisted by a vocal group of citizens who advocated for a second opinion. Experts capable of improving the concert hall's acoustics while preserving the historic interior were then hired. The result is a beautiful venue that serves as a cultural hub supporting a diverse variety of programming.

Landmarks does not believe the best way forward is the demolition of one of the PMA's largest assets. Instead, we encourage the PMA to work creatively with their architects and with the Historic Preservation Board to seek a Certificate of Appropriateness that incorporates the former Chamber of Commerce building into its campus expansion project.

The vote to reconsider the designation of the former Chamber of Commerce Building is significant not only for this application, but also significant to maintaining the integrity of the ordinance itself and to the preservation of other contributing structures throughout the City's historic districts. We hope that you will apply the criteria of the ordinance in this case as you do in all development projects, large and small, that you consider. In your careful deliberation we urge you to agree that the evidence supports the former Chamber of Commerce building's continued designation as a contributing building within the historic district.

Thank you for considering our views,



Carol De Tine
Vice President of the Board of Trustees
Greater Portland Landmarks

Date: 26 October 2023

Re: NOT to demolish the Chamber of Commerce Building (CCB), formally the Children's Museum, per PMA application

I request that the Historic Preservation Board NOT approve the PMA's (Portland Museum of Art) request to demolish the building adjacent to the Payson Building which is in Portland's historic zone for the following reasons:

- + This would set a corrosive precedent to the historic preservation overlay which is clearly written in city code
- + The architect of the Payson (1982) building referenced the CCB in his design process making the CCB significant in understanding the Payson within its urban context
- + The Payson defers to all buildings on the PMA campus by: keeping to scale of the existing buildings, stepping down in its mass to the existing historic buildings, using similar exterior building materials as existing buildings
- + The proposed LEAVER project: dominates the site in scale and height, demolishes the CCB, demolishes parts of the Payson, reorients the entrance away from Congress Square, uses highly contrasting materials to the PMA buildings and surrounding context
- + The proposed project is not 'sustainable design' when compared to utilizing the existing CCB which is in good physical condition, was just used as a museum and has much useful life left
- + The PMA's absurd accusation that because the CCB was renovated in the 1920's during the Jim Crow area in the South, it is "racist" and therefore should be demolished is silly and not worthy of further comment

Thank you,
Robert Kahn,
94 Rackleff St, Portland

Chamber of Commerce Building 0 views

 Assigned to me

Dugan Murphy <dugan@duganmurphy.com>
to hp@portlandmaine.gov

Oct 26, 2023, 9:04:20 PM (11 hours ago)



Dear Historic Preservation Board,

I am writing in regards to the Portland Museum of Art's request to reclassify the Chamber of Commerce Building on Free Street to noncontributing within the Congress Street Historic District. I think this request is ridiculous.

This building is over two centuries old with a facade that is well preserved from its redesign a century ago by famed architect John Calvin Stevens. The importance of its presence as part of the historic urban fabric of downtown Congress Street is exactly why all the work was put into researching it and the other contributing structures within that district and getting that district added to Portland's recognized collection of local historic districts. It is exactly why this city decided to adopt a historic preservation ordinance back in 1990. We, as a community, did not put these protections in place, just to have them revoked when a little inconvenient.

The Portland Museum of Art has a lot of property at their disposal. They have been sitting for decades on the amazing, historic Clapp House without using it for anything the public can access. Why not rehabilitate that structure? In 2007 they depleted Portland's woefully small and much-needed affordable housing supply when they demolished the YWCA building on Spring Street. Why not develop that underutilized parking lot and adjacent, unusable green space they put in its place? Why not redesign the interior of the Chamber of Commerce Building, build an addition to it, or pursue any of the many other expansion options available to them currently allowed by law, without going through this bald-faced, bad-faith reclassification process?

The PMA is a creative organization. Please deny this request so they can use that creativity in their ranks to develop an expansion plan that suits their needs *and* the needs of the broader community by preserving the Chamber building.

Dugan Murphy
(he/him)
Resident of the India Street Historic District

142 Free Street 0 views

 Assigned to me

William Hall <wpeaks@earthlink.net>
to hp@portlandmaine.gov

Oct 26, 2023, 9:17:36 PM (11 hours ago)



To the members of the Historic Preservation Board:

I appreciated your very good questions and discussion during at the October workshop on the status of 142 Free Street as a contributing structure. For your upcoming public hearing I would like to emphasize just one point from Greater Portland Landmarks' position statement:

- This proposal [to tear down the building] could set a dangerous precedent. If one property owner is allowed to decide that a historic building should be reclassified and demolished because it is in the way of their plans, then the integrity of all the historic districts that benefit Portland in so many ways may be in jeopardy

In addition to being on the Landmarks board, I am a member of the Portland Museum of Art. So I truly admire the PMA's effort to remake its space in a way that takes the museum into the future as a remarkable and exciting public institution.

However, I think it's extremely important to uphold Portland's land use code and reach a decision that is in conformance with the law. 142 Free Street certainly meets key criteria for preservation as a contributing structure. A decision contrary to that, allowing the building to be torn down, risks undermining historic preservation rules that have done so much to make Portland a unique, vibrant, and desirable place to live and visit.

Thank you for your consideration and for your service to the city of Portland.

Bill Hall

317 Pleasant Avenue

Peaks Island

Portland Planning Board member, 2006-2016

Public Comment: 142 Free Street 0 views

 Assigned to me

Dela Murphy @DelaHere <dela@delahere.com>
to hp@portlandmaine.gov

Oct 26, 2023, 9:25:13 PM (11 hours ago)



Dear Historic Preservation Board,

I am writing to urge you to maintain the status of 142 Free Street as a Contributing building to the Congress Street Historic District. Designating buildings as such is an intensive and careful process with the intention of celebrating and maintaining a cohesive and historically important streetscape. It's not only inappropriate for an individual, organization, or interest group to lobby or pay to remove a designation to further its interests, it undermines the integrity of this program and damages our community identity and social goods.

The Portland Museum of Art has every right to expand its campus—and it should!—but I strongly believe that goal can be achieved without razing the former Chamber of Commerce building. In fact, the PMA currently has several underutilized historic buildings on its campus that are unavailable to the public or only partially visioned. Fully utilizing these assets is an opportunity for the museum to celebrate Portland's history and their connection to it without demolition. They also have undeveloped parking areas and green space around their core building and a tremendous amount of creativity and resources at their disposal. A vision is possible that isn't in bad faith.

Thank you for your consideration and for all the work you do!

Warmly,
Dela Murphy
61 India St
India Street Historic District

142 Free Street, Chamber of Commerce Building 0 views

Assigned to me



Barbara Vestal <vestal@chesterandvestal.com>

12:22 AM (8 hours ago)



to hp@portlandmaine.gov

Chair O'Brien and Historic Preservation Board Members:

I was the chair of the Planning Board in the late 1980s when we worked with a nationally respected consultant, Richard Roddewig, over a couple of years to craft Portland's historic preservation ordinance. He observed that the choices we were making for Portland put us squarely in the middle range of many such ordinances across the nation.

Like these ordinances, we opted to protect not only rare, very special individual "landmark" structures, but also to protect the much more common historic structures that retained their historic integrity and shared a set of character-defining features that contributed to an historic district's unique identity. These were identified as protected "contributing" structures.

An essential part of the value of this type of historic preservation ordinance derives from a mutuality of benefit: a property owner accepts certain regulation of their own property because neighboring owners of similar property are also accepting the same regulation of their property. The sum of the protected historic properties, as a critical mass, has a much greater impact than the individual buildings. The authenticity of place is protected by maintaining the context and protecting the inter-relationships between neighboring buildings throughout the entire district.

It is essential to the integrity of the ordinance that all owners of contributing structures be treated in the same manner, in compliance with the same standards. It is patently unfair for one owner to benefit from its neighbors maintaining the historic context, while at the same time seeking to withdraw from the mutual benefits for its own gain in order to demolish that owner's own historic structure.

In this case, with the Portland Museum of Art (PMA), there can be no claim of surprise about the "contributing" status of the Chamber of Commerce Building. It unquestionably met the criteria and was designated as "contributing" at the time that the City Council approved the designation of the Congress Street Historic District in 2009. This fact was well-known to PMA.

To me, the surprise is that PMA apparently opted to ignore that designation and opted to proceed with a design competition in which they left out the crucial information that the Chamber of Commerce Building was designated as a "contributing" structure in the Congress Street Historic District. Had that information been given to the design teams, it seems like multiple options for a museum expansion could have been (and still could be) productively explored that would not have included demolition of the Chamber of Commerce Building. The range of possible options include incorporation of the Chamber of Commerce Building into the expansion plans in some fashion, or expansion onto adjacent vacant land already owned by the PMA, or acquisition of adjacent vacant land for the expansion.

It is not the job of this Board, nor the job of the City, to determine the expansion strategy for PMA. They appear to have many options for proceeding within the current regulations.

But it is the job of this Board, and the City, to protect the integrity of Portland's Historic Preservation Ordinance, and to see that all owners of similarly situated historic properties receive the same carefully considered, fair and consistent treatment in compliance with the ordinance. The decision should not turn on the identity of the applicant; procedural due process requires that the decision makers focus on the historic structure in question, the Congress Street Historic District, and the Historic Preservation Ordinance. The Chamber of Commerce building is clearly a "contributing" building under the ordinance. That designation should not be reversed, even if the applicant is the PMA.

Regards,

Barbara Vestal
7 Fore Street
Portland, Maine 04101

CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS NONCONTRIBUTING

PC40

0 views



Jack Vreeland <jackvreeland@gmail.com>
to hp@portlandmaine.gov

8:43 AM (2 minutes ago)



Jack Vreeland
447 Deering Avenue
Portland, ME 04103

October 27, 2023

RE: CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS NONCONTRIBUTING

Dear Chair O'Brien and Members of the Historic Preservation Board,

The Portland Museum of Art is a tremendous asset to our community. As a member, I applaud the museum's intentions to add much needed space to make the museum more inclusive and diverse -- and to make a dramatic architectural statement.

142 Free Street (the former Chamber of Commerce Building) is undoubtedly protected as a "Contributing Structure" as documented by Greater Portland Landmarks and supported by Earle G. Shettleworth, Jr. and Scott Hanson at the prior workshop.

As an institution that celebrates creativity, the PMA could have made integrating 142 Free Street a part of their initial RFP. There are so many brilliant examples around the world of museums integrating both modern and historic structures in wonderful creative ways. The PMA framed the RFP with the understanding that 142 Free Street would definitely be demolished. To have advanced their plans so far without ever addressing this issue was taking a very large risk.

That decision to demolish a protected building is not theirs alone, but is driven by the existing Historic Preservation Ordinance as enforced by this Board, the Planning Board, and the City Council. This building was included as a Contributing Structure following extensive research over years by qualified professionals. The status of the building's exterior appearance is largely unchanged since its 1926 renovation by John Calvin Stevens — and also largely unchanged from when it was rigorously evaluated for inclusion in the Congress Street Historic District. The PMA purchased a protected historic building. This has not changed.

So, the question before you is: do the Historic Preservation rules apply to everyone equally? These rules exist so that the decisions are based not on one building, or one worthy applicant, but on a set of rules that everyone follows. It is that clarity and even-handedness that shapes the overall essence of a community —and that community's fair and equitable treatment.

The consequences of letting this one protected building be demolished would set a dangerous precedent and possibly jeopardize Federal tax funding that flows from having a solid, enforced Historic Preservation Ordinance in place. It is too risky.

If one property owner is allowed to decide that a historic building should be reclassified and demolished because it is in the way of their plans, no matter how worthy, then the integrity of all the Historic Districts that benefit Portland in the many ways documented in the recent Impact Study may be in jeopardy.

I am hoping you will vote to reject the PMA request and encourage them to start exploring creative ways to include the Chamber Building at 142 Free Street in their design. We can have it both ways, a great museum and keep a protected building as part of it.

We are all fortunate to live in this great city with its rich natural and built environment. It is our legacy to maintain what we have for future generations. We are all part of a chain of citizens who have faced difficult choices over time. Fortunately, at some point, rules were established to guide us. I ask now that you uphold these rules.

Sincerely,

Jack Vreeland
447 Deering Ave.
Portland, ME 04103 USA
207-879-9152
jackvreeland@gmail.com

October 27, 2023

Chair O'Brien and Members of the Historic Preservation Board,

You have before you a request from the Portland Museum of Art (PMA) to reclassify the former Chamber of Commerce building at 142 Free Street from its status as a Contributing building in the Congress Street Historic District to a Non-Contributing status, that would then allow the Museum to demolish it.

A primary document sponsored by the Museum to support their case that the Chamber of Commerce building does not contribute to the significance of the historic district is "A History of 142 Free Street and Free Street at Congress Square." The Museum claims that this consultant report supports its assertion that the Chamber building has been so changed over time and its context so changed that it neither represents a building that can help to convey the story of the development of Portland's commercial corridor in the early 20th century nor that retains integrity to convey this story.

The report includes a great deal of documented history for both the building and the Free Street area of the historic district, but it does not evaluate the Chamber of Commerce building in terms of why it was deemed by those who researched and prepared the documentation for the Congress Street Historic District as a Contributing structure in the historic district. As you who serve on this Board know, when a building or an historic district is proposed for historic designation, it is evaluated in the form that it appears at the time of that proposed designation.

The former Chamber of Commerce Building's appearance in 2009 is essentially the same as you see it today and the same as it appeared in 1926 when John Calvin Stevens reworked the building to serve the needs of Portland's business leaders. It is this appearance we see today that references the nearly 60-year tenure of the Chamber of Commerce on this site. Minor alterations have not changed that basic appearance and could be reversed if desired.

I respectfully urge you to uphold the judgements made in 2009 by your colleagues who preceded you on this Historic Preservation Board, and to find that the Chamber of Commerce Building merits its status as a Contributing building in the Congress Street Historic District.

Sally Oldham
118 Congress Street
Portland

nancy montgomery <montgomerydesign@me.com>
to hp@portlandmaine.gov

11:36 AM (1 minute ago)



Nancy Montgomery
Montgomery Design Inc.
447 Deering Ave., Portland, ME 04103
[207-831-8927](tel:207-831-8927)

October 27, 2023

RE: CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET
AS NONCONTRIBUTING

Dear Chair O'Brien and Members of the Historic Preservation Board,

I am writing to encourage you each to oppose reclassification of the former Chamber of Commerce building at 142 Free Street— but even more importantly to me, to support fair and consistent application of the Historic Preservation Ordinance's protections.

Here is my thinking:

1) Dominos and dangerous precedents:

If one property owner — no matter how respected and how worthy their goals -- is allowed to decide that a historic building should be reclassified and demolished because it is in the way of ambitious plans, then the integrity of all the Historic Districts that benefit Portland in the many ways demonstrated in the recent Trends in Portland's Historic Districts report may be in jeopardy. I fear a domino effect.

The Chamber building's structural integrity is not in question, a valid reason for reclassification.

2) More creativity needed, more ways to solve a problem:

As a PMA member, I have been excited by their campaigns to improve access for all, "art for all", to improve equity, access, and representation. I favor a Museum expansion. And space for more art and interactive experiences. However, much like Merrill City Hall Auditorium, I believe there is NOT only one creative solution to a problem!

I have been personally grieved to watch what might be seen as arrogant and short-sighted to insist that the only solution is to tear down a Contributing Structure at 142 Free Street — despite being surrounded by neighboring empty parking lots. Why not more creative negotiations and thinking outside the box?

Look at Merrill Auditorium's once-controversial Second Opinion Campaign (c.1996), which both rescued the Auditorium's historic balconies and appearance AND vastly improved the acoustics. At that time, the initial architectural plans insisted that gutting the interior was the only way to achieve the goals and ensure good acoustics. Fortunately, citizens rallied and changed that set course. It was difficult but worthwhile. Cannot the PMA take a second creative look?

3) To me, it was incomprehensible not to address with HP early on how to deal with the historic building the PMA purchased — knowing it was a HD Contributing building. Exciting creative combinations of modern and historic structures can be seen worldwide. Everything from surrounding/encapsulating the old building to creating exciting dialogues between the Henry Cobb building and the Chamber building.

I was disillusioned to see that the PMA's initial RFP assumed 142 Free Street must be demolished. In their "public comments" feedback events, I said so.

4) Kindly fact-check PMA's statement and correct the record:

At the workshop, PMA said something like **"We just followed ____'s suggestions"** (to go ahead planning demolition). I cannot imagine, knowing the Planning Dept's careful considered approach that could be accurate. Words matter. It is my impression that the PMA had input from various sources over several years warning against demolition. Their statement does seem sadly disingenuous to me.

5) The PMA seemed to assume that a blanket had been thrown over the Congress Street Historic District and **buildings were not individually vetted.** The PMA said something like, "We don't know what their (City staff) thinking was in designating 142 Free because nobody from that time is here." Scott Hanson, the primary Congress Street HD researcher, resoundingly disproved their theory. The renovations in 1926 by JC Stevens are significant to the Congress Street District's Period of Significance as a vibrant commercial center.

6) The fabric of a historic district is interwoven and interdependent. Does removing one thread endanger millions of dollars in tax benefits to the City as a Cert. Local Govt.? **The idea that a “project of special merit” might arise in the future and allow demolition of a Contributing Structure was proposed years ago. The Federal authorities disallowed that idea. Thus Portland committed to Federal HD limitations and rules when we became a CLG.**

7) Margaret Gaertner’s report missed the point:

There are misconceptions in her report: Interior changes are not covered by the Historic Preservation Ordinance. Buildings do “grow” and change — as did the Hay Building next door, also renovated by John Calvin Stevens. Former State Historian Earle Shettleworth’s evaluation of the significance of the 1926 Chamber remodeling at 142 Free should not be discounted. The JCS renovation of 142 Free into the Chamber is tied to the District’s Period of Significance.

8) Art for all — yes! But ...

Rules apply to all, too:

The Portland Museum of Art’s intent to make Art more accessible to all, with more equity and representation is laudable. But they also need to follow the law. That is equity. That is fairness, too.

Please support the integrity of the H. P. Ordinance by applying it equally to everybody.

Sincerely,

Nancy Montgomery, interpretive designer
Montgomery Design Inc.
447 Deering Ave., Portland, ME 04103
[207-831-8927](tel:207-831-8927)
montgomerydesign@me.com

To: Portland Historic Preservation Board
From: Earle G. Shettleworth, Jr.
37 Academy Street
Hallowell, Maine 04347
November 1, 2023

Agenda Item: Congress Street Historic District – Reclassification of 142 Free Street as Noncontributing.

On October 4, 2023, I addressed the Board in writing and in person to affirm the significance of 142 Free Street as a work of John Calvin Stevens that contributes to the Congress Street Historic District. As you deliberate on the Portland Museum of Art's application to reclassify 142 Free Street as non-contributing to the district, I wish to comment on the broader implications of your decision.

Since the 1960s, many Portland citizens have worked diligently to preserve the historic character of the city by the establishment of National Register Historic Districts, followed by the creation of local historic districts through the adoption of the historic preservation ordinance in 1990. The success of these efforts is clearly apparent in the critical contribution of historic preservation to making Portland one of the most desirable small cities in America. Those areas protected by the ordinance have experienced major private and public investment that has enhanced the entire city.

Approval of the Portland Museum of Art's application to declassify 142 Free Street would seriously compromise the integrity and purpose of the ordinance by allowing a building certified as significant by the city, the state and the Federal government to be demolished. Moreover, such an action would encourage other property owners to seek similar exemptions, further weakening the effectiveness of the ordinance and placing the city's historic built environment, and thus its quality of life, in jeopardy.

I trust in the good judgment of the Board to maintain the integrity and purpose of the ordinance as it reviews this application.



Evan Schueckler <evans@portlandmaine.gov>

142 Free Street Portland

'Bruce Wood' via Historic Preservation <HP@portlandmaine.gov>

Fri, Sep 15, 2023 at 4:18 PM

Reply-To: brucesar@yahoo.com

To: hp@portlandmaine.gov

The building at 142 Free Street was constructed as a theater in 1830 and later became the Free Street Baptist Church. Except for losing its steeple, the building exterior is little changed since its time as a church. It is an integral part of the Congress Street Historic District. To tear down this contributing building would be a serious loss to the Congress Square area and could encourage other owners to petition to tear down a significant building adjacent to an existing non-contributing building. It would set a dangerous precedent.

The Portland Museum of Art owns much vacant land they could expand into without tearing down an existing structure. There is a parking lot adjacent to 142 Free Street they could build on and connect a structure on that site with both the existing museum buildings and this historic building in the rear, without impacting the street view of 142 Free Street. That also could enable them to better use the Charles Quincy Clapp building on Spring Street they currently use only for storage. Incorporating those two historic buildings into the museum would be a positive move. The PMA also owns a vacant lot where a Young Women's Christian Association building once stood which could be built upon.

In short, there is no reason to tear down a perfectly functional historically contributing building in order to erect a new building that would compete with the existing main building. I think the current building would be seriously diminished in its attractiveness by adding a competing, larger building next to it. Keep what is there, reuse what we have, Take advantage of alternatives that would enhance the entire block.

I oppose allowing the contributing building at 142 Free Street to be torn down.

Bruce Wood
607 Chandler's Wharf
Portland, ME 04101



City of Portland
 Historic Preservation Board
 c/o Evan Schueckler
 Historic Preservation Manager
 389 Congress Street
 Portland, ME 04101

September 28, 2023

Dear Historic Preservation Board,

I am writing today in support of the Portland Museum of Art to have the City remove the unfortunate misclassification of 142 Free Street as a historically significant or “contributing” building.

I moved to Portland in 1989, and lived at 612 Congress Street, within one block of the PMA and what was at that time the Chamber of Commerce. From my living room I could see the Henry Cobb facade of the museum and the Hay Building. So for me, these structures are embedded in my psyche as home. That said, as an artist and former board member of Architalx, I have never felt the building at 142 Free Street has provided any significant contributing value to Portland’s varied (and at times struggling) cityscape. If anything, it is part of the residue of multiple failures and fires which have left enduring scars on the peninsula.

Without reiterating what has been clearly outlined in the supporting document *A History of 142 Free Street* prepared by Historic Building Consultant Margaret Gaertner, I would simply like to add a few additional comments.

In my opinion, Free Street has been a significant lost opportunity for the fabric of Portland city life for the past three decades. This one-way street has prioritized cars and sporadic events at the Civic Center, with little consideration given to the day-to-day life of the people that live and work on the peninsula. I feel this contributes to a down-trodden and at times barren feeling of this part of the city.

For eight years (1996-2004), my studio was in the State Theatre Building (aka The Congress Building), and my home was on Park Street. Before the *Arts District* was even established, I had a small gallery in the The Congress Building. At that time, visitors from out of state would comment on the abundance of *For Rent* signs, signifying a struggling Congress Street economy.

| 95 jeanne street portland, me 04102 | 207.450.3628 |

jepaterak@gmail.com

While we continue to live with the events at the Civic Center creating occasional traffic, we also continue to endure the loss of true livable urban space due to the poor planning of the 1970s. This should have been remedied long ago. The Spring Street urban renewal project is one of those enduring scars which tore through the fabric of city-life, removing beautiful homes and quality pedestrian and business friendly street life. Free Street connects the cultural hub that the PMA is central to, with the Old Port, home to the touristed and working waterfront. This street has been waiting to be designated a pedestrian powerhouse and cultural hub which could provide a vibrant consumer audience, day and night, for the businesses that might choose to locate there. I believe the architecturally significant planned addition, newly designed by LEVER, will largely strengthen a robust economic future for downtown and a renewed life for Free Street.

It is unfortunate that the singular "architecturally significant" feature of 142 Free St is its *Greek Revival* facade. While there are examples of historically significant buildings in Maine with *Greek Revival* architecture worth saving, this is definitely not one. Stylistically, *Greek Revival* may have served the purpose of upholding certain ideals, architecturally and otherwise, in the 19th Century when the term was first used. However, it now only serves as a harmful reminder of exclusion and elitism, which is not in alignment with either the city's or the museum's identified ideals for the present and future of our city life.

This facade was added to an existing building in 1958, for the simplistic fantasy reasoning of what "good architecture" is. As built, it was hardly given more consideration than a temporary theatre set. When this addition to the structure was built, the considerations of a handicap access (not legally required until 1990) and adequate pedestrian space were clearly not considered. If anything, to correct these wrongs, the footprint of the facade of the building should be brought back the 30 or so feet or so it was moved forward in 1856, which would allow for more comfortable street facing life at the museum entrance.

In closing, I am reminded that in 1983, when I was a 19 year old art student at the Worcester Art Museum & Clark University, I wrote an impassioned letter to save Union Station in Worcester, MA. I am not accustomed to wanting to remove a structurally sound building, as I think many structures are worth saving and/or re-purposing, especially in light of a fast-paced developing and resource-hungry world. In this case, however, the compromising changes made to the structure, the lack of any real historic or design significance of the building warrant its removal. In short, the building is not well designed, well placed, or of any use to the museum as it stands. I support the PMA's goals in a better future, a better museum and indeed I wholeheartedly support the ideals of *Art for All*. Art is what makes us better understand our humanity and citizenship, and that is precisely what the world needs more of and what I want for Portland's future.

Sincerely,



Jeanne Paterak

jepaterak@gmail.com

To: Portland Historic Preservation Board
 From: Earle G. Shettleworth, Jr.
 37 Academy Street
 Hallowell, Maine 04347
 October 4, 2023

Agenda Item: Preliminary Review of Proposed Historic District Amendment;
 Congress Street Historic District – Reclassification of 142 Free Street as non-contributing.

As a native of Portland, I have studied the architectural history of the city for sixty years. For fifty of those years, I have researched, lectured and published on the work of John Calvin Stevens, the city's leading late nineteenth-early twentieth century architect as well as a figure of state and national reputation.

The Portland Museum of Art's report, "A History of 142 Free Street and Free at Congress Street" traces the evolution of this building and its surrounding area. However, the report fails to address the key point of the architectural significance of 142 Free Street as a work of John Calvin Stevens.

As Stevens began his career in 1884, he designed homes, summer cottages, churches, and public buildings in the Shingle Style and the Romanesque Revival. At the same time, he was influenced by the emerging Colonial Revival, a style inspired by historic New England architecture, whether Colonial, Federal, or Greek Revival. Reflecting his interest in the past, in 1887 Stevens provided the Free Street Baptists, then owners of 142 Free Street, with a pen and ink drawing of the building as it looked in 1836 to illustrate their 50th anniversary publication. Stevens based this drawing on an engraving that appears on John Cullum's 1836 map of Portland. Both drawings show a handsome Greek Revival façade of classical columns and a triangular pediment.

By the early 1900s, the Colonial Revival was Stevens' style of choice. As part of his Colonial Revival work, he specialized in the restoration of historic Portland buildings such as the Elias Thomas House of 1901-03 on Danforth Street and the Portland Club of 1922 on State Street. In both cases, he replaced a Victorian remodeling with his interpretation of Federal Period design. His restoration practice extended to other parts of Maine to include the Blaine House in Augusta and the replication of historic churches lost to fire in Wiscasset and Waterford.

When the Portland Chamber of Commerce acquired 142 Free Street for its headquarters in 1926, John Calvin Stevens chose to evoke the historic appearance of the building by replacing its Victorian church façade with the impressive Colonial Revival columned façade we see today. While the architect drew

inspiration from the 1836 Cullum drawing and his own 1887 drawing, the façade is a design that expresses his own vision of a classical building to enhance the public space of Congress Square. For Stevens was an advocate of the City Beautiful Movement, in which he sought to improve Portland with such public buildings as City Hall, the Sweat Memorial Gallery, and the Portland Water District complex. In his own words, his purpose was “to have all the city’s institutions so built that they become points of interest and beauty.” As such, the Stevens façade of 142 Free Street has been an integral part of the fabric of Congress Square for almost a century. It is the perfect companion for the Post-Modern classicism of Henry Cobb’s Payson building of 1983.

The architectural significance of 142 Free Street that I have outlined is a primary reason for its listing as a contributing resource to Portland’s Congress Street Historic District. Contrary to the Portland Museum of Art’s assertion, the City of Portland was correct in including 142 Free Street as a contributing building when it created the Congress Square Historic District in 2009. The appropriateness of this designation was confirmed by the National Park Service when it certified the district for the use of Federal historic tax credits. This designation should remain in place.

PO Box 17533, Portland, ME 04112

28 September 2023

RE: CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS NONCONTRIBUTING

Chair O'Brien and Members of the Historic Preservation Board,

In response to the Portland Museum of Art's request to revise the classification of the former Chamber of Commerce building at 142 Free Street (more recently known as the Children's Museum building), Greater Portland Landmarks has considered the historic preservation ordinance's criteria for designation of a contributing structure within a local historic district in order to determine whether the Chamber of Commerce Building is more appropriately classified as non-contributing, as PMA suggests. Based on this analysis, Greater Portland Landmarks believes that the building clearly meets the criteria for designation as a contributing structure, both in terms of its architectural and historic significance within the Congress Street Historic District and its retention of the required level of integrity. Greater Portland Landmarks finds no basis for reclassification as a non-contributing structure.

As HP Board members are aware, the historic preservation ordinance clearly identifies criteria which must be met in order to be classified as a contributing structure within a district. During the district designation process, each structure or site is carefully evaluated in order to assign a classification of contributing, non-contributing or Landmark. This was done for the Congress Street Historic District and documentation on each building was included as part of the required designation materials.



Within the boundaries of any given district, inevitably there will be a number of structures which fail to meet the criteria for designation as a contributing structure either because they lack significance under any of the categories identified in the ordinance or because they do not exhibit sufficient integrity to be designated. For example, a building that is structurally unsound or has been altered on the exterior to such a degree it no longer retains its historic character will not meet the integrity standard and be classified a

noncontributing structure even if it is historically or architecturally significant.

The historic preservation ordinance requires that this same rigorous analysis be conducted when a request is made to change the classification of a structure or site within a district. The same criteria must guide the Board's final determination and recommendation to the Council. In order to change the classification of a building from contributing to non-contributing, the Board must find that the original classification was erroneous (perhaps based on incomplete information) or that circumstances have changed such that the building no longer meets the required criteria (if a building becomes structurally unsound, for example). Since the ordinance was adopted in 1990, about a dozen buildings have been reclassified following the process outlined in the ordinance. Greater Portland Landmarks followed these requests and, in each case, supported the reclassification based on the ordinance criteria. In this case, however, Landmarks strongly believes that the evidence that led to the building's original designation as a contributing building continues to exist and meets the minimum criteria set forth in the Ordinance.

EVALUATION BASED ON CRITERIA

We encourage the Board to consider the following in your discussion of the owner's request to reclassify the former Chamber of Commerce Building to noncontributing.

17.5.9 Amendment or Rescission of a Designation

Amendment or rescission of any designation shall ... follow the procedure set forth in Section 17.5 for designation...The standards for rescission or amendment applied by the Historic Preservation Board, Planning Board, and City Council shall be limited to those provided in Subsections 17.4.1(A) and (B) and Subsection 17.4.2.

17.4.1 Minimum Criteria for Designation

17.4.1.A. The ordinance limits consideration by the HPB to the following criteria in making a determination on ... an area, site, structure, or object for designation by ordinance as a landmark or district:

17.4.1.A.1. Its value as a significant example of the cultural, historic, architectural, archaeological, or related aspect of the heritage of the City of Portland, State of Maine, New England region, or the United States:

- The Chamber of Commerce Building is an example of the commercial significance of Congress Street within Portland in the first half of the 20th century. It is also an example of the significance and prominence of Portland's business community within the state and northern New England in the first half of the 20th century. At the turn of the century Congress Street from City Hall to Congress Square was noted for its fashionable shops and large department stores. Particularly between 1900 and 1930, the Congress Street business district replaced Exchange Street and the Old Port area as the business center of the city. At Congress Square this new commercial prominence is reflected in the construction of the Schwartz Building (1920), Eastland Hotel (1927), State Theater (1929), the third-story addition to the 1826 C.Q. Clapp Block/H.H. Hay Block (1922), and the alteration of the former Free Street Baptist Church for use by the Chamber of Commerce (1926).

17.4.1.A.4. Its exemplification of a significant architectural type, style, or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- Redesigned in 1926 in the Colonial Revival Style, architects John Calvin Stevens and John Howard Stevens utilized the most popular style of the period. By the turn of the 20th century the Colonial Revival Style was one of the most predominant styles of architecture on the East Coast. It had quickly

become the fashionable style in architecture following the Columbian Exposition of 1893 in Chicago. The style surged in prominence following World War I and again following World War II.

17.4.1.A.5. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Portland, the State of Maine, the New England region, or the United States.

- John Calvin Stevens and his son John Howard Stevens are perhaps the most well-known and documented architects working in Portland at the turn of the 20th century. John Calvin Stevens' significance to Portland and Maine's architectural history is rivaled by his historic significance to Portland's Art community and to the PMA itself:

"He designed the museum's L.D.M. Sweat Memorial Galleries. More importantly, he was a leader and president of the group that founded the museum. And it was he who secured the patronage that made the institution a reality and gave it staying power. But the Portland Society of Art not only founded the PMA, it created what is now the robust and thriving Maine College of Art, which many consider to be the most highly energized art institution in the art-oriented state of Maine."

Portland Press Herald, July 5, 2015.

In addition to the Chamber of Commerce Building other significant examples of the Colonial Revival style by the firm include Biddeford City Hall (1896), South Portland's Roosevelt School (1927), Fryeburg Academy's Curtis and Cutter Halls (1930) and Portland's US Post Office (1934) on Forest Avenue.

17.4.1.A.6. Its representation of a significant cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, sites, structures, or objects that may or may not be contiguous.

- The Chamber of Commerce Building is a contributing building within the Congress Street Historic District, an area locally designated in 2009 to document Portland's business district. The building's use by the Portland Chamber of Commerce for its offices from 1926-1993 expresses the commercial theme of the district. The building and its use are integral to an understanding of the Congress Street business district's development during the first half of the 20th century.

17.4.1.B. In the case of a nominated historic district, the Historic Preservation Board shall also determine whether there is an interrelationship of resources within it which creates an identifiable entity, even if composed of a wide variety of resources. A district must convey a visual sense of the overall historic environment or be a grouping of historically or functionally related properties. A historic district can comprise both individually distinctive historic resources and historic resources that may lack individual distinction, but which contribute to the significance and visual character of the district as a whole.

The "eclecticism and layering of historical periods is the essence of the district's character and what makes it unique among Portland's historic districts."

Congress Street Historic District, Local Designation Narrative.

- As stated above, the former Chamber of Commerce Building is a contributing building within the Congress Street Historic District. It expresses the commercial theme of the district and contributes to the district's visual character.

The Congress Street Historic District is a cohesive corridor of commercial and civic buildings that are significant for their role in the commercial, social, and architectural development of the city. Although flanked by a parking lot to the north, the Chamber of Commerce Building is visually related to its neighbors across Free Street, 133-135 Free Street (c1810-1820) and the Landmark-designated CQ Clapp Block/HH Hay Block at 588 Congress Street (built 1826 and altered 1922), and to the Payson Wing of the Portland Museum of Art next door. Like 133-135 Free Street and the HH Hay Block, the Chamber of Commerce Building is an early building altered to meet the changing needs of the evolving business district in the early 20th century. The former Chamber of Commerce Building is also visually related to its neighbor, the Payson Wing of the Portland Museum of Art and like the Payson Wing, its monumental facade helps to define the eastern boundary of Congress Square, a significant node within the boundary of the district.

17.4.2. Integrity of Landmarks and Historic Districts. Any area, structure, or object that meets the criteria in Section 17.4.1 must also have sufficient integrity of location, design, condition, materials, and workmanship to make it worthy of preservation or restoration.

- The former Chamber of Commerce Building retains integrity of location, design, condition, materials, and workmanship. Although the building's exterior has been altered since it was redesigned for use by the Chamber of Commerce, these alterations are reversible, have not significantly altered the character defining features of the building's style, and do not detract from the overall appearance of the building.

In fact, the building's exterior condition is like many of its neighbors within the Congress Street Historic District. Most of the buildings within the district have undergone updates and alterations such as window or storefront replacements since their period of construction. However, the district's contributing buildings typically retain their original (mainly brick) facades, storefront use, and character-defining architectural details.

A comparison using the 1958 Portland Press Herald photograph presented in the applicant's report and a more recent image of the buildings makes it clear that although alterations have occurred, the building retains its temple-form, major fenestration patterns, and the architectural details of its primary facade that are character defining elements of its Colonial Revival design and reflect its appearance during the building's use by the Portland Chamber of Commerce.



CONCLUSION

For a building to be designated as a contributing structure, it needs to meet just one of the criteria laid out in **Subsection 17.4.1.A** of Portland's Historic Preservation Ordinance. The former Chamber of Commerce Building meets 4 out of the 6 criteria. It also meets the criteria laid out in **Subsection 17.4.1.B** and **Subsection 17.4.2** of the ordinance.

- It is significant to the cultural, historic, architectural heritage of the city.
- It exemplifies a significant architectural style.
- It is the work of an architect whose individual work is significant in the history or development of the City of Portland and the State of Maine.
- As the former home for nearly 60 years of the city's Chamber of Commerce, it expresses and contributes to the theme of the Congress Street Historic District, a cohesive corridor of commercial and civic buildings that are significant for their role in the commercial, social, and architectural development of the city from 1780-1958.
- Although minor alterations have been made to the exterior, it retains its temple-form, major fenestration patterns, and the architectural details of its primary facade that are character defining elements of its design and reflect its appearance during its use by the Portland Chamber of Commerce.

The former Chamber of Commerce building continues to warrant its designation as a contributing building within the historic district. We hope that through your careful deliberations, you will agree that the evidence supports its current designation.

Thank you for considering our views,



Carol De Tine
Vice President of the Board of Trustees
Greater Portland Landmarks



October 2, 2023

RE: CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS
NONCONTRIBUTING

Chair O'Brien and Members of the Historic Preservation Board,

From 2005 to 2010, I worked with Deb Andrews in the Portland Planning Department staffing the historic preservation program. I was the principal researcher and co-author, with Deb Andrews, for the Congress Street Historic District Designation Report, and prepared the National Park Service Local Historic District Certification Application for the district.

Since leaving the City of Portland, I have written or co-written more than 30 National Register nominations, including commercial district nominations for Augusta, Lewiston, Waterville, Rumford, and Dover-Foxcroft. I have prepared the NPS Certification applications for the Portland Waterfront, Congress Street and Munjoy Hill historic districts in Portland and the West Chelsea historic district in New York City. I have extensive experience in determining Contributing and Non-Contributing status for buildings in commercial historic districts.

When working on the designation report for the Congress Street district, every building, site, structure, and object in the district was thoroughly researched, documented, and carefully analyzed to determine whether they contributed to the historic character and significance of the district. This included the Portland Chamber of Commerce Building at 142 Free Street, which was determined to be Contributing.

The recent report prepared by Margaret Gaertner for the Portland Museum of Art makes a reasonably coherent case for why the Portland Chamber of Commerce Building does not meet the requirements to individually listed in the National Register, and perhaps not to qualify for Landmark status under the Portland Historic Preservation Ordinance. At the same time, it makes an excellent case for why the building *should* be considered Contributing to the significance of the certified local district.

Interior alterations have no relevance to qualification as a Contributing building in a district and the mention of interior alterations in the report should be ignored. Window and door replacement and minor, reversible, alterations to the roof are commonly found on Contributing buildings in historic districts and are regularly approved as alterations under the standards of the ordinance by the Historic Preservation Board. These in no way render the Chamber of Commerce Building non-contributing.

Historic changes to existing buildings are generally recognized to have significance in their own right if they date to the Period of Significance for the district or property. Additionally, these changes have more importance if also related to the district's Areas of Significance. While Portland's preservation ordinance does not require identification of the period of significance or areas of significance for a district to be designated, the Certification of the local district by the National Park Service does.



The Congress Street Historic District was certified by the National Park Service on May 25, 2010, for the purpose of allowing the owners of contributing buildings to access state and federal historic tax credits. This certification is based upon documentation that the local historic district is essentially identical to a National Register Historic District. This includes the requirement that the district meet National Register guidance for the delineation of boundaries.

Under that guidance, drawing a boundary to exclude a contiguous historic resource that falls within the areas and period of significance and retains integrity to the period of significance is not allowed. Maine Historic Preservation Commission staff were directly involved in determining the boundaries of this district to ensure it would be certifiable. Changing the boundary for the express purpose of removing a contributing resource from the district to allow its demolition could be grounds for rescission of the NPS certification and the loss of access to historic tax credits by other property owners.

As part of the Certification application, a Period of Significance and Areas of Significance had to be identified for the local district, which were not required for local designation. I worked closely with the Maine Historic Preservation Commission's National Register Coordinator and with National Park Service staff in Washington, DC to make these identifications.

The Period of Significance for the Certified Congress Street Historic District is 1785 to 1958 (with two later buildings identified as Contributing due to their exceptional architectural merit). The district is significant under Criteria A in several Areas including "Commerce," and under Criteria C in the Area of Architecture with John Calvin Stevens identified as one of the most important architects whose work is represented in the district.

The NPS letter certifying the district (attached) states, "Please be aware that changes to the historic district as presently certified will render its certification null and void and will require recertification of the revised district for continued benefits under the above laws."

Currently underway historic tax credit projects in the certified Congress Street district include the Chapman Building (Time & Temp) complex, the Fidelity Trust Company Building, and the New England Telephone and Telegraph Building. Tens of millions of dollars in state and federal historic tax credits for these projects are dependent on the Certified status of the local historic district.

Returning to Margaret Gaertner's report. To suggest that a 1926 façade alteration for the Portland Chamber of Commerce by Maine's leading architect renders the building Non-Contributing in a district with Commerce and Architecture as Areas of Significance and a Period of Significance extending from 1785 to 1958 is irrational. If this argument were given credence, more than 20 Contributing buildings in the Congress Street Historic District would fail to qualify as Contributing, as they were altered and adapted to new uses during the district's Period of Significance.

For example, by the rationale presented in this report, the H.H. Hay Building, just across Free Street, should not be considered as Contributing to the district. It is also an early 19th century brick building



facing onto Congress Square that was substantially altered in the Colonial Revival style by John Calvin Stevens in the 1920s, with its interior completely remodeled multiple times over the years. If there is a case for removing the Contributing status of 142 Free Street, there is no argument for not removing the H.H. Hay Building if the owner requested it.

In conclusion, there is no rational case for removing the Contributing status of the Portland Chamber of Commerce Building at 142 Free Street and many reasons not to. I urge the Board to unanimously reject this request with clearly stated finding of fact to support the decision.

Sincerely,

A handwritten signature in dark ink, appearing to read "Scott T. Hanson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Scott T. Hanson

Hanson Historic Consulting, LLC

8 Pleasant Street

Topsham, ME 04086

scott@hansonhistoric.com

207 620 6291



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

May 25, 2010

The Honorable Nicholas M. Mavodones, Jr.
Mayor of Portland
City Hall, 389 Congress Street, Portland, ME 04101-3509

Dear Mayor Mavodones:

The National Park Service is pleased to inform you as duly authorized representative that the Congress Street Historic District has been certified by the Secretary of the Interior for purposes of the Tax Reform Act of 1986, as substantially meeting all the requirements for listing in the National Register of Historic Places.

Individual property owners of depreciable buildings within this district can qualify for the Federal tax incentives for historic preservation by completing the Historic Preservation Certification Application -- Parts 1 and 2 and submitting them to the State Historic Preservation Office (SHPO). Application forms are available directly from the SHPO. Applications should be submitted as early as possible in the planning of a rehabilitation project.

Review boards and commissions should become familiar with the Secretary of the Interior's Standards for Rehabilitation, used by the Secretary in certifying rehabilitation work for the historic preservation tax incentives. The SHPO and the NPS are available to advise individuals and organizations about the Standards.

Please be aware that changes to the historic district as presently certified will render its certification null and void and will require recertification of the revised district for continued benefits under the above laws.

If you have any questions, please call me at (202) 354-2025.

Sincerely,

Guy M. Lapsley
Technical Preservation Services

cc: National Register
ME SHPO

To Whom it May Concern:

It is my great pleasure to write a letter in support of the Portland Museum of Art's application to request that the Historic Preservation Board of the City of Portland re-classify the 142 Free Street property, currently a "contributing structure," to be "non-contributing" on the basis that the building never should have been classified as contributing in 2009 and 2020.

The inclusion of 142 Free Street is critical to the PMA's expansion project, as the space will enable the incredible work the museum does for our community to expand, while engaging the many communities that PMA works alongside.

Research is showing us that 142 Free Street does not contribute to the city historically in any way that should present as a barrier to the PMA's innovative vision for the future. Importantly, the PMA has a long history of stewardship and preservation of historic buildings and respects their significance. Architectural leadership was a key aspect in the selected design concept for the expanded PMA. The PMA's actions in engaging the citizens of Maine in the process of selection demonstrates their values and commitment to our community.

The Indigo Arts Alliance (IAA) has been fortunate to be in deep partnership with the Portland Museum of Art for many years and in many forms. We look forward to our continued collaborations in the future inside and outside of the walls of the new museum they have imagined.

We sincerely hope you will support this important museum expansion project.

In Solidarity,
Márcia Minter, PhD hc | She, Her
Chief Officer of Strategic Growth and Innovation

[Indigo Arts Alliance](#)

60 Cove St. Portland, ME 04101

(207) 272-3113

Unceded Wabanaki Territory.

2 October 2023

Robert O'Brien, Chair
 Historic Preservation Board, 4 October 2023 Workshop, Agenda Item 6.i
 City of Portland
 389 Congress Street
 Portland, ME. 04101

Dear Mr. O'Brien,

It isn't often that I have any reason to appeal to the Historic Preservation Board, because the Board has shown great stewardship of Portland's historic architecture. However, (per his 31 August 2023 letter to the Board) I fear that Mark Bessier's request to de classify 142 Free Street (the former Maine Chamber of Commerce building) from the Historic Preservation Board's historic ordinance in order to raze it, is rooted in faulty reasoning and is a potential tragedy for the people of Portland and Maine.

1. Mr. Bessier believes that 142 Free Street (currently owned by the Portland Museum of Art) does not have the "historic stature, architectural consistency, or community significance that the District's or the other [PMA] museum properties do." He is referring to the museum's Clapp House and McLellan-Sweat House—both elite homes of 19th century Portland's wealthiest citizens. 142 Free Street was built as a theater about 1830, and from the mid-1830s through the mid-1920s it was a house of worship for the Baptist Church. Within the walls of this vernacular architecture the nascent YWCA and YMCA were nurtured, and collaboration with the Abyssinian Church was encouraged, among many other social causes.¹ Vernacular architecture like 142 Free Street defines our community and sense of place over time. To accomplish "diversity, equity, accessibility, and inclusion" we must respect our historic buildings, both elite and those of the people.
2. Margaret Gaertner wrote a thorough and exacting Historic Structures Report for 142 Free Street that documents the changes in the building over time as it morphed from a theater, to a church, to the headquarters of The Chamber of Commerce, to a children's museum. And that's the point. Each one of these changes to the building marks the cultural values and history of Portland's citizens for almost 200 years. According to Architectural Historian Stewart Brand, historic buildings are like artifacts that are constantly shaped

¹ See: YWCA, The Portland Daily Press, 28 October 1895; YMCA, Portland Press Herald 24 February 1922; Abyssinian Church, 9 November 1889.

and refined to illuminate the hopes, needs, and goals of a civilization.²
Tearing down 142 Free Street destroys this significant artifact.

3. Mr. Bessier states that “some architecture styles carry unfortunate legacies of the past into the future that undermine” contemporary “values and goals.” He insists that 142 Free Street is such a style “erected during the Jim Crow era.” His history is confused. In the 1830s 142 Free Street’s initial style was Greek Revival, an egalitarian architecture found in every section of Maine that celebrated America’s first national style. Jim Crow laws were introduced in the American south in the late 19th and early 20th centuries that codified racial segregation. The confusion aside, his theory that buildings inhabiting the sins of a nation is reckless. I can’t counter that better than a colleague did:

“So now buildings are to be extinguished because their architectural styles have active political affiliations? Are we to tear down every building erected before, say, 2000? We might as well cut down every tree that is old enough to date from some time before our ‘enlightened’ present, or similarly destroy every old work of art. Shall we shatter the Sistine Chapel because, when it was painted, slavery was common and indigenous people were savagely oppressed. To personify non-sentient structures is a bizarre distortion of reality and a true perversion.”

No one questions that the Portland Museum of Art “contributes significantly to Portland and Maine’s economy.” Or that a new PMA building “constructed primarily of mass timber” will help “reduce globing warming.” But it is clear that 142 Free Street is very much a “contributing property” to Portland’s history (it was remodeled by John Calvin Stevens, for goodness sake!) and it was rightly included in the Historic Preservation Ordinance. Please keep it there

Thank you, Mr. O’Brien and the Board, for your good consideration.

Andrea Constantine Hawkes, Ph.D.
1181 Westbrook Street
Portland, Maine 04102
achawkes@gmail.com
207.317.1825

² *How Buildings Learn: What Happens After They’re Built.* (Penguin Books, Reprint, 1995.)

Re: Oct 4th meeting of HPBoard, agenda item workshop 6.i 0 views

 Assigned to me

Berry Manter <bmanter1@gmail.com>
to hp@portlandmaine.gov

9:14 AM (19 minutes ago)



Dear Historic Planning Board Members,

I am a 35 year resident of Portland. I both live in and value the preservation of intact and functional historic old buildings in our city.

The intention of Mr. Bessier to raze the 200 year old former historic Children's Museum building counters the harsh lessons learned with the razing of our irreplaceable train station. While building anew "from wood" may hold environmental value versus building anew with other materials, it does not alleviate the measurable environmental costs of failing to reuse existing structures. We on Munjoy Hill spoke to this in our support of our historic district, as do recent reports on the value of retaining and incorporating existing historic structures.

While I, personally am a huge fan of fine contemporary architecture and can point to successes within Portland, we have too many failed projects (some on-going), and I support standing strong with the Portland Landmarks, and the precedence of the Historic Planning Board decisions, in insisting the 142 Free Street building remain standing, as is consistent with the fabric of its neighboring buildings (given the exception of the lone I.M.Peí structure.)

Respectfully,

Berry Manter
[46 Eastern Promenade](#)
bmanter1@gmail.com

142 Free St. 0 views



Edgar Beem <beem@gwi.net>
to hp@portlandmaine.gov

10:10 AM (12 minutes ago)



Dear Portland Historic Preservation Board,

I am writing in support of the Portland Museum of Art's application to have 142 Free St. exempted from the historic district in order that the museum be able to expand its facility by adding a landmark new structure to the existing campus. While I appreciate that some in Portland are very sensitive to any changes to the built environment, I do not believe 142 Free St. is a building of any great architectural merit. It is altogether fitting and proper that it should be razed to make way for a great new future.

As a Portland native and a writer who has written about the cultural life of Portland and Maine since 1978, I recall the howls of protest that went up in 1983 when the old Libby Building was razed to make way for the Charles Shipman Payson Building. When the new museum opened, I remember some boo birds complaining about the distinctive arches and suggesting that the building designed by Henry Cobb of the I.E. Pei firm looked like a shopping mall. Many people experience the shock of the new when familiar landmarks are changed to accommodate growth.

I keep hearing that the fact that architect John Calvin Stevens did some renovation work on the old theater-church-chamber building gives it special historical significance. I do not believe this is so. 142 Free St. is a utilitarian structure that has served many purposes in many different forms. It is time for it to go. I very much hope that the commission, planning board and council will not stand in the way of the Portland Museum of Art's \$100 million improvement to the City of Portland.

I am sorry I could not attend the 10/4 meeting to speak in favor of the museum's request, but as a trustee of the \$20 million Dorothea and Leo Rabkin Foundation, another cultural treasure in the new Portland, I was busy with board business.

Thank you for your time and consideration.

Sincerely,

Edgar Allen Beem

83 McKeen St.

Brunswick, Maine 04011

142 Free Street 0 views



William Hall <wpeaks@earthlink.net>
to hp@portlandmaine.gov

10:47 AM (7 minutes ago)



To the members of the Historic Preservation Board:

I served on the Portland planning board 2006-2016 so I understand what an important decision you have to make regarding 142 Free Street. I am now on the board of Greater Portland Landmarks and support our organization's position on this issue.

I think it's extremely important to uphold Portland's land use code and reach a decision that is in conformance with the law. 142 Free Street certainly meets key criteria for preservation as a contributing structure. A decision contrary to that, allowing the building to be torn down, risks undermining historic preservation rules that have done so much to make Portland a unique, vibrant, and desirable place to live and visit.

Thank you for your consideration and for your service to the city of Portland.

Bill Hall

317 Pleasant Avenue

Peaks Island

HPB Public Comment - 142 Free Street - Consistent Treatment of Demolition Requests 0 views

Assigned to me



George Rheault <george.rheault@gmail.com>
to Historic Preservation, Grace Benninghoff

10:52 AM (4 minutes ago) ☐ ☐ ☐

Below is a threshold issue that needs to be addressed before any discussion of the pros and cons of demolishing 142 Free Street can occur. The process seems to be flawed based on how other recent demolitions were handled by city planning staff.

Historic preservation staff must explain to the public why the PMA's demolition request for 142 Free Street is receiving extraordinary attention AND the extra step of needing City Council approval when other recent demolition requests in historic districts did NOT require or receive City Council approval.

For instance, two very recent demolitions involving 183 Brackett Street and 34 Spruce Street were, I believe, handled exclusively at the HPB level. See attachments for background information.

If I am mistaken, please advise by showing the public proof of the City Council action in these demolitions.

Due to the controversy here, it is important for city planning staff (including its historic preservation department) to review ALL demolition requests that have been handled by the HPB since it was brought into being circa 1990.

The PMA should not be treated any differently than other applicants.

**HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE**

**PUBLIC HEARING
34 SPRUCE STREET**

TO: Chair Sheridan and Members of the Historic Preservation Board
FROM: Deb Andrews, Historic Preservation Program Manager
DATE: July 9, 2020
RE: July 15, 2020 **PUBLIC HEARING**

Application for: Request for Reclassification of Contributing Structure within West End Historic District

Address: 34 Spruce Street

Applicant: Tim Gebhardt, Basha LLC.

Introduction

Property owner Tim Gebhardt has requested a public hearing and formal Board decision regarding reclassification of the existing mid-19th century residential structure located at the rear of the lot at 34 Spruce Street from “contributing” to “noncontributing”. Mr. Gebhardt is seeking reclassification in order to proceed with plans to construct a new single-family residence on the property. Mr. Gebhardt’s proposed redevelopment plan is predicated on the removal of the existing structure. Wednesday’s workshop follows two preliminary workshops during which the question of reclassification and the existing building’s level of integrity have been discussed. Reclassification of a “contributing” structure needs to be evaluated as a independent question according to the ordinance provisions pertaining to such requests and separate from consideration of the relative merits of a proposed replacement structure.

At the request of the Historic Preservation Board, Mr. Gebhardt provided an engineering survey of the existing house in advance of the second workshop. No additional professional analysis has been submitted for the public hearing. To further aid the Board in making its determination regarding reclassification, Mr. Gebhardt has allowed members of the Board to walk onto his property in advance of the public hearing to view the house and its current condition at close range. Although the house was opened for Board members to enter, the interior condition of the building is not relevant to the Board’s deliberations, except to the extent that structural deficiencies are evident from the interior. Staff advises the Board that their assessment is to be made primarily on the basis

of their own assessment of the building’s level of integrity, which may be informed by

professional condition studies as well as other considerations.

Enclosed for the Board's review are staff photos of the subject structure, the condition assessment prepared by engineer Bruce MacLeod and excerpts from the historic preservation ordinance which govern consideration of requests for reclassification.

Subject Property, Existing Structure

The subject property at 34 Spruce Street consists of a narrow lot that was once occupied by a mid-19th century Greek Revival home near the street as well as a smaller structure of the same era at the rear of the lot (the subject structure). The primary structure on the lot was a typical side-entry Greek Revival building with its front-gabled façade close to the street. It was 2-1/2 stories with a vertical expression and proportions. (See 1924 tax photo—ATTACHMENT 3.) Staff does not know when the front house was demolished, but the existing curb cut must date from after the demolition.

At the back corner of the lot is a small, vernacular Greek Revival-era house that still exists, the William Lindsay House. The property description in the West End Historic Resources Inventory indicates that the building was erected in 1841, possibly as a carriage house or guest house. Whatever the original use, it was a residence before 1924. (See ATTACHMENT 4.) There is no 1924 tax photo of the building.

This small house has been altered significantly, and allowed to deteriorate. A brief evaluation by Engineer Bruce Macleod includes several photos, and rates the overall condition as poor. (See ATTACHMENT 2.) The footprint of the house is very close to property lines in the rear, and visibility from the street is limited. Recent staff photos (ATTACHMENT 1) illustrate some of the alterations and losses:

- Vinyl insert windows and modern brickmould casing
- (Likely) modification to the roof shape
- Front entry alterations and replacement, including door, trim, and surround
- Rear addition

Applicable Ordinance Provisions governing Reclassification Requests

The historic preservation ordinance includes a provision for consideration of reclassification requests—see Sec. 14.623 “Amendment and rescission of designation”, (ATTACHMENT 5). The inclusion of this provision in the ordinance recognizes that initial classifications, which are the result of an architectural survey done at the time a historic district is being proposed, are ultimately based on the assessment of the surveyor, typically confirmed by the Historic Preservation Board during the designation process, which is informed by information available at the time. Classifications do not typically take into

account structural condition unless it is an obvious factor when the building is surveyed.

Additional information about a building's structural condition may come to light at a later time that might prompt a request for reclassification. Beyond the question of structural repair, there's the issue of general level of integrity. Included within most historic districts are a handful of buildings that one would reasonably characterize as "tough calls" in terms of qualifying as contributing structures based on the degree of previous alterations/replacement. Sec. 14-623 of the ordinance provides an opportunity to revisit the question of a structure's overall contribution to the district especially in light of its level of integrity.

The same review process for designation is followed for rescission of designation--in other words, the Board must determine whether the subject structure meets the minimum criteria for designation relating to significance as outlined in Sec. 14-610 (a) *and also* the integrity criterion in Sec. 14-611, which reads as follows:

Any area, structure or object that meets the criteria in section 14-610 must also have sufficient integrity of location, design, condition, materials and workmanship to make it worthy of preservation or restoration.

If the Board finds that, upon reconsideration, the building fails to meet at least one of the criteria in Sec. 14-610 and/or the integrity criterion in Sec. 14-610, the Board would recommend to the Council rescission or amendment of designation—in this case reclassification to "noncontributing."

Factors for Consideration

In evaluating the applicant's request to rescind the contributing status of the existing residential structure at the rear of 34 Spruce, staff offers the following points and questions for consideration:

- It is true that the presence of a second residence behind a principal residence on a single lot is uncommon in the West End Historic District. There are other examples in the neighborhood, however. One such example is at the rear of 315 Spring Street. Another example is
- Even if this type of situation is not a common one, should that fact bear heavily on whether the building should be preserved?
- Public comment from one observer submitted in advance of the second workshop argued that the presence of the existing structure is evidence of the city's response to the need for accommodating added density in the 19th century. While this might be the case, we don't know it to be the case here.
- While there is a written description of the subject structure included in the Historic Resources Inventory, there is no historic photo available to verify its historic appearance.
- There is nothing in the structural engineer's report that suggests the building is not

- salvageable from a structural standpoint.
- Based on the building's current appearance, it is clear that several original features have been replaced or altered, compromising its integrity—see list above.
- Given that the property owner has the right to construct a second residential structure on the subject lot, it is likely that the new structure will largely obscure the existing building. To what extent should this factor into the Board's consideration?

Staff Assessment

All things being equal, the existing structure would be rehabbed and reused, whether in conjunction with proposed new construction on site or not. Setting aside historic preservation goals, retention of existing housing stock to meet the City's housing needs would seem a high priority in and of itself. That consideration, however, is not before the Historic Preservation Board. The Board is charged with determining whether the building meets the criteria of a contributing structure.

As noted above, there is nothing in the engineer's report that suggests the building is not salvageable. Most historic buildings, given sufficient resources, are salvageable. The relative cost of rehabilitating the subject building, however, does become more of a valid consideration when other applicable factors are taken into account. The key question here is whether the building exhibits *sufficient integrity of location, design, condition, materials and workmanship to make it worthy of preservation or restoration*.

Given the very modest nature of the building, its current condition and the level of alteration/replacement of historic features, staff is of the opinion that the existing structure at 34 Spruce does not meet the integrity standard of Sec. 14-611. Aside from this finding, the fact that the building will likely not be seen behind any new residence constructed in front of it contributes to staff's position that reclassification is warranted in this instance.

Applicable Review Standards

The following applicable sections of the ordinance are attached—see ATTACHMENT 5

- Sec. 14-623 Amendment and Rescission of Designation
- Sec. 14-610 (a) Minimum Criteria for Designation
- Sec. 14-611 Integrity of Landmarks and Historic Districts

Motion for Consideration

On the basis of information included in the staff report for the July 15, 2020 hearing and inspection of the subject property and structure, the Board finds that the existing

structure at 34 Spruce Street **meets (fails to meet)** the integrity standard of Sec. 14-611 of

the historic preservation ordinance. Based on this finding, the Board recommends (does not recommend) reclassifying the existing structure from “contributing” to “noncontributing”.

Attachments

1. Photos of existing structure
2. Engineer’s evaluation of existing structure
3. 1924 tax photo of 34 Spruce Street (no longer existing)
4. Historic Resources description of 34 Spruce Street (existing house)
5. Excerpts from historic preservation ordinance, applicable provisions















Mr. Timothy Gephardt
 Gephardt Property Management, Inc.
 175 Brackett Street
 Portland, Me 04102

Re: 34 Spruce Street - Portland, Maine

January 24, 2020

At your request, I recently visited the subject property to observe the building condition in consideration of the potential for renovating the building. The owner of the home is currently assessing the viability of renovating the home. The purpose of my inspection was to assess the structural condition of the building. My inspection did not include electrical, plumbing, or mechanical elements. This letter is a report of my findings and recommendations.

The subject property is an existing single-family home. According to the assessor's information, the date of construction is 1880. The home consists of two stories above grade, plus an attic space and a basement. The home is approximately 924 square feet in plan. The home is wood framed construction. The basement is constructed from a mix of granite rubble and brick masonry. The basement has a concrete slab floor. The roof is covered with asphalt shingles, age unknown.

The overall condition of the home is poor. The exterior wood siding is in a state of decay, with areas of splitting, missing clapboards and rotted trim. The foundation is failing, has cracks and shows signs of lateral and vertical movement. The framing of both floors exhibits significant deflection and settlement. Settlement is evident in the exterior and interior doors, and windows that are out of plumb and no longer close properly. The roof framing is drastically undersized and exhibits signs of deflection and overload.

Based on my observations, the home is in poor structural condition and is not a suitable candidate for renovation. I recommend demolition of the home structure and foundation. I recommend a replacement home be constructed from the foundation up.

Thank you for the opportunity to be of service to you in this matter. If you need additional assistance, please contact me at anytime.

Sincerely,



Bruce W. MacLeod, PE, MASCE



Photo #1 view of exterior of building



Photo #2 close up view of exterior showing foundation



Photo #3 view of interior



Photo #4 of Attic space



From Portland Historic Resources Inventory

WILLIAM LINDSAY HOUSE – 34 SPRUCE STREET

A small three bay, one and a half story dwelling, erected in 1841, possibly as in-fill. This building may have originally served as a carriage or guest house and converted to a permanent dwelling. While in the Greek Revival style, with cornice returns atop broad cornerboards and simple entablatures, the roof shape is almost certainly not original. The building is clad in clapboards with modern sash and window surrounds. The door also appears to be a shorter modern replacement. There is no 1924 Assessment photograph for comparison.

approval by the council.

- (o) To provide comment, as appropriate, to the planning board and/or city council on matters pertaining to historic preservation in Portland.
 - (p) To confer recognition upon the owners of landmarks or properties, sites, structures or objects within districts by means of certificates, plaques or markers.
 - (q) To assist the planning board in the development of a preservation component in the comprehensive plan of the City of Portland.
 - (r) To periodically review this Code and to make recommendations to the planning board concerning any amendments appropriate for the protection and continued use of landmarks or properties, sites, structures or objects within districts.
 - (s) To annually report to the council with respect to the following matters:
 - 1. Survey work in progress or completed;
 - 2. The number of projects reviewed (by type);
 - 3. How many certificates of each type were issued.
- (Ord. No. 235-90, 2-26-90; Ord. No. 165-08/09, 3-16-09)

DIVISION 3. CATEGORIES AND CRITERIA FOR DESIGNATION

Sec. 14-610. Minimum criteria for designation.

(a) The historic preservation board shall limit its consideration to the following criteria in making a determination on a proposed nomination of an area, site, structure or object for designation by ordinance as a landmark or district:

- 1. Its value as a significant example of the cultural, historic, architectural, archeological or related aspect of the heritage of the City of Portland, State of Maine, New England region, or the United States;

2. Its location as a site of a significant historic or prehistoric event or activity which may have taken place within or which involved the use of any existing structure on the property;
3. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archeological or related aspect of the development of the City of Portland, State of Maine, New England region, or the United States;
4. Its exemplification of a significant architectural type, style or design distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials or craftsmanship;
5. Its identification as the work of an architect, designer, engineer or builder whose individual work is significant in the history or development of the City of Portland, the State of Maine, the New England region, or the United States; or
6. Its representation of a significant cultural, historic, architectural, archeological or related theme expressed through distinctive areas, sites, structures or objects that may or may not be contiguous.

(b) In the case of a nominated historic district, the historic preservation board shall also determine whether a substantial number of the properties, sites, structures or objects have a high degree of cultural, historic, architectural or archeological significance and integrity, many of which may qualify as landmarks, and which may also have within its boundaries other properties, sites, structures or objects which, while not of such cultural, historic, architectural or archeological significance to qualify as landmarks, nevertheless contribute to the overall visual characteristics of the significant properties, sites, structures or objects located within it.

(c) In the case of a nominated historic landscape district, the historic preservation board shall also consider its significance as a geologic, natural or man-made landscape feature associated with the development, heritage or culture of the City of Portland, State of Maine, New England region, or the United States.

(d) The planning board and council shall apply the criteria of subsections (a), (b) and (c) but shall also consider the effect of such designation on other aspects of the comprehensive plan of the city.

(Ord. No. 235-90, 2-26-90)

Sec. 14-611. Integrity of landmarks and historic districts.

Any area, structure or object that meets the criteria in section 14-610 must also have sufficient integrity of location, design, condition, materials and workmanship to make it worthy of preservation or restoration.

(Ord. No. 235-90, 2-26-90)

Sec. 14-612. Designation of historic landscape districts.

An historic landscape district may be nominated and considered for designation only if the entire area of the district is owned by a unit of federal, state or local government, or any combination of such ownership.

(Ord. No. 235-90, 2-26-90; Ord. No. 220-93, § 2, 5-17-93)

Sec. 14-613. Reserved.

DIVISION 4. NOMINATION, CONSIDERATION AND DESIGNATION

Sec. 14-614. Procedure.

The provisions of this division shall govern the nomination, consideration and designation of landmarks and districts.

(Ord. No. 235-90, 2-26-90)

Sec. 14-615. Initiation of nomination.

(a) Nomination of an area, site, structure or object for consideration of designation as a landmark, historic district or historic landscape district shall be submitted to the department, on a form provided by the department, by the following:

1. Any two (2) members of the historic preservation board on their own initiative, by written notice to the department; or
2. By written petition of any owner, in the case of a

landmark and/or of all properties adjacent thereto prior to council action. The notice shall include a copy of the resolution or designation ordinance and design guidelines.

(d) Notice of council action to the same persons shall be sent within ten business days following the council action. A copy of each designation ordinance and design guidelines shall be sent to the planning board, the historic preservation board and the department. A complete schedule of all landmarks and districts, including design guidelines and a listing of landmark and contributing structures, shall be maintained by the department as part of the design manual and shall be available for public inspection and copying during ordinary business hours.

(Ord. No. 235-90, 2-26-90; Ord. No. 165-08/09, 3-16-09)

Sec. 14-623. Amendment and rescission of designation.

Amendment and rescission of any designation shall be upon the request of a person or persons authorized to nominate the property or properties affected, or upon request of the council, and shall follow the procedure set forth in division 4 for designation. The council may rescind or amend a designation only after all of these procedures have been followed. The standards for rescission or amendment applied by the committee, planning board and council shall be limited to those provided in section 14-610(a) and section 14-611. Amendments may include refinement or correction of design guidelines, maps, and other parts of any designation ordinance.

(Ord. No. 235-90, 2-26-90)

Sec. 14-624.- Sec. 14-627. Reserved.

*Editor's note - Order No. 197-03/04 adopted 9/8/04, repealed §14-625 Projects of Special Merit in its entirety.

Sec. 14-628. Time limits.

(a) Any time limit specified for any step in the process for nomination or designation of a landmark may be extended with the consent of the property owner.

(b) Any time limit specified for any step in the process for nomination or designation of a district may be extended where at least ten (10) percent of the owners of property within the

WEST END DEVELOPMENT PLANNED

The proposed four-story building would include apartments and shops at Pine and Brackett streets.

By **RANDY BILLINGS**
Staff Writer

PORTLAND — A developer wants to build a mixed-use project on two vacant properties in the West End that would include 39 market-rate apartments.

Redfern Properties of Portland is proposing the four-story building, totaling 45,844 square feet, at the corner of Pine and Brackett streets. The first floor would host retail stores and a 31-space parking garage, while the upper three floors would be apartments.

Before the development — projected to cost \$5 million to \$10 million — can move forward for site plan approval, Redfern Properties will need permission from the city's Historic Preservation Board to remove two vacant buildings that are in disrepair.

The board will meet Wednesday to consider the developer's request to demolish the 1850s Cape at 183 Brackett St. and the single-story commercial building from 1900 in front of it.

"The buildings are dilapidated and the parking lot is an eyesore," said Jonathan Culley, owner of Redfern Properties. "Our (project) design is innovative and progressive. It will be an interesting discussion with

the Historic Preservation Board on how progressive they're willing to let us go."

Culley said he and his partner, Paul Peck, have two parcels, totaling 17,000 square feet, under contract to buy. The purchase is contingent on the necessary approvals for the project, which is in a neighborhood business zone where such development is encouraged.

The site is in Portland's West End Historic District so the planned demolition is subject to approval from the Historic Preservation Board, which also must ensure that the project's design fits into the fabric of the neighborhood.

The property, two blocks west of Longfellow Square, repre-

sents a "significant gateway" to the West End and Western Promenade neighborhoods, said Deb Andrews, the city's Historic Preservation Program manager.

The Cape at 183 Brackett St. is considered a contributing piece of architecture in the historic West End, so its demolition requires special approval. The commercial building is considered noncontributing.

Andrews said in a memo that those designations "are somewhat puzzling." She said the board has the authority to remove the Cape from the contributing list, which would clear the way for demolition, or add

Please see **WEST END**, Page B4



Derek Davis/Staff Photographer

A crosswalk leads to the site at the corner of Pine and Brackett streets where a developer would put 39 market-rate apartments. Two old buildings would have to come down.

WEST END

Continued from Page B1

the commercial building to the contributing list, which would protect it.

"Staff is not necessarily advocating for this, but the board's authority should be noted," Andrews said.

Culley said he is just starting to seek residents' feedback about the development proposal.

While several residents didn't know about the proposal Monday, they were encouraged to hear about a plan to develop the corner. The corner has been vacant for all of the 20 years that Jo Coyne has lived in the neighborhood.

"It seems like a good space to have development," said Coyne, who is reserving judgment on the proposal until she learns more. "I'd (like) to see something that is going to be on the tax rolls and contributing to the city."

Also cautiously optimistic is Ethan Strimling, executive director of LearningWorks, whose office overlooks the lots.

He said the corner in its current condition does not contribute to the area.

"The two houses next to us are only housing feral cats," Strimling said. "It would be great to have someone utilize that area."

The proposed development's retail space would run along Pine Street and wrap around Brackett Street.

Culley said he is optimistic about his company's chances of building and renting out what he believes will be Portland's



Courtesy of Ryan Senatore Architecture

An architect's rendering shows a four-story, mixed-use building Redfern Properties of Portland is proposing in the West End. Approvals are being sought, notably from the city's Historic Preservation Board for demolition of a 1850s Cape Cod at 183 Brackett St.

first fully market-rate housing project in decades – one that would be certified for energy efficiency.

The proximity to one of Portland's largest employers – Maine Medical Center – and

the arts- and restaurant-packed downtown make it a prime location for new housing, he said.

"It's a challenging deal," Culley said, "but we think the rental market in Portland is good and interest rates are low, so we

hope it is a good time to be undertaking this project."

Staff Writer Randy Billings can be contacted at 791-6346 or at:

rbillings@mainetoday.com

Twitter: @randybillings

HP Public Comment - 142 Free Street: Haven't we venerated John Calvin Stevens ENOUGH? 0 views

Assigned to me



George Rheault <george.rheault@gmail.com>
to Historic Preservation

11:07 AM (24 minutes ago) ☐ ☐ ☐

See attachment.

I am pretty sure that the legacy of John Calvin Stevens and his contributions to Portland's physical development (as well as his much more checkered involvement in its social and political evolution) will not rise or fall based on the continuing existence of 142 Free Street.

How many totems from this one man does the City of Portland need to tell his story?

Why should the dead hand of the past once again serve to suffocate the energy and creativity of our community's present and future?



The shingle-style cottage at 52 Bowdoin St. in Portland that architect John Calvin Stevens called home for nearly 30 years. (Billings photo)

John Calvin Stevens

from page 1

Portland.”

So much so that next week, city leaders will declare Oct. 8 John Calvin Stevens Day.

One of Maine’s most famous architects, Stevens, who was born Oct. 8, 1855, and died Jan. 25, 1940, designed more than 300 buildings on Portland’s peninsula alone and dozens more in the surrounding neighborhoods and islands.

Stevens made a name for himself by mastering the shingle-style cottage that has come to symbolize coastal life in New England. Later, he mastered the Georgian, colonial-style homes made of brick. To see both, one only needs to spend a little time on Bowdoin Street, which has shingle-style cottages on one side of the street and brick revival homes on the other.

One of those homes, 52 Bowdoin St., was Stevens’ home for nearly 30 years, Shettleworth said.

Although Stevens is known mostly for his residential designs, Shettleworth said he is also known for his civic, commercial and religious architecture. He was an associate architect commissioned to help design and build Portland City Hall, and he designed State Street Church on High Street and the Nathan Clifford Elementary School on Falmouth Street.

But Shettleworth said Stevens is known not only for his building designs, but for the length of his career.

Stevens started his career when he was 18 and worked right up to his death. “He

was involved in architecture for a 70-year period,” Shettleworth said.

Next week’s proclamation, which will be read at noon on the front steps of Portland City Hall, is the last event of a year-long celebration for the architectural firm Stevens created 125 years ago.

SMRT, formerly Stevens Morton Rose & Thompson, was founded in 1884 and is based on Fore Street. Although it is no longer family owned, his great grandson is still involved in its day-to-day operations at the age of 71.

“It’s been a pretty varied practice over the years,” SMRT chairman and former company President Paul Stevens said. “In many ways, it isn’t really a lot different.”

The company experienced most of its growth in the 1980s, he said, when it went from having only 10 employees to about 75. During that time, SMRT ceased designing residences and concentrated solely commercial, civic and health-care buildings.

But when Paul Stevens, a fourth-generation architect, steps down from the company, it will be the end of an era, since there is no fifth-generation Stevens waiting to take over the practice. That’s why next week’s ceremony, which will also include a Congressional Record of Recognition from a representative of U.S. Sen. Olympia Snowe’s office, is so special to him.

“I’m the end,” he said. “I’ve very proud of what firm has accomplished. It’s very satisfying to be recognized.”

Randy Billings can be reached at 781-3661 ext. 100 or rbillings@theforecaster.net

the Portland FORECASTER

September 30, 2009

News of The City of Portland

Vol. 23, No. 39

Fire chief looking at alternative space for fire boat crew

By Kate Bucklin

PORTLAND — The fire chief this week planned to inspect space on Maine Wharf that could provide fire-boat crew quarters at a third of the cost proposed at the Maine State Pier. Chief Fred LaMontagne said

he was contacted by Joe Malone of Malone Commercial Brokers Monday to see if he wanted to look at a 2,000-square-foot office that could be converted into living quarters for firefighters.

"We will be looking at that property, probably today or

tomorrow," Lamontagne said Tuesday.

Maine Wharf is owned by Eric Cianchette and is next to the Maine State Pier, where the fire boat is docked.

"This could give them some flexibility," Malone said.

The City Council in October is expected to decide whether to spend \$1.8 million in Capital Improvement Project funds to build new fire-boat crew quarters at the Casco Bay Garage. Some councilors have spoken out against the proposal, saying

it is too costly.

The current quarters for firefighters assigned to the fire boat are inside the Casco Bay Garage and are small (400 square feet) and damp, causing mold and

See page 26

Literacy Volunteers seeks sponsors to stay afloat

By Randy Billings

PORTLAND — Since 1973, Literacy Volunteers of Greater Portland has been providing free tutoring to residents who need help reading, writing and speaking English.

But financial difficulties could doom the organization by the end of the year.

Like some other nonprofits, the future of Literacy Volunteers, whose operating budget is entirely funded by foundations and donations, is in jeopardy because prospective donors are tightening their belts.

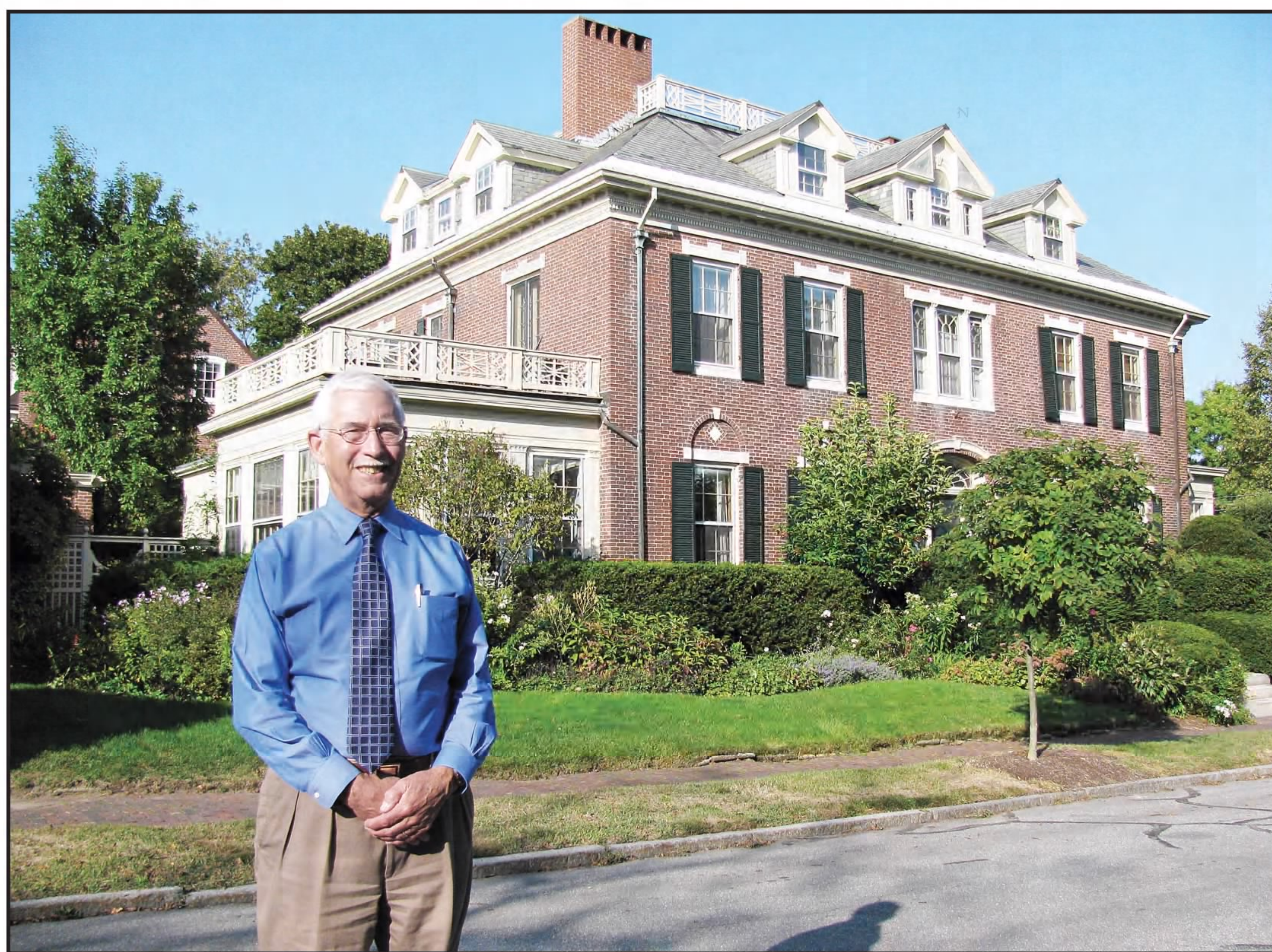
"We're on the brink," Executive Director Phyllis de Fano said. "There's no question about it."

De Fano, who is the only paid full-time staffer in the office at 142 High St., said the nonprofit has been dipping into its reserve account to meet the demands of its annual budget of \$65,000. There is currently enough money to continue operating until December, she said.

De Fano said Literacy Volunteers is also considering merging with another organization in an effort to reduce costs, but would not identify the organization.

The economic downturn is forcing many donors and foundations to reduce the what they give to groups like Literacy Volunteers, which is accredited by Proliteracy America. De Fano said the group has survived in recent years by soliciting funding from a wider base of foundations, but the nonprofit is

See page 26



Paul Stevens, a fourth-generation architect, stands in front of the Richard Webb house at 29 Bowdoin St. in Portland's West End. The building is one of the best examples of work by his great-grandfather, John Calvin Stevens. (Billings photo)

'An indelible mark'

City to honor the legacy of John Calvin Stevens

By Randy Billings

PORTLAND — If you have spent any amount of time in Portland, or almost anywhere on the coast of New England, chances are you've seen the work of John Calvin Stevens.

Take a walk through the Old Port or a leisurely stroll through the streets of the West End, lined with magnificent towering homes, and you will find his work. Spend a weekend in a summer cottage in Cape Elizabeth or on the Casco

Bay islands and you will experience him first-hand.

"He's everywhere," State Historian Earle Shettleworth Jr. said. "He's left an indelible mark on the city of

See page 27

Chief promises Bayside more access to police

By Kate Bucklin

PORTLAND — Bayside residents frustrated over what they say is an increase in alcohol-fueled crimes in their neighborhood met with local law enforcement authorities and Preble Street Resource Center officials Tuesday to figure out how to curb the activity.

That behavior includes public drinking, public urinating and defecating, passing out in the street, vomiting in the street and having sex in public, said community organizer Jeff Goldman, who moderated the meeting at Lost Coin Cafe on Portland Street.

The Bayside Neighborhood Watch committee developed a list of recommendations for the Police Department, the Cumberland County district attorney's office, Preble Street and local sellers of alcohol. The recommendations point to changes each could make to help reduce "nuisance crimes."

Police Chief James Craig called Tuesday's meeting, and

See page 39

West End residents unhappy with community policing station

By Randy Billings

PORTLAND — Concerned about a perceived rise in crime, the West End Neighborhood Association is collecting signatures to petition city and school leaders to increase the visibility of the Community Policing Center.

It is an effort the district's city councilor, David Marshall, said he finds surprising.

The petition being circulated throughout the West End calls on city leaders to put the West End Community Policing Station at the Reiche Community

Center, at 166 Brackett St., by Nov. 15. If that site is not feasible, residents want it located in another, more visible location nearby by Dec. 1.

The policing station is currently housed in Harbor Terrace, a group housing complex at 284

Danforth St. operated by the Portland Housing Authority. It was moved there from a location on Danforth Street several years ago as a cost-cutting measure. City Hall could not immediately

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INSIDE

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Portland shocks Cheverus in dominating fashion

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Series of reviews scheduled for Waynflete proposal

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Fall FITNESS
Special advertising section
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PMA new design 0 views



Rob Neal <rneal@gmail.com>
to hp@portlandmaine.gov

11:35 AM (3 minutes ago)



The issue is really very simple. Does Portland want to be a city that focuses on the past or on what's best for the future and coming generations?

Historic preservation is certainly important, but not in all cases of potential preservation.

It comes down to this choice: What is more important, being able to say "see how we once looked.... in the past", or "this is how we want the city to look now and in the future"

Portland is a unique and vibrant small city. We have lots of historic preservation and most of that is good for us. The potential for the new PMA, however, is enormous and would be even more of a cornerstone / foundation of what Portland is about both literally (the physical structure), and symbolically in what statement as a city we are making about our city with the PMA.

I live in Yarmouth, but have lived and worked in the greater Portland area since 1988 when I moved here with my family from Atlanta. The greater Portland region and community is a wonderful place to live, work, and raise children. We are world class in many areas and still evolving in others.

Let's not make a backwards statement about Portland by preserving an antiquated structure that is actually not visually appealing anyway, but more importantly represents a more narrow minded past than the more open and progressive minded direction Portland and the surrounding region has been headed for many years.

Let's move forward!!

--

Best Regards,

Rob Neal
www.robnealconsulting.com
207-838-4645

Rob – Greetings. All good wishes as you head into tomorrow's discussion of the PMA application.

After reviewing the application [much, too much of which is not relevant to the question before the HP Board] seeking redesignation of 142 Free Street as a non-contributing building, based on experience writing, editing and/or reviewing National Register historic district nominations, I conclude 142 Free Street is, indeed, a contributing building in the context of the Commerce Street Historic District.

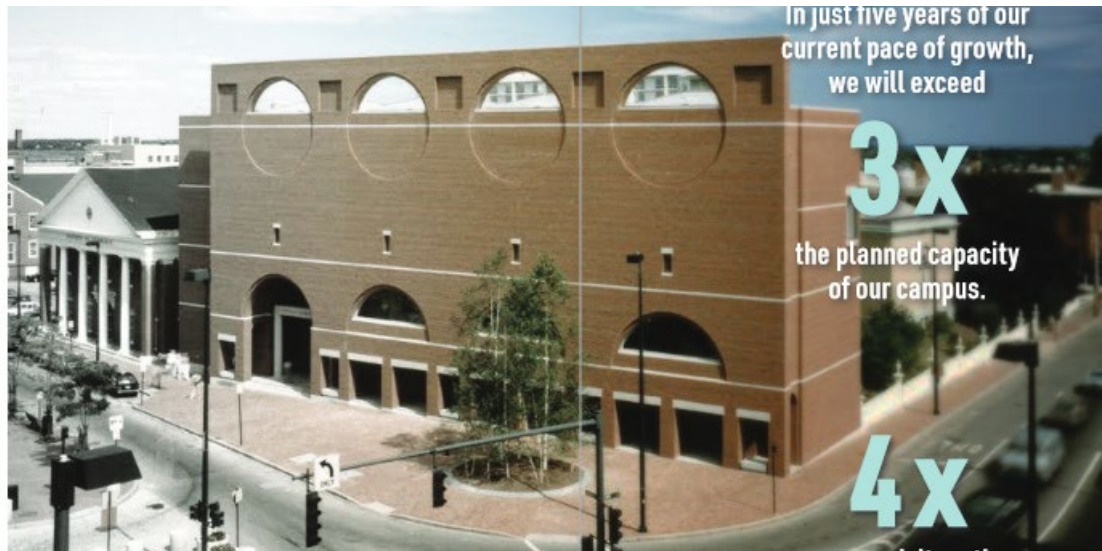
Its 1926 Stevens-designed façade for the Chamber of Commerce has design merit, design integrity and historic significance. Its elegant, history-inflected neoclassicism is very much part of what organizations like the C of C sought in that era – that quintessential era of commerce.

One sees other examples elsewhere in the historic district. And the district includes another superb, Stevens-designed neoclassical building, the 1911 LDM Sweat Memorial Gallery, in the PMA complex itself

A question [see photos attached]: Is the step back of Cobb's Payson Building which shows off the façade of 142 Free Street from Congress Square something the City required? Or was that Cobb's own gesture to a building he admired?

David Chase

The Cobb/Pei Associates PMA building Congress Square elevation steps back, the better to show off the elegant Stevens-designed Chamber of Commerce Building façade of 142 Free Street, keeping that neoclassical building very much part of the visual character of Congress Square.



Former Children's Museum 0 views



Holly <hdmjune@gmail.com>
to hp@portlandmaine.gov

Oct 3, 2023, 7:22:49 PM (13 hours ago) ☐ ☐ ☐

I have been following the "debate" and news concerning the Portland Museum of Art's desire to demolish the beautiful and iconic building on Free Street to put up another building that one can see in any major city in the world.

Speaking as a Maine native, the PMA doesn't need to build an "architecturally significant" building; it already has one at 142 Free Street.

There are only so many older buildings and this building "is Portland". Let's not dilute Portland's charm by turning it into Dallas or Seattle.

If the state historian, Earle Shettleworth, believes in its value what more needs to be said?

I am wondering if this project represents resume enhancement for Mr. Bessire as he appears to be tone deaf and blind to the significance of this building, which is downright odd considering art is tied to history.

Greater Portland Landmarks is absolutely right in their decision.

Holly McKibben, Portland

Don't demolish! 0 views

Assigned to me



Kathy and Scott <kdillenback@maine.rr.com>
to hp@portlandmaine.gov

8:05 AM (1 hour ago) ☐ ☐ ☐

The building is old, probably not perfect, but neither is the city of Portland, it seems everyone on the planet is moving here so the place must look good to them. Build the glass box somewhere else - there's no reason the older museum and the new must be attached. Thanks! Scott Dillenback

On Wed, Oct 4, 2023 at 1:37 AM Rachel Walls <missrachelwalls@gmail.com> wrote:

Dear Evan,

I am strongly opposed to allowing the Portland Museum of Art to destroy a historic landmark that is protected. Please do not allow this to happen. I cannot attend the meeting on Wednesday but want you to know there are many of us who value protecting historic buildings in Portland. Please don't allow what happened to Union Station to happen on Congress/Free St. Thank you for your consideration and efforts.

Rachel A. Walls

Portland High School Class of 1995

PMA Expansion 0 views



Gregory Sundik <gsundik@gmail.com>
to hp@portlandmaine.gov

9:17 AM (22 minutes ago)



Dear HP Members,

As a Portland native and person with experience in historic preservation, I strongly urge you to not allow the PMA to make any changes, only preservation improvements to the exterior of the old Children's Museum next door.

The inside of the building was heavily modified by the CM, this can be adapted and used by the PMA much as they did the McLellan house.

The building next door is part of the historic fabric of that part of our city. Any argument that says it is not fitting with the character of the area is incorrect.

It will be a sad day and it will echo the demolishing of Union Station if you allow the PMA to modify or demolish the facade of the neighboring building.

Feel free to contact me if you have any questions or concerns.

Gregory Sundik
[207-450-2509](tel:207-450-2509)

Former Victoria Mansion PR and Events Director and Board Member



October 4, 2023

To Whom it May Concern:

I'm writing to express my confidence in the leadership at the Portland Museum of Art (PMA) as they work to significantly expand the organization's reach and offerings in the form of an expanded home on Free Street.

In late 2019, the PMA purchased 142 Free Street from the Children's Museum & Theatre of Maine (CMTM), our home for nearly three decades. The sale of the building enabled us to break ground on our new state-of-the-art facility at Thompson's Point. It was also the culmination of years of work by the board and staff at CMTM at the time to identify a larger location for our organization, as we grew rapidly.

In early research, CMTM strongly considered remaining at 142 Free Street and adding to the existing structure. However, studies and financial models showed that it was not a viable option given the significant updates needed to the building in both operating systems and physical accessibility, as well as a lack of opportunity to greatly expand our footprint. I should note that when CMTM moved locations, we donated, sold or took with us the majority of the beloved exhibits that were housed inside. The few relics that remain in the building were not salvageable. As a result of our move, we now attract over 200,000 visitors a year to our new space - double the visitation we were ever able to host at Free Street.

The PMA has played a significant role in creating the vibrant arts and culture community that exists in Portland today. They are the anchor of the Arts District, and their expansion will undoubtedly bring significantly more visitors from near and far to enjoy all the amenities our city has to offer. I am fully in support of the PMA's decision making and look forward to spending time in their new facility when it is complete.

Sincerely,

Julie Butcher Pezzino
Executive Director
207.828.1234 x223
julie@kitetails.org

On Wed, Oct 4, 2023 at 11:04 AM Francesca Galluccio-Steele <cesca.gs@gmail.com> wrote:

Mr. Evans,

Please distribute my comment below to members of the board for this evening's meeting. Many thanks!

>

> Portland has a long and honorable history of historic preservation. The sense of place that such preservation has created helps bind our city into a strong community. It makes no sense to me that the PMA which says it wishes to promote community, chooses to ignore a decades old community decision and actually destroy a well known element of the Congress Square city fabric!

>

> As a member of the Portland community, it is the PMA's responsibility to respect the historic district by preserving the exterior of the former Children's Museum. With a little creativity that historic building can be incorporated in the final design. The new building would then be a fuller reflection of the community by representing Wabanaki culture and more recent periods of our city's history.

>

> Francesca Galluccio-Steele
22 Clifford Street

Public Comment on Congress Street Historic District, 142 Free Street: 0 views



Karen Snyder <karsny@yahoo.com>
to Historic Preservation

12:35 PM (1 hour ago)



Dear Historic Preservation Board Members,

I find the PMA's request quite perplexing and disappointing for the following concerning reasons:

- If PMA is so concerned about saving and preserving art cultural history, why do they have such disdain in saving and preserving Portland's building history?
- PMA's Creative director, Graeme Kennedy, said they want to demolish the building in order to "build for their communities". [Portland Museum of Art seeks city approval to tear down former Children's Museum \(pressherald.com\)](#). Who exactly is the PMA "community" if the Portland residents want to save the building?
- Another reason given was there was so many changes to the structure that it's diminished its historical significance. This is a common excuse given by developers as well to demolish and throw in landfills which is environmentally not sustainable even when it is more cost effective to rehabilitate. I know that rehabilitating my two 1850 buildings was way cheaper than demolishing and building new which makes the rental units more affordable.
- I am also concerned about this constant attack on Historic Districts in Portland where only 8% of Portland area is in Historic Districts with one of the highest density in residential population yet the developers and the wealthy constantly attack this 8% of Portland to demolish as much as possible.

It is also disappointing the changes that I have seen PMA undergo through the years from an inviting place where local residents could go to learn art history about Maine artists but to now an elitist enclave where the employees had to unionize.

I encourage the HP board to keep the building as a conforming structure.

Regards,
Karen Snyder
District 1

RE: Reclassification of 142 Free Street 0 views

Assigned to me



Susan Faxon <sfaxon1122@gmail.com>
to hp@portlandmaine.gov, officeofthedirector@portlandmuseum.org

Oct 28, 2023, 6:22:43 PM (yesterday)



Dear Historic Preservation Board,

I write to enthusiastically support the Portland Museum of Art's petition to your board to reclassify 142 Free Street in order to allow the museum to move forward with their innovative and necessary expansion program.

Let me explain what I bring to this conclusion.

I retired to Portland in 2017 after nearly 50 years of experience with issues of historic preservation, including a graduate degree in the topic from Columbia, and over twenty years serving as a founding member of the Design Review Committee, reviewing restorations, adaptive reuse, expansion, and removal of buildings on the 500 acre campus of Phillips Academy, Andover MA. Concurrently I have extensive experience in the museum field, having served as both an administrator and as senior curator of American Art before 1950 at the Addison Gallery of American Art at Phillips. I know first hand the difficult compromises and challenges of deciding the fate of historic structures as well as the caretaking obligations and educational opportunities demanded of the modern museum.

In my opinion the Portland Museum's visionary architectural expansion plan gives tangible evidence of the institution's commitment to serving a wider Portland community and will allow the museum to more easily and creatively share our common artistic heritage with both present and future audiences. Additionally the expansion offers significant improvements to the streetscapes of Free Street and Spring Street. The open character of the museum's new addition on Free Street will provide a counterpoint to the uninviting and off-putting blank brick wall of the Payson Building. It will offer visual access to art both while open and when closed through its pedestrian passage between Free and Spring Street. It unifies and clarifies the museum campus at the same time that it mitigates against the dreary and hodge-podge streetscape that presently exists along Free Street.

Of course the difficulty with the expansion plan is the necessity of either relocating (a proposal worth considering, by the way) or demolishing the Chamber of Commerce building. This is a decision that is hard to make, but as with all preservation decisions, the greater good needs to be given weight (and I believe that in this case the expansion of the museum is the greater good in the ways I have articulated above). I submit that the sacrifice of a rather stolid and unimaginative structure is a fair and necessary measure to allow a project that will enervate and enliven an important streetscape. Finally, I come to this decision with the knowledge that the museum's plans will allow the far more important Greek Revival building on Spring Street, the Charles Quincy Clapp House, to shine. This is a fair trade to my mind.

Sincerely,

Susan Faxon
20 West Street, Apt 21
Portland Maine 04102

The demolition of the former Children's Museum building 0 views



Candice Lee <cthorntonlee@gmail.com>
to hp@portlandmaine.gov

10:42 AM (1 minute ago) ☐ ☐ ☐

While it is not the greatest of buildings, there is an ordinance protecting it and going against it will open Pandora's box. So I vote we keep it and the museum should learn to work with it. They are in possessio of three historic buildings and should regard them as assets instead of liabilities and embrace them wherever they can. Candice Lee, former board member and long time supporter of Landmarks!

142 Free St 0 views



Laura Nixon-Belair <lnixonbelair@gmail.com>
to hp@portlandmaine.gov

10:51 AM (6 minutes ago)



Regarding historic status of 142 Free St. Please do not set precedent that historic buildings can be demolished on the property owners whim. This reclassification proposal could set a dangerous precedent. If one property owner is allowed to decide that a historic building should be reclassified and demolished because it is in the way of their plans, then the integrity of all the historic districts that benefit Portland in so many ways may be in jeopardy. While I feel strongly that 142 Free Street should maintain its status as a Contributing building, I applaud the museum's intentions to create an expansion project that will give them more space and allow for programming for citizens of Portland and surrounding areas. I believe, however, that these goals are not mutually exclusive, and can be reached creatively with a design that doesn't require demolition of the Chamber of Commerce building

Thank you,
Laura

Historic Society Member and South Portland Resident

--

Laura Nixon-Belair

Agenda item: 142 Free Street 0 views



Pam Stagg <pamstagg@verizon.net>
to hp@portlandmaine.gov

10:52 AM (7 minutes ago) ☐ ☐ ☐

I am against the reclassification of the former Children Museum at 142 Free Street to a "non-contributing" structure in the Congress Street Historic District. It may have undergone changes over the years but demolition can never be reversed.
While complex and costly, Is there a possibility it could be moved to the adjacent parking lot to satisfy all parties?

Thank you.

Pamela Stagg
749 Congress Street Unit #7
Portland, Maine. 04102.

142 Free Street 0 views

 Assigned to me



kaenrath@gmail.com <kaenrath@gmail.com>
to hp@portlandmaine.gov

11:03 AM (now) ☐ ☐ ☐

Dear Board Members:

I write to urge you to save 142 Free St and not establish a dangerous precedent that could endanger many more of our treasured historic buildings. The historic character of our downtowns enriches our communities and provides a unique sense of place. This is a very important decision that cities and towns around the State of Maine will be closely watching. Thank you for your consideration.

Bryan Kaenrath
Waterville City Manager
5 Greylock Rd.
Waterville, ME 04901

142 Free Street Portland 0 views

 Assigned to me



Michele Neilsen <mmneilsen@gmail.com>
to hp@portlandmaine.gov

11:09 AM (1 minute ago)

☐

☐

☐

The Portland Museum of Art should not be allowed to have the former Childrens Museum reclassified as a non contributing structure.

We have lost too many buildings in this old City in the pursuit of “bigger, better shinier” buildings, or as in the case of the lost Union Station, a strip mall and a parking lot.

No is my vote to reclassification!

Michele Neilsen
131 W. Commonwealth Drive
Portland, Maine 04103
mmneilsen@gmail.com

142 Free Street 0 views



Orff, Sonja C <Sonja.Orff@mainehealth.org>
to hp@portlandmaine.gov

11:10 AM (4 minutes ago)



Dear Chair O'Brien and Members of the Historic Preservation Board,

We support the statement attached from Greater Portland Landmarks regarding the building on 142 Free Street.

Please do not allow for the demolition of this contributing building.

Portland is quickly changing and we need to ensure we preserve and protect our historical footprint and the decisions forward that can impact any precedence's.

Please honor and respect two of Portland's most valuable assets (Greater Portland Landmarks/Portland Museum of Art). Their opinions and goals for this community have proven trusty worth time and time again.

Thank you for your consideration,

Sonja Orff & John M. Ney

179 Fowler Road

Cape Elizabeth, Maine

04107

142 Free Street, Portland 0 views



Ford Reiche <ford@fordreiche.com>
to hp@portlandmaine.gov

11:41 AM (13 minutes ago)



Members of the Portland HP Board,

This is to express my hope that the HP Board will deny PMA's request to reclassify and demolish the historic contributing structure at 142 Free St.

I have owned and fully restored four buildings on the National Register of Historic Places, and for the past several years I have served on the grant application review teams for Maine's two largest funders of historic preservation.

It is very rare for a building listed as historic or contributing to be delisted, and seemingly unprecedented in Maine under the conditions claimed by PMA. When a building is properly designated as an historic structure, whether under local or federal guidelines, it is not a temporary status until something "better" presents itself. PMA purchased this building knowing that.

In an effort to more fully understand the issue with which you are presented, I have consulted a number of preservation authorities in Maine. I have not spoken with a single expert who agrees with the recommendation of the historic preservation consultant hired by PMA on this matter.

Thank you for the volunteer work you do for Portland.

Ford Reiche

142 Free St. 0 views

 Assigned to me



George Brown <georgebrown06@gmail.com>
to hp@portlandmaine.gov

11:51 AM (1 hour ago) ☐ ☐ ☐

Always believed that this building added so much to that area. I would greatly miss it if it was removed.

George Brown
36 Watchic Manor rd
Standish, Me 04084

Chamber building on Free Street 0 views

Assigned to me



jflint@maine.rr.com <jflint@maine.rr.com>

to hp@portlandmaine.gov

11:52 AM (1 hour ago) ☐ ☐ ☐

Gentlefolk:

The former Chamber of Commerce building at 142 Free Street is without question a significant Contributing building in the context of its location and neighboring structures. Part of the argument for razing it is that it is too much altered from its original form, but the most recent external alterations are nearly one hundred years old; the original parts are nearly twice that age. It is important to note that the external changes were designed by Portland's noted architect, John Calvin Stevens. The building's permutations and different uses (theater, church, Chamber, Children's Museum) do not diminish its significance, they enhance it.

GPL seems to have taken pains to be diplomatic in opposing the building's destruction. What they have not said, but what some preservationists are thinking, is that in three distinct proposals for PMA's expansion, no provision for integrating the Chamber building appears to have been undertaken, almost as though tearing it down was a foregone conclusion in spite of its status as a protected building. It would have been simple enough to stipulate that each design provide an alternative plan incorporating the Chamber building. That seems not to have been done. An oversight?

I admit prejudice. I worked at the Chamber for around two years in the mid-seventies, first as a work-study student for NAB, then as manager of the Chamber's Business Ethics Division under former City Manager, John Menario. It's a nice building.

I strongly urge The Historic Preservation Commission and City Council to insist that razing the Chamber building is simply not an option; that it must either be incorporated in the expansion or moved intact to a suitable, nearby location.

Sincerely,
Jim Flint

142 Free Street 0 views

Assigned to me



Cherie Wendelken <cheriewendelken@yahoo.com>
to hp@portlandmaine.gov

11:55 AM (1 hour ago) ☐ ☐ ☐

Dear Board Members,
I was surprised and disappointed to learn that the PMA, which preserves, showcases and helps define the artistic patrimony of Maine, has decided to request demolition of 142 Free Street. To me, an architectural historian, former professor at Harvard, and current resident of Portland, this is a sad disregard of our city's unique architectural patrimony. Visitors and residents alike prize the historic quality of our streets.

There are many reasons for a building's importance - age, unique style, association with historic events or people, or as part of an assemblage of buildings that create a historic urban fabric. Such protected neighborhoods provide an experience of art and history that is freely available for all citizens to experience, requiring no ticket to entry. Although the former Chamber of Commerce building is not designated as an individual landmark, it is architecturally unique, part of a historic neighborhood and deserving of protection.

Too many old building have been demolished in this town in the name of progress and improvements, to the regret of many. Do we want to be left with a city that looks like any other, punctuated by a monumental new building that speaks to the ambitions of one institution rather than the preservation of the urban history of the place which it serves? I hope the Board decides to protect 142 Free Street. It is not the oldest, grandest or most important building in Portland, but it is beautiful and historic and plays a role in creating a special place - its survival through many eras is part of Portland's story and a part of what makes our city a destination of national significance.

Sincerely,
Cherie Wendelken
364 Spring Street
Portland

PMA development Plans 0 views

 Assigned to me

Lucas St.Clair <lucasstclair12@gmail.com>
to hp@portlandmaine.gov

11:59 AM (1 hour ago)



Dear HP Board,

Thank you for allowing written comments to voice opinion on the plans that the Portland Museum of Art is working on.

I recently have received two emails from the Greater Portland Landmarks about supporting the blockage of the reclassification of the structure of the former Chamber of Commerce building. I do not support that Greater Portland Landmarks in this case. While the building may meet the criteria to be a contributing building to the Congress St. historic district, it is my belief that a more comprehensive way of approaching this decision should be taken.

While the building that is being considered meets the criteria of the historic district, what the PMA plans to do is far superior for the whole of our city, community, and state. Adding a building that takes into account a 21st vision for construction, energy use, and inclusivity is what our city needs. While I support the understanding and protect our city's history, we should not let it define our future or prevent evolution. The expanded PMA campus will be a Greater Portland Landmark of the future, one that takes into account 21st century needs and helps the city in advance in its vision.

I also must add that the editorializing in their advocacy emails, the Great Portland Landmarks, stands in the face of uniting our great community. The choice of language that they use, including "setting a dangerous precedent" and "jeopardizing the integrity of the historic districts" is hyperbolic at best and at worst undermines their ability to be a partner to a growing city. While I support the historic districts and own a historic building in Portland, I find their perspective on this issue not unifying or helpful.

Thank you so much for your reading this email and considering my point of view when making your decision.

All my best,

Lucas

142 Free Street 0 views

 Assigned to me



Bruce Wood <bruceweb607@gmail.com>
to hp@portlandmaine.gov

12:07 PM (1 hour ago) ☐ ☐ ☐

I am writing in support of the historic building located at 142 Free Street. This building has had many uses over the years and retains a significant percentage of its historic character. It is a key part of the Congress Square neighborhood. To tear it down would be a significant loss to the area.

The Portland Museum of Art has options to expand without adversely impacting the Congress Square neighborhood of which it is a key part. Its main building has character worthy of retaining without competition. To relocate the PMA main entrance from its Congress Square frontage to what effectively is a side entrance without the convenience of the current entrance would be a disgrace to the building and the museum.

The proposal calls for tearing down an historic building worthy of retention as well as forcing the current main building into a second class status.

The PMA can expand by using vacant land and poorly utilized property by building on what today is a parking lot behind 142 Free Street and connecting to 142 Free Street, the Clapp building currently used for storage, and the current main museum building. Those connections can be from the rear of 142 Free Street and the Clapp building and the side of the main building. In this manner, the historic character of the area would not be adversely affected and expansion can be accomplished.

I urge you to vote against changing the designation of 142 Free Street and to encourage the PMA to think anew about how it can expand.

Bruce Wood
607 Chandler's Wharf
Portland, ME 04101

RE: Do not demolish 142 Free Street or change the zone! 0 views

Assigned to me



russo@maine.rr.com <russo@maine.rr.com>
to hp@portlandmaine.gov, info@portlandlandmarks.org

12:26 PM (15 minutes ago)



And for those of you who may not remember, take a look at these photos....Union Station before and after!



Before:



After:

And yes, this was considered great architecture in the 1960's....

From: russo@maine.rr.com <russo@maine.rr.com>
Sent: Monday, October 30, 2023 12:17 PM
To: 'hp@portlandmaine.gov' <hp@portlandmaine.gov>
Cc: 'info@portlandlandmarks.org' <info@portlandlandmarks.org>
Subject: Do not demolish 142 Free Street or change the zone!

Are you kidding me? Portland is the City it is because of Landmark and Portland residents who had the vision to save these historic buildings throughout the City, including my Grandfather's family 6 unit at 82 India Street. I remember as a child in the 1960s watching Union Station being demolished for a cheap Arlans Shopping Center and even at my young age at the time I knew that was just wrong!

As a Portland native, lifelong resident, and long-time Realtor, I am against demolishing this historic building. The museum's current building is pretty ugly as it is and I can't imagine what the glass addition monstrosity will look like. Please preserve this piece of Portland history so that we don't look back and regret yet another historic building gone. Let the developers use some creativity in designing the new space around this building. Why bother having zoning if you are not going to abide by it?

Stop the zone changes to accommodate this development madness here and everywhere in the city!

Jean Russo

Harborcity Realty

Portland, Maine

142 free st 0 views

Assigned to me



jim dougherty <jdougherty101@gmail.com>

12:33 PM (21 minutes ago)

to hp@portlandmaine.gov

I strongly support the PMA expansion but NOT the destruction of the chamber of commerce building. It is a precious part of portland history. Do not make the same mistake made with union station. Instead, retain this handsome building and include it in the PMA expansion plan!

James Dougherty
Freeport Maine
[207 522 6560](tel:2075226560)

142 free st 0 views



Heather Meader <heathiewhoo@gmail.com>
to hp@portlandmaine.gov

1:29 PM (16 minutes ago) ☐ ☐ ☐

I'm writing to you asking that the former children's museum building be kept as a contributing structure and not be reclassified. The history of our beautiful old city is important to preserve, I know this will make it harder for the PMA to expand. I've always thought the old museum was in such an appropriate building because it is a piece of art (architectural art). When I was in highschool I took a photography class at MECA and learned to develop my own prints. One of my favorite was of the children's museum building, the sun casting shadows with the columns.

Thank you for your time
Heather meader
126 bolton St, Portland

Opposition to the reclassification request of 142 Free St. 0 views



Roxanne Eflin <roxanne.eflin@gmail.com>
to hp@portlandmaine.gov

1:39 PM (9 minutes ago)



To the respected members of the Portland Historic Preservation Board:

I am writing in opposition to the PMA's request to reclassify 142 Free Street as noncontributing within the historic district. I support Greater Portland Landmarks' positions on this issue as articulated in their October 25, 2023 written statement.

This former Chamber of Commerce building is character-defining and extremely significant to the community in terms of its role in the commercial, social and architectural development of Portland for nearly 180 years from 1780-1959. A vote to reconsider the historic designation of this building is dangerously precedent setting in numerous ways. Denying this reconsideration request upholds the purpose and intent of Maine's strongest historic preservation ordinance.

PMA expansion is laudable though NOT at the expense of this highly significant historic building, an important contributing structure within the historic district.



Roxanne Eflin
CONSULTING

Roxanne Eflin, MA, GPC, CITM

[Roxanne Eflin Consulting](#)

Former Executive Director, Maine Preservation (and former Maine resident)

[207.229.9465](tel:207.229.9465)

6413 Borough Dr., Colorado Springs, CO 80923

142 Free Street 0 views

 Assigned to me

Jack Griswold <JackGriswold@outlook.com>
to hp@portlandmaine.gov

Oct 30, 2023, 5:35:58 PM (17 hours ago)



Chair O'Brien and Members of the Historic Preservation Board:

I am writing to support the PMA's request to reclassify the Childrens Museum as a non-contributing structure.

1. 1. To my layman's eye, this Greek Temple-ish building has always seemed an odd duck. It just doesn't fit in. Further, it appears cheaply built from the poured concrete columns with the seams showing, to the square brick end-columns and the window treatments. It is not a particularly appealing or pretty building.
2. 2. Why would we want to preserve this building and prevent something truly transformative and inspiring to be built in its place? That would be a massive loss for Portland and a real abuse of common sense and the intent of historical preservation.
3. 3. I saw that one of the architectural models for the new museum addition proposed to build around the Childrens Museum and encase it in glass. Frankly, that would be ridiculous, and I hope that Greater Portland Landmarks, or other supporters of the current structure, are not pushing to go back to something like that.
4. 4. Why is this just coming up now? Shouldn't this have been dealt with much earlier in the process?

Thank you –

Jack Griswold

38 Deering St.

Portland, ME 04101

142 Free Street 0 views

 Assigned to me

Cheri Hudson <hudsoc370@gmail.com>
to hp@portlandmaine.gov

10:15 AM (13 minutes ago)



Dear Historic Preservation Board,

re. Congress Street Historic District - Reclassification of 142 Free Street as Noncontributing

I am very much opposed to the request by the Portland Museum Of Art for reclassification of the former Children's Museum) at 142 Free Street as a "non-contributing" structure in the Congress Street Historic District.

I have long appreciated this iconic Portland building, and the overall Congress Street Historic District. It was a good thing that Portland woke up to historic preservation after the unfortunate demolition of the St. John Street train station in 1961.

The Portland Museum of Art was insincere and calculating in presenting their designs to their members, and the public, without also cueing them that a building with historic significance would have to be destroyed to create what they were proposing. It's as if they proposed to improve their collection by giving out the current paintings to be painted over.

My family and I have been long-time members of the Portland Museum of Art. We enjoy time spend there, and what the PMA has contributed to Portland. I love what they have done to create a campus that works with the historic buildings there, and fail to understand why, in this case, they have chosen to not work within the constraints of the Historic District. They were not unaware of it, but chose to promote designs that involved demolishing 142 Free Street, and to build support for their designs with members, and the public, without being upfront about the impact on the Historic District designations.

Please uphold the designation of 142 Free Street as a contributing structure in the Congress Street Historic District, and in so doing, the validity of having a Historic District at all.

Sincerely,
Cheryl Hudson
61 Leisure Lane
Portland, Maine

Reclassification of 142 Free Street 0 views

Assigned to me



Craig Lorimer <cg4501@icloud.com>
to hp@portlandmaine.gov

Oct 30, 2023, 8:00:43 PM (15 hours ago)



October 30, 2023

To: Portland's Historic Preservation Board

Re: Reclassification of 142 Free Street as a Non-Contributing Structure to the Congress Street Historic District

Dear Board Members:

I would like to offer some comments to the HP Board against the request of the Portland Museum of Art to have the former Chamber of Commerce Building at 142 Free Street to be reclassified as a "Non-Contributing Structure" to the Congress Street Historic District.

I was born in Portland, lived for 20 years in the Greater Portland area, and have been a frequent return visitor to the city in the past decades. Having grown up before the "mall era," Congress Street was the centerpiece of urban life for me. I always admired the historic buildings and the ambience of the district. Congress Square was to some extent the crossroads and hub of the city—Portland's "Times Square," if you will. Even with a variety of architectural styles and signage of different eras, it all blended together well.

The Chamber of Commerce building at 142 Free Street was part of this harmonious blending of historic architecture in Congress Square, and I have long regretted the loss of its handsome neighbor, the Libby Building, which was razed by the Portland Museum of Art. Old photos from the early 20th century show other stately brick buildings on Free Street that were demolished to provide parking lots. Despite these losses, Congress Square still retains much of its historic ambience. The former Chamber of Commerce building is a key factor in holding together the historic character of the area. Its demolition would be a significant loss.

Another concern is the precedent that this would set for other buildings in the historic district that could be reclassified to pave the way for their demolition.

The HP Board is surely aware that much of Portland's economic revival has been due to its historic architecture, even though much was lost during the urban renewal era. Similar benefits can be seen in other historic cities like Bath, ME, Portsmouth, NH, and Charleston, SC, which even better resisted the pressures to sweep away their historic structures. The city where I now live, Madison, WI, has already lost most of its historic buildings, and the loss continues—not through massive urban renewal, but simply in piecemeal fashion by gradual attrition.

I earnestly hope that Portland's HP Board will vote down the request to reclassify 142 Free Street.

Thank you.

Sincerely,

Craig Lorimer

4501 Gregg Road, Madison, WI 53705

142 Free Street 0 views

 Assigned to me

Cheri Hudson <hudsoc370@gmail.com>
to hp@portlandmaine.gov

10:15 AM (13 minutes ago)



Dear Historic Preservation Board,

re. Congress Street Historic District - Reclassification of 142 Free Street as Noncontributing

I am very much opposed to the request by the Portland Museum Of Art for reclassification of the former Children's Museum) at 142 Free Street as a "non-contributing" structure in the Congress Street Historic District.

I have long appreciated this iconic Portland building, and the overall Congress Street Historic District. It was a good thing that Portland woke up to historic preservation after the unfortunate demolition of the St. John Street train station in 1961.

The Portland Museum of Art was insincere and calculating in presenting their designs to their members, and the public, without also cueing them that a building with historic significance would have to be destroyed to create what they were proposing. It's as if they proposed to improve their collection by giving out the current paintings to be painted over.

My family and I have been long-time members of the Portland Museum of Art. We enjoy time spend there, and what the PMA has contributed to Portland. I love what they have done to create a campus that works with the historic buildings there, and fail to understand why, in this case, they have chosen to not work within the constraints of the Historic District. They were not unaware of it, but chose to promote designs that involved demolishing 142 Free Street, and to build support for their designs with members, and the public, without being upfront about the impact on the Historic District designations.

Please uphold the designation of 142 Free Street as a contributing structure in the Congress Street Historic District, and in so doing, the validity of having a Historic District at all.

Sincerely,
Cheryl Hudson
61 Leisure Lane
Portland, Maine

October 31, 2023

Re: November 1, 2023, Agenda Item: Congress Street Historic District - Reclassification of 142 Free Street as Noncontributing

To: Chair O'Brien and Members of the Historic Preservation Board
hp@portlandmaine.gov

We are Seth and Laura Sprague and reside at 28 Orchard Street in the Western Promenade Historic District. We urge the Historic Preservation Board (HPB) to deny the Portland Museum of Art's request to reclassify and remove 142 Free Street as a contributing structure in the Congress Street Historic District of 1990, thereby allowing its demolition. Approaching its centennial, the building's facade retains its classical-revival features, designed in 1926 for the Chamber of Commerce by John Calvin Stevens, one of Maine's and the City's foremost architects. Since its inclusion thirty-three years ago, the building still meets the criteria as a contributing structure as described in the City's Historic Preservation Ordinance.

Portland and its citizens have worked for decades to establish the HPB and the historic districts. They protect the architectural resources and streetscapes that give the city its authenticity, historical integrity, visual appeal, and livability. We call upon the Portland Museum of Art, as a leading cultural institution, to uphold the City's other cultural resources, in this case 142 Free Street and the HPB, rather than seek their destruction. Approving a reclassification that would allow 142 Free Street to be demolished sets a dangerous precedent. If the HPB allows a leading cultural institution to overturn the rules, it opens the door for others to do the same and threatens all the City's historic districts for years to come. You will be unable to maintain the integrity of historic districts or your effectiveness as the City's Historic Preservation Board.

No changes at 142 Free Street warrant its reclassification and exclusion from the Congress Street Historic District. We urge you to deny the applicant's request to remove it from the district and allow its demolition.

Thank you.

Sincerely,

Seth and Laura Sprague

removing Portland's history 0 views



Meg Hutchins Broderick

<meg@powersrvcs.com>

10:52 AM (16 minutes ago)

to hp@portlandmaine.gov

I write to encourage you to not allow the removal of the historic Chamber of Commerce Building. The look of Portland is changing, the availability of coming to Portland and seeing its history is dwindling for the sake of commercial use. The museum is not commercial and is a wonderful reason for people to come to Portland, I would hope they could find a way to utilize another historic building.

Please, there must be a better solution, Meg Broderick

Preserving the Former Children's Museum 0 views



Berry Manter <bmanter1@gmail.com>
to hp@portlandmaine.gov

11:07 AM (3 minutes ago)



Dear Planning board members,

I want to add urgent support to NOT designate this 1830's structure as "non-contributing", a building which IS very much visually part of the remaining fabric of historic structures of downtown Portland.

As a graduate of MeCA and an artist, I appreciate contemporary architecture. However, it would be to both Portland's and PMA's longterm "benefit" to integrate resonant design elements into it's future building plans, retaining this nearly 200 year old Free Street structure and reflective of the beautiful historic buildings remaining in its possession. Yes, coherent contemporary additions CAN work. Nothing says "out of touch" and "arrogance" more than not honoring the immediate community of preserved structures. (I stifle my urge to mention 58 Fore...)

Please continue recognizing the former "Chamber of Commerce" building, aka Children's museum, aka Church as "contributing".

Sincerely,

Berry Manter
46 Eastern Promenade
MeCA '92



October 31, 2023

RE: CONGRESS STREET HISTORIC DISTRICT - RECLASSIFICATION OF 142 FREE STREET AS
NONCONTRIBUTING

Chair O'Brien and Members of the Historic Preservation Board,

As was made clear during your workshop on this proposal, there is no case under the criteria of the Portland Historic Preservation Ordinance for the reclassification of the Portland Chamber of Commerce Building at 142 Free Street from "Contributing" to "Non-Contributing." In fact, during the workshop, the representatives for PMA largely ignored the language of the ordinance and focused on their vision of what "could be" if they are allowed to demolish the building.

For this public hearing, I would like to focus on what else "could be" if PMA is allowed to demolish a building that clearly meets the criteria for a Contributing building in a historic district.

The Congress Street Historic District was certified by the National Park Service on May 25, 2010, for the purpose of allowing the owners of contributing buildings to access state and federal historic tax credits. This certification is based upon documentation that the local historic district is essentially identical to a National Register Historic District.

The NPS letter certifying the district states, "Please be aware that changes to the historic district as presently certified will render its certification null and void and will require recertification of the revised district for continued benefits under the above laws."

Currently underway historic tax credit projects in the certified district have tens of millions of dollars in state and federal historic tax credits *dependent on the Certified status of the local historic district.*

In conclusion, there is no rational case for removing the Contributing status of the Portland Chamber of Commerce Building at 142 Free Street and significant reasons not to. I urge the Board to unanimously reject this request and to include mention of the likely impact on other property owners' ability to use historic tax credits in their recommendations to the Planning Board and City Council.

Sincerely,

Scott T. Hanson

Hanson Historic Consulting, LLC - 8 Pleasant Street - Topsham, ME 04086 - scott@hansonhistoric.com
207 620 6291

142 Free Street 0 views



Beka Bryer <rmbryer@gmail.com>
to hp@portlandmaine.gov

11:26 AM (8 minutes ago) ☐ ☐ ☐

Hello,

My name is Beka Bryer, and I live at 174 Clark Street. I am writing in opposition to the plan to reclassify 142 Free Street as a non-contributing structure to the Congress Street Historic District. I love the PMA and its historic buildings, and would prefer to see the 142 Free Street building with all of its important historical architectural features preserved for future generations. While I am delighted that the PMA wants to expand, demolishing a historical building is not the only way for the PMA to grow as a campus that serves the Portland community. To remove this building from the landscape would be a loss for historic preservation in Portland.

--
Rebekah (Beka) Bryer
rmbryer.com
rmbryer@gmail.com | pronouns: she/her/hers

HP Public Comment - 142 Free Street: Lying to the Public about Rigor of NPS Certification 0 views



George Rheault <george.rheault@gmail.com>

11:43 AM (17 minutes ago)



to Historic Preservation, Evan Schueckler, rwi...@portlandmaine.gov, Christine Grimando, j...@portlandmaine.gov, Abigail Reed

One of the most appalling things that took place during the October 4, 2023 workshop regarding the demolition request by the PMA, was how lobbyists for the historic preservation industry (all of whom have a direct stake in historic preservation business including Scott Hanson and Earle Shettleworth either as active consultants or "talking heads") completely misrepresented the process whereby the National Park Service (through its "Technical Preservation Services division") "certifies" local historic districts for federal eligibility for historic tax credits.

Attached is a November 2022 email directly from the chief of the TPS division explaining why my serious concerns about the quality and substance of the Munjoy Hill Historic District were irrelevant to the TPS "rubber-stamp" certification when it was presented by the City of Portland to the Maine State Historic Preservation Office and NPS in the autumn of 2022.

Some VERY important points that should be put into the record to wash away the lies and misrepresentations made by persons like Mr. Hanson and Mr. Shettleworth:

1.) The NPS only undertakes a VERY BRIEF 30-day review of any local historic district. This 30-day review is cursory and ministerial and does not involve looking at anything beyond what the local jurisdiction has put in front of it.

2.) To emphasize further point (#1), the NPS does NOT engage in any independent research or fieldwork to verify or investigate to its own satisfaction any claims to historic value or merit made by a local jurisdiction. Scott Hanson flat out lied to the HPB and the public on October 4th to suggest that any representatives of the NPS were involved in the creation of the Congress Street Historic District including the selection or evaluation of individual properties as "contributing" or "non-contributing" and the attachment makes this clear.

3.) Annually, the NPS receives dozens and dozens of requests from all 50 states (as well as U.S. territories) for local district certifications on a rolling basis and does not have the time, energy or resources to do any deep dives on any of them. Congress has not and probably never will give it the resources to act as anything other than a rubber-stamp with respect to certifying local historic districts. The time when the NPS drills down on individual properties is when tax credits are on the line at which time the NPS looks PAST the local historic district submission and requires a property-owner to submit far more information than was ever required at the initial local district designation stage.

4.) The HPB needs to make it clear to the public that the NPS rubber-stamp of 142 Free Street as part of the Congress Street Historic District in 2009 was in no way some kind of meaningful action on the part of the NPS in terms of weighing in on its historic integrity or merit for permanent preservation. It simply did what it does 99% of the time: which is give its blessing to a local determination that did not look completely daft at the time of certification because the NPS would pay no attention to it any further unless and until a property-owner wanted to apply for historic tax credit subsidies.

Re: [EXTERNAL] Re:

Goeken, Brian D <Brian_Goeken@nps.gov>
To: George Rheault <george.rheault@gmail.com>
Cc: "Brandt, Karen L" <Karen_Brandt@nps.gov>

Wed, Nov 23, 2022 at 11:56 AM

Mr. Rheault,

You're not understanding what I'm saying -- hopefully this is clearer, although I understand it's not completely addressing your larger complaints about the district and the process that's led to its designation. As part of NPS review, we do consider such factors as the number of contributing vs. non-contributing buildings as well as how individual buildings are classified. But the NPS decision on the district certification request is solely about certifying whether the overall district is National Register eligible for the purposes of the Federal tax incentives program -- it's an up or down decision.

All I'm saying is, in managing expectations: You should not expect, as part of the NPS decision, a list of buildings that the NPS finds to be contributing or comments on whether we agree with every determination the City has made (although we take this information into consideration in our decision). The NPS does not certify whether individual buildings are contributing or non-contributing in determining whether the district meets the criteria for listing on the National Register, and the NPS has no authority to make or require changes to a locally designated district -- those are local decisions, under the local ordinances. If the district was to be certified, a property owner would have to request NPS certification of their individual building as contributing to the district and submit additional information and documentation at the time of applying for Federal tax incentives.

Brian Goeken, AICP
Chief, Technical Preservation Services

National Park Service
Technical Preservation Services
[1849 C Street NW](#), Mail Stop 7243
Washington, DC 20240
202-354-2033 phone
202-230-2960 mobile
Brian_Goeken@nps.gov email
<http://www.nps.gov/tps/> website
[Sign up for updates from Technical Preservation Services](#)



From: George Rheault <george.rheault@gmail.com>
Sent: Wednesday, November 23, 2022 9:37 AM

[Quoted text hidden]

[Quoted text hidden]

HP Public Comment - 142 Free Street - Staff Says the HP Ordinance Changed in 2020 - Show the Public What the Changes Were!

0 views



George Rheault <george.rheault@gmail.com>

12:00 PM (10 minutes ago)



to Historic Preservation, Evan Schueckler, rwi...@portlandmaine.gov, Christine Grimando, j...@portlandmaine.gov, Abigail Reed

I made a big point in my written public comment for the October 4th workshop to ask the HPB and city staff to explain WHY the HPB in the last decade has had no problem DEMOTING two contributing buildings to "non-contributing" in furtherance of the plans made by two very well-connected property owners to demolish those contributing buildings (183 Brackett Street and 34 Spruce Street).

Furthermore, in both those cases, the City Council's blessing was not required - the demolitions made possible by the switch to "non-contributing" were entirely handled via HPB approval without any further action by the Planning Board or the City Council.

City staff's excuse for this state of affairs was that the city's historic preservation ordinance was somehow made more stringent as part of the interim revisions made in November 2020 as part of "Recode - Phase 1" but the city staff have NOT produced anything in the record to show precisely what those ordinance changes were and how the language now differs requiring the PMA to go through two extra layers of approvals to get to the same result achieved by the owners of 183 Brackett Street and 34 Spruce Street (demotion to "non-contributing" and a clear path for demolition).

If the HPB wants to conduct a thorough process that has integrity and rigor, then it needs to postpone action until city staff have explained what has been happening here with recent conversions of classifications involving "contributing" structures.

If the HPB acted UNLAWFULLY in the cases of 183 Brackett Street and 34 Spruce Street, then that too should be made clear to the public and such a revelation would color the 142 Free Street proceeding and cast doubt that the HPB has acted honorably and consistently in these matters.

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



TO: Chair O'Brien and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: October 27, 2023
RE: 1168 Westbrook Street – PUBLIC HEARING – New Construction
PROJECT ID: HPBR-002649-2023
MEETING: November 1, 2023

Owner: Brewster Harding
Architect: Tracie Reed, Dextrous Creative, LLC

A sign announcing the Historic Preservation Board's meeting on September 20, 2023 was posted at the property on October 23, 2023. A legal ad was published in the Portland Press Herald on October 20, 2023 and October 21, 2023, and 80 notices were sent to neighboring property owners within 100 feet of the subject property.

PROJECT SCOPE

Construct new two-and-a-half story single-family residence on undeveloped portion of lot associated with contributing single-family home at 1168 Westbrook Street. New structure to be of frame construction, clad in clapboards. Structure to have entrances on the east (facing the street) and south elevations (facing the proposed driveway), and a two-car garage at the rear. Windows to be single or paired one-over-one double-hung.

SUMMARY OF HISTORIC CONTEXT

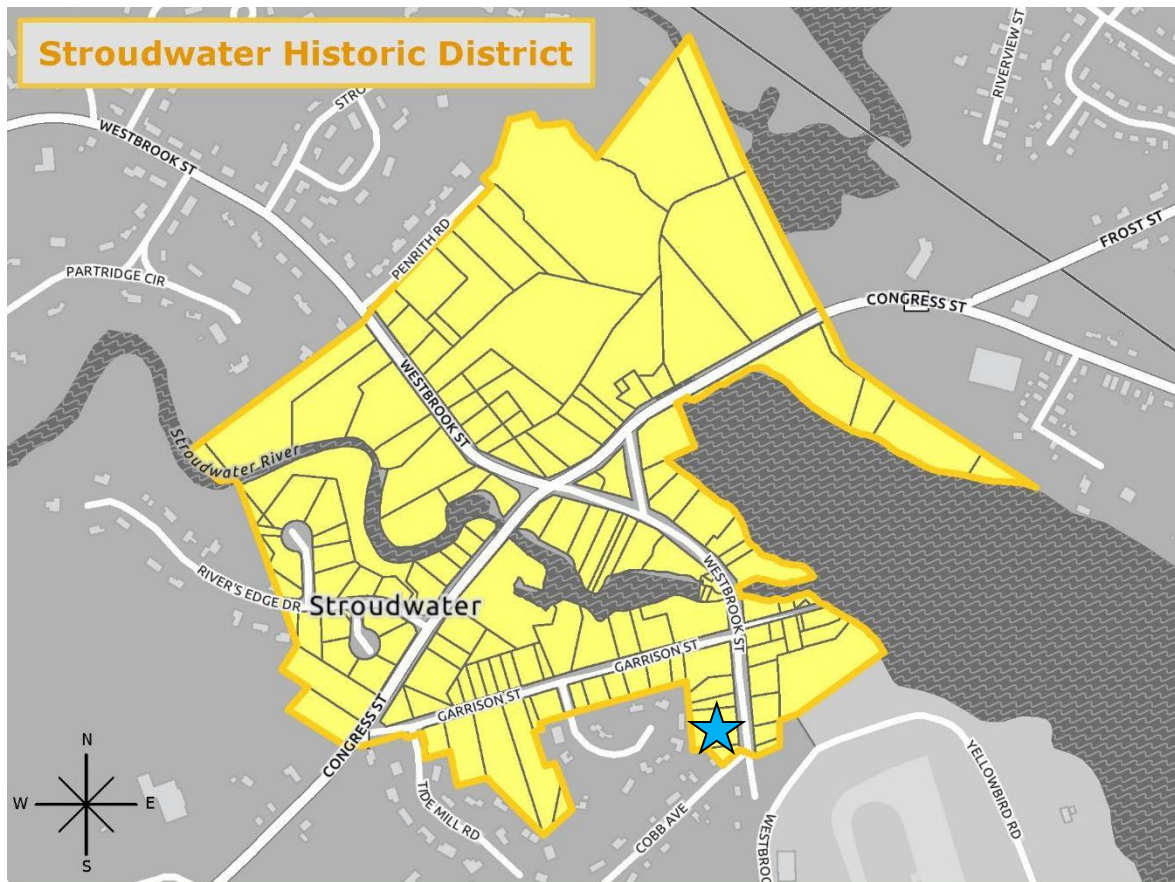


Figure 1: Map of the Stroudwater Historic District showing location of 1168 Westbrook with a blue star.

The Stroudwater Historic District is significant as an early village which still conveys a coherent sense of a place, as well as its distinctive history. The fact that Stroudwater is now part of the City of Portland, where comparable eighteenth and early nineteenth century settlement has been considerably obliterated by fires and later development, makes this historic district especially important to the city. Moreover, Stroudwater is a good example of the planning of a New England village, not according to rigid plans and typical central commons, but in terms of the natural topography that both respected the landscape and exploited it for economic advantage. For instance, the streets on which the historic structures now stand follow the high ground and were originally the roads used to haul masts to the Fore River.

The village occupies the western bank of the tidal Fore River where it is joined by the Stroudwater River. The historic district contains about thirty residences, dating from the Colonial, Federal, and Greek Revival periods and standing on the gentle hills that slope down to the Fore River. In addition, the district includes the village burying ground, sites associated with collecting and exporting of masts, mills, tanneries, and shipyards which supported the inhabitants, and the section of the Cumberland and Oxford Canal which runs along the eastern bank of the Fore River opposite the village.

The district contains many outstanding examples of Georgian/Colonial, Federal, and Greek revival architecture. Preeminent among these houses are The George Tate House (Figure 3, left), the Captain James Means House (Figure 2, right), and the Francis Waldo House (Figure 3, right). Several other fine examples of the grander homes in the district are pictured below; however, the district also contains a number of other more modest houses in these same styles and more vernacular forms such as simple capes and center hall colonials.



Figure 1: Left - Dr. Jeremiah Barker House, 1799 (1168 Westbrook Street) and right - Elias Jacobs House, 1854 (1181 Westbrook Street).



Figure 2: Left – Richard Forder House, 1730 (1235 Westbrook Street) and right - Captain James Means House, 1797 (2 Waldo/1267 Westbrook Streets).



Figure 3: Left - George Tate House, 1755 (1270 Westbrook Street) and right – Francis Waldo/Captain Daniel Dole House, 1765 (1365 Westbrook Street).

While the contributing structures in the district range in grandeur and age, there are a number of shared characteristics. Structures are usually situated set back from and at a right angle to the street with lawns and informal plantings between. Heights range from one-and-a-half to two-and-a-half stories with gabled, hipped, or gambrel roofs. Buildings are most commonly centrally planned, with the front doors facing towards the street, though some are oriented to the side. A few buildings even feature central entrances to the front and side. Openings are typically arranged in symmetrical and regular intervals across the facades, aligning vertically and horizontally, though the pattern is often broken at the uppermost half-story. The ratio of solid to void typically favors solid. Windows are vertically oriented, double-hung, and with divided lights. Doors are usually a single leaf, sometimes with sidelights, all set within a pronounced architrave. Garage additions, typically set back at the side or hidden in the rear.

Additional information on the Stroudwater Historic District can be found on the city website: <https://www.portlandmaine.gov/665/Historic-Districts>

PREVIOUS REVIEW BY HISTORIC PRESERVATION BOARD

September 20, 2023, Workshop:

At the September 20 workshop, the Board provided largely favorable feedback regarding the proposed new construction. Board members found that the massing, scale, proportion, and placement of the proposed structure were all in keeping with the Stroudwater Historic District. Board members also found that the generally symmetrical design of the structure, in particular at the front elevation, was in keeping with the character of nearby structures.

Board members did make some minor recommendations regarding openings. Several members suggested further study of the windows at the side elevations to improve the regularity of the design. Members also suggest consideration of proposing two garage doors to help break down

the scale of the vehicular openings. Several Board members encouraged study of how the street-facing entrance could be made more prominent so as to make the side entrance feel more secondary. Board members requested that in a future submission, the applicant present additional detail on the proposed simplified trim to confirm that the structure will be differentiated from nearby historic structures.



Figure 4: Perspective drawings of the structure as proposed at the September 20, 2023 workshop.

STAFF COMMENTS

The application is being brought before the Historic Preservation Board for a public hearing based on the favorable feedback received at the first workshop, and the nature of the modifications made to the proposed design.

The applicant is proposing several revisions to the design of the new structure based on Board feedback at the prior workshop. In response to Board comments on restudying openings at the side elevations, the applicant is introducing a more regular pattern of windows and bays at the north elevation and has shifted the window in the stairwell at the south elevation. The applicant has also revised the garage entrance design to include paired paneled doors which break down the scale of the opening. Responding to comments that the front entrance should receive more emphasis, the applicant has revised the proposed entrance by making the entryway surround more substantial, giving it more visual prominence in comparison to the side entrance.

Additionally, the applicant has provided typical trim details showing the ways in which the trim has a traditional character in-keeping with the historic context, but has been simplified so as to be differentiated.

The revised plans are also showing proposed locations for exterior mechanical equipment and lighting; however, the applicant has not yet selected light fixtures. They have requested that final approval of light fixtures be left to staff, and staff have included that as a suggested condition of

approval in the motion for consideration.

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 proposed two-and-a-half story height is in keeping with typical heights found throughout the Historic District.
<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 proposed width of the front façade is in keeping with the range of widths found throughout the district.
<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 proposed structure has a somewhat vertically oriented front façade, and more horizontal sides. Many of the gable-fronted structures in the district have similarly vertical street-facing facades.
<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 gabled roof is typical of the district.
<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	The scale of the structure is generally in-keeping with the scale of other structures in the district.

Standard B. Composition of Principle Facades	
1. Proportion of openings 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	The proposed windows are vertically oriented, as is typical of the district. In several areas, the applicant is proposing paired windows, which present a squarer proportion. Paired windows are less common in the district but help differentiate the structure from nearby historic structures.
2. Rhythm of solids to voids in facades 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	The proposed structure favors solid to void, as is typical of the district. Windows are fairly regular, in particular at the front façade where they are arranged symmetrically. Windows are slightly less regular on the sides and towards the rear, though still generally aligned vertically.
3. Rhythm of entrance porch and other projections 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 applicant is proposing a central entrance at the front elevation, and another at the side. The front entrance will have a simple, but substantial surround and be accessed by a small landing and set of steps, while the side will have a small covered porch. The applicant is also proposing that the garage entrance be located towards the rear with a stepback, meaning that it will have minimal visibility from Westbrook Street.
4. Relationship of materials 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	The applicant is proposing to use clapboard siding with corner boards and other trim, as is typical of the district.

Standard C. Relationship to Street	
1. Walls of continuity 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	The Stroudwater district is characterized by a broken street wall, with large side yards and gaps between structures. The proposed structure will retain this pattern.
2. Rhythm of spacing and structures on streets 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	The applicant is proposing to locate the structure with an ample side yard to the north, and a driveway and small side yard to the south. These will allow the structure to retain the large gaps between houses associated with the district.
3. Directional expression of principal elevation 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 proposed structure has a somewhat vertically oriented façade, though this is layered with horizontal elements in the clapboards. Structures in the district vary in their expression, though many feature a layered composition with vertical massing and windows, contrasted with horizontal siding and details.
Standard D. Other Standards	
1. Compatible use 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	The proposed structure will have a residential use which is typical of the district.

<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	The proposed structure will not require destruction of or alteration to any historic materials or features.
<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	The proposed structure will have a fairly traditional design; however, the applicant has proposed several design elements to differentiate the structure including paired rather than single windows, and simplified trim.

MOTION FOR CONSIDERATION

I move to CONDITIONALLY APPROVE application HPBR-002649-2023 for New Construction at 1168 Westbrook Street on the basis of submitted documentation, plans, and specifications; information provided in the staff memo; and findings by the Historic Preservation Board that the project meets Standards for Review of New Construction 17.8.3-A.1-5, B.1-4, C.1-3, D.1-2, and D.4 with the following conditions:

- 1) That exterior light fixtures be reviewed and approved by Historic Preservation staff as being appropriate based on the Standards for Review.

ATTACHMENTS

1. Project Summary & Photos
2. Drawings

October 19, 2023



Evan Schueckler,
Historic Preservation Program Manager
389 Congress Street, Fourth Floor
Portland, ME 04101

Mr. Schueckler,

On behalf of our client, Brewster Harding, please find revisions to our previous submission reflecting feedback from the September workshop for the new single-family residence at 1168 Westbrook Street in the Stroudwater Historic Preservation District. In response to Committee feedback, we have modified the following elements on the project:

South Elevation (C6/A-2.1)

- Simplified windows on the South elevation. Removed window at top of interior steps.
- Shown two garage doors in lieu of a single larger door (added notation on J1/A-1.0 illustrating visible distance from street – 105'-6" at minimum to 122'-0" at farthest edge of door).

North Elevation (G6/A-2.1)

- Bay windows are symmetrically oriented

West Elevation

- No changes (not visible from street)

East Elevation – Street Facing (C1/A-2.1)

- Enlarged the entrance trim detail to emphasize its import. Trim detail shown on J8/A-2.1
- Provided trim detail for window and boxed eave (J4/A-2.1 and H1/A-2.1)
- Added illustrative perspective of trim, modeled in 3D (J12/A-2.1)
- Wrapped fascia trim at gable wall return to create corner board cap
- Included exterior wall sconce placeholders in model – selection TBD. Request submittal deferral until permit.

On the East Elevation the window sizes are largely dictated by programmatic elements. The kitchen windows are raised above the countertop and are vertically aligned with the windows above. The hall window in circulation corridor is a single window aligned over the side door. The bedroom window at the front corner of the building are mulled matching other bedroom windows in the project. We have retained the entrance at garage level which reduces the chance that a garage door will be left open for traveling in and out. This door is located at the level of the garage, adjacent to the interior steps which lead up and into the house. During winter months this at-grade entrance will allow safe snow removal, eliminating the need to traverse exterior steps which may be icy.

Our perspectives include the massing of adjacent structures to provide neighbors, particularly those on Cobb Avenue, a better sense of the new building's massing relative to their homes. Perspectives on sheet A-5.1 include the survey as an underlay to notate property boundaries and the client's existing driveway.

We look forward to reviewing these changes with the Board next month.

Respectfully,

Tracie J. Reed, Dextrous Creative (she/her)

Licensed to Practice Architecture in Maine, MA and NH, NCARB, AIA, NOMA, LEED AP

Enclosures: Architectural documentation



GARRISON

WESTBROOK

COBB

PORTLAND
JETPORT



1168 Westbrook Street (adjacent)



9 & 1 Cobb Street (adjacent)



1178 Westbrook Street



1169 Westbrook Street



1187 Westbrook Street



17 Garrison Street

R-2
MIN. LOT SIZE: 10,000 SF
STREET FRONT: 50'-0"
LOT WIDTH: 80'-0"
FRONT SETBACK: 25'-0"
REAR SETBACK: 25'-0"
SIDE SETBACK: 14'-0"
STRUCT. HEIGHT: 35'-0"
LOT COVERAGE: 20%
OUTDOOR STAIRS: NOT ALLOWED
ABOVE GROUND FLOOR (6.8.11.D)

**SITE PLAN
W/FIRST
FLOOR
UNDERLAY**

Project number 23-30_1168 Westbrook Street

Date 10.19.23

Drawn by Author

Project Status Concept

A-1.0

Scale 1" = 10'-0"



**DEXTROUS
CREATIVE**

PORTLAND, ME 04102
TRACIE REED, ARCHITECT
NCARB, AIA, LEED AP BD-C
traciereed@dextrouscreative.com
207.409.0459 (cell)

PROJECT TEAM

**STROUDWATER
HOUSE**

WESTBROOK STREET

NOW OR FORMERLY
RICHARD FARNSWORTH
BOOK 16184 PAGE 153
PLAN BOOK 154 PAGE 27

NOW OR FORMERLY
SUZANNE BARNES
BOOK 34884 PAGE 65
PLAN BOOK 154 PAGE 27

BACK BAY BOUNDARY
PROJECT 2002106

SHED

HOUSE

FOUND HELD
1" IRON PIF
6" ABOVE

HOUSE

DECK

PAVED DRIVEWAY

HOUSE

OR FORMERLY
THAN TOWER
33165 PAGE 54
OOK 15 PAGE 33

PLAN BOOK 15 PAGE 33

FOUND HELD
1-3/4" IRON ROD
0" ABOVE GRADE

POLE 22

POLE 23

N84°03'25"W
199.82'

N08°43'22"E
123.56'

S83°51'52"E
198.46'

N83°55'44"W
197.87' (197.93')

S08°06'05"W
122.84'

(211.72')
211.65'

97'-9.34"

FOUND HELD
3/4" IRON PIP
14" ABOVE GR

N08°06'05"E
54.70'

FOUND HELD
5/8" IRON PIPE
20" ABOVE GRADE

APPARENT
ENCROACHMENTS

CONDENSERS MOUNTED
TO BLDG

BENCH

CLOSEST AREA OF
PUBLIC WAY GARAGE IS
VISIBLE

105'-6" PUBLIC WAY
122'-0" FROM PUBLIC WAY



STROUDWATER
HOUSE



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PROJECT TEAM

No.	Description	Date

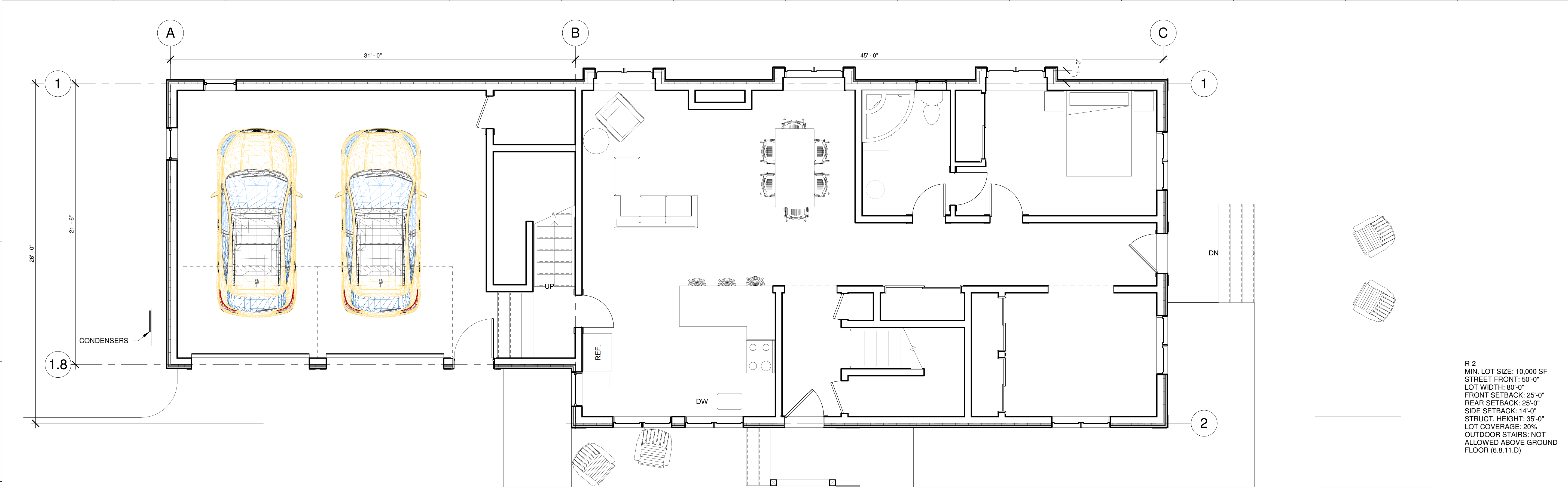
FIRST
FLOOR PLAN

Project number	23-30_1168 Westbrook Street
Date	10.19.23
Drawn by	
Project Status	Concept

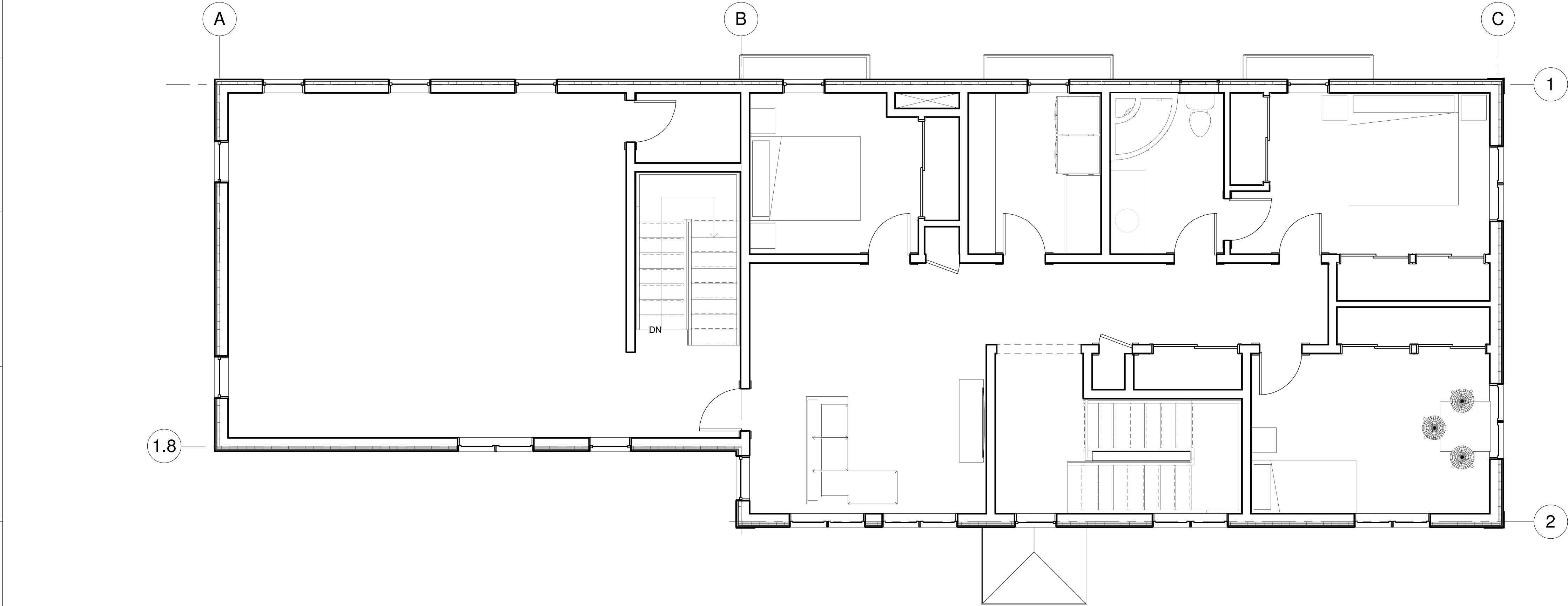
A-1.1

Scale 3/16" = 1'-0"

R-2
MIN. LOT SIZE: 10,000 SF
STREET FRONT: 50'-0"
LOT WIDTH: 80'-0"
FRONT SETBACK: 25'-0"
REAR SETBACK: 25'-0"
SIDE SETBACK: 14'-0"
STRUCT. HEIGHT: 35'-0"
LOT COVERAGE: 20%
OUTDOOR STAIRS: NOT
ALLOWED ABOVE GROUND
FLOOR (6.8.11.D)



D1 First Floor Plan
A-1.2 1/4" = 1'-0"



H1 Second Floor
A-1.2 1/4" = 1'-0"

STROUDWATER HOUSE



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PROJECT TEAM

No.	Description	Date

FLOOR PLANS

Project number	23-30_1168 Westbrook Street
Date	10.19.23
Drawn by	
Project Status	Concept

A-1.2

Scale 1/4" = 1'-0"

C1
A-2.1

East Elevation
3/16" = 1'-0"



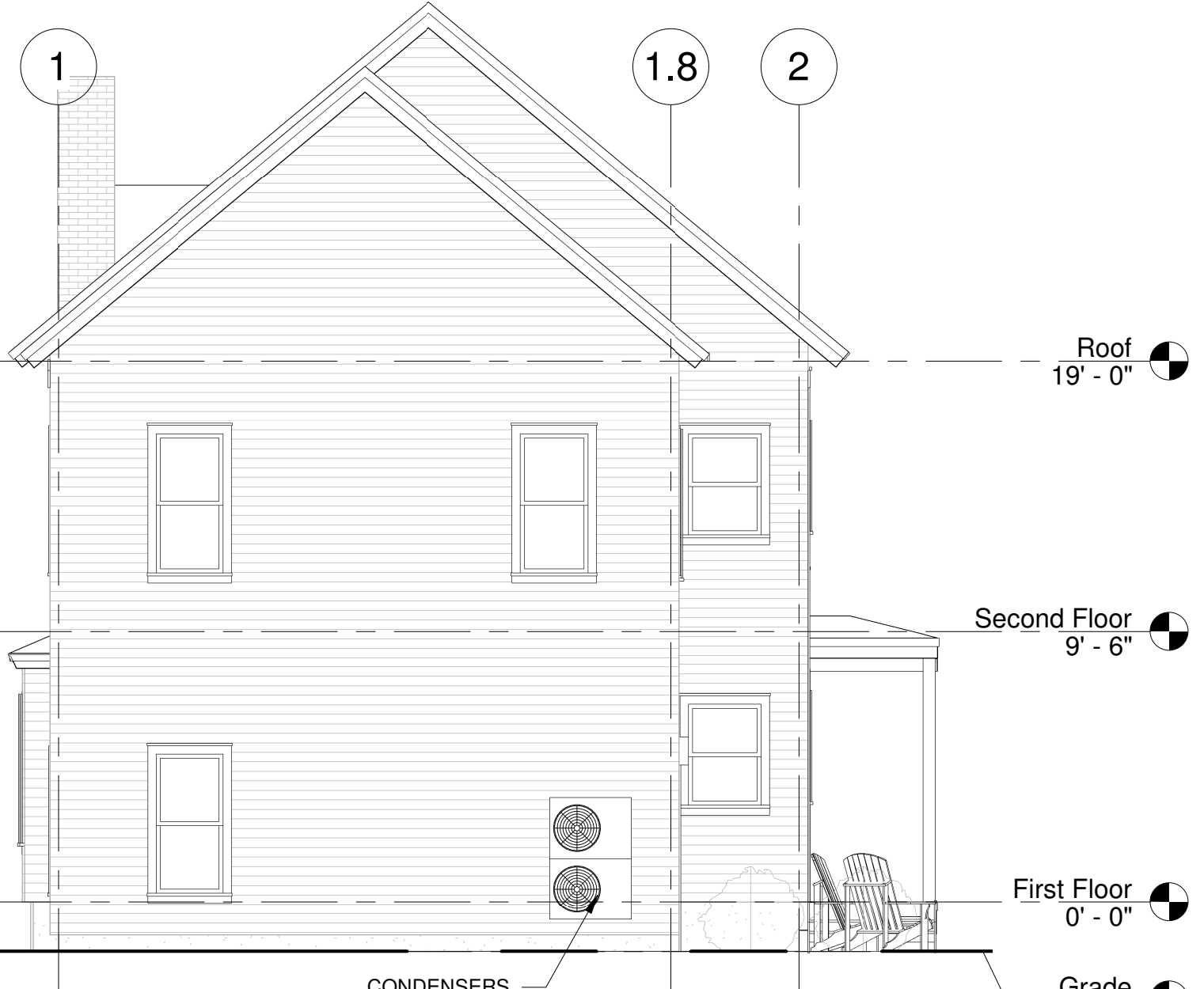
C6
A-2.1

South Elevation
3/16" = 1'-0"



G1
A-2.1

West Elevation
3/16" = 1'-0"



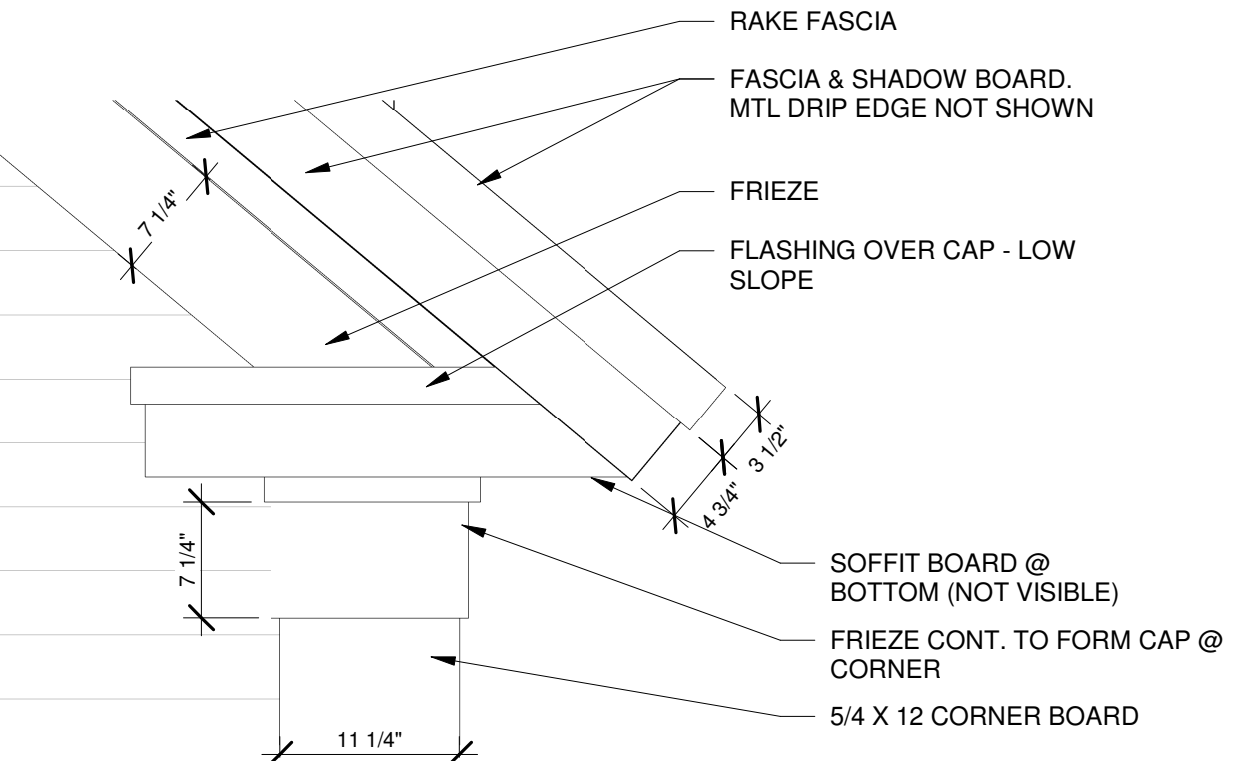
G6
A-2.1

North Elevation
3/16" = 1'-0"



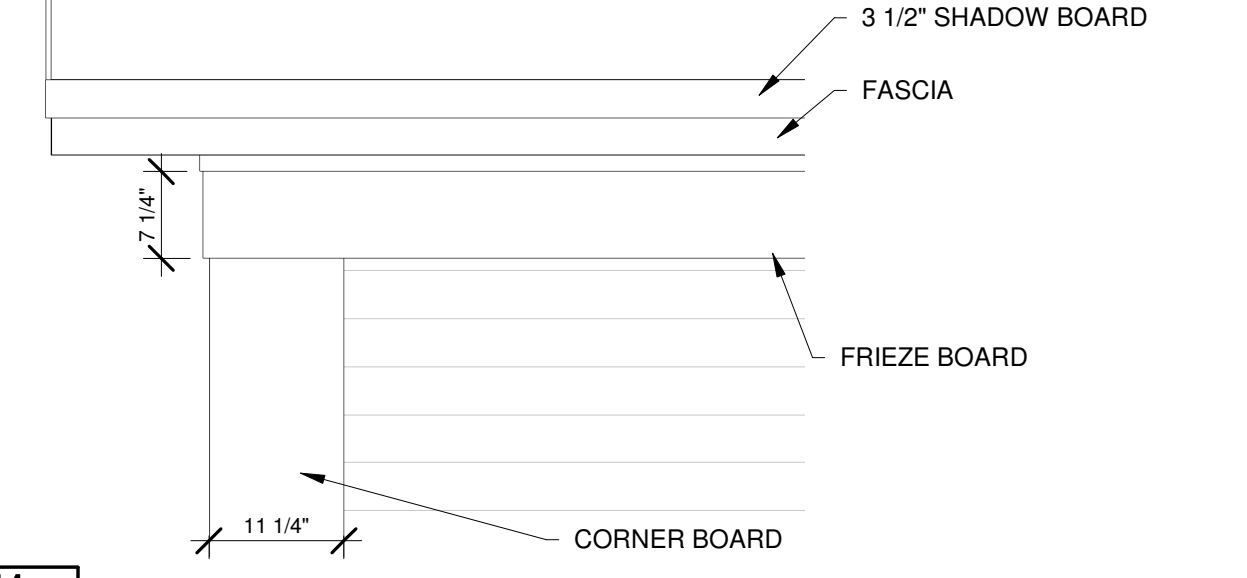
H1
A-2.1

EAVE - GABLE WALL RETURN
1" = 1'-0"



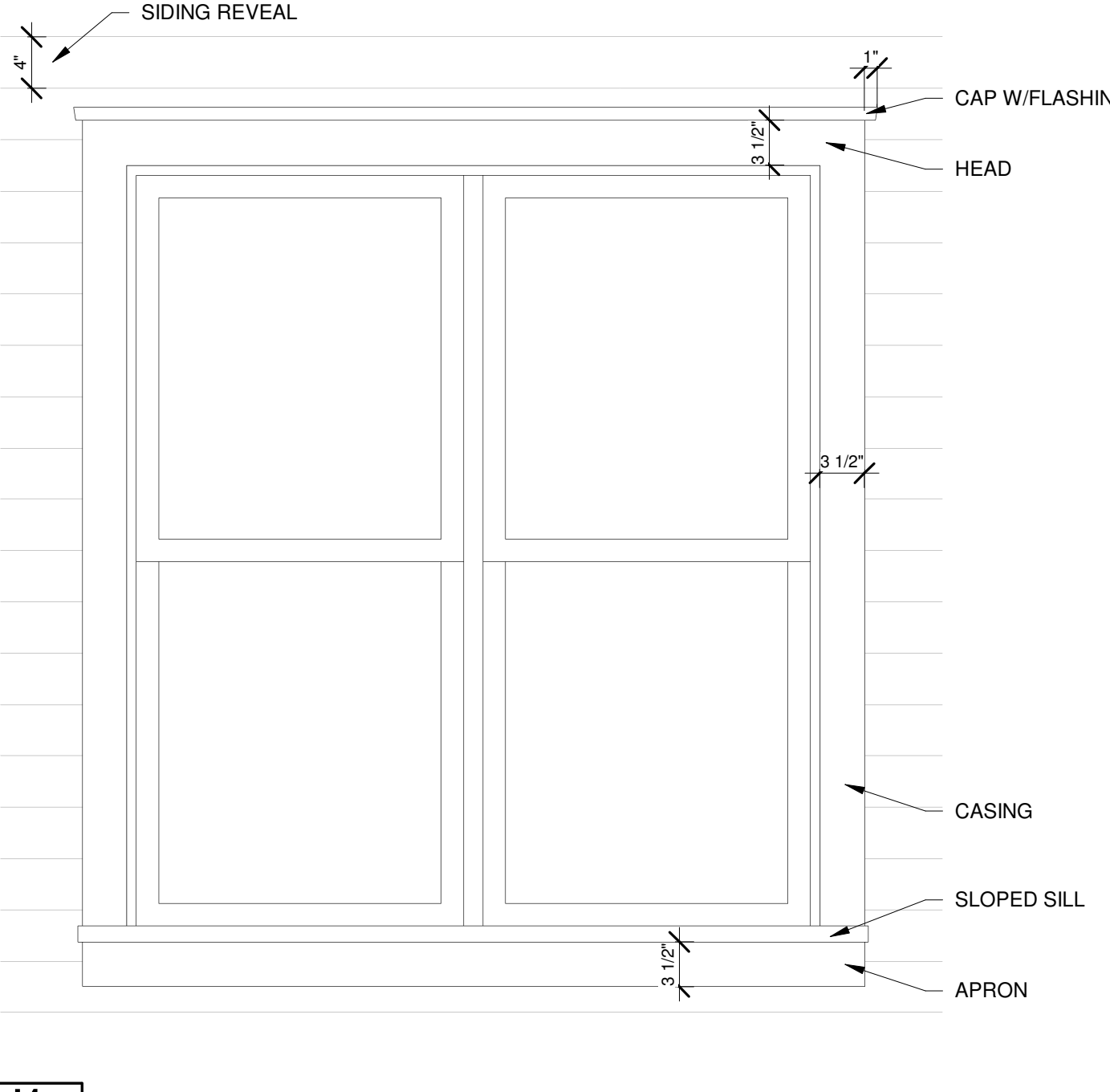
J1
A-2.1

EAVE & FRIEZE
3/4" = 1'-0"



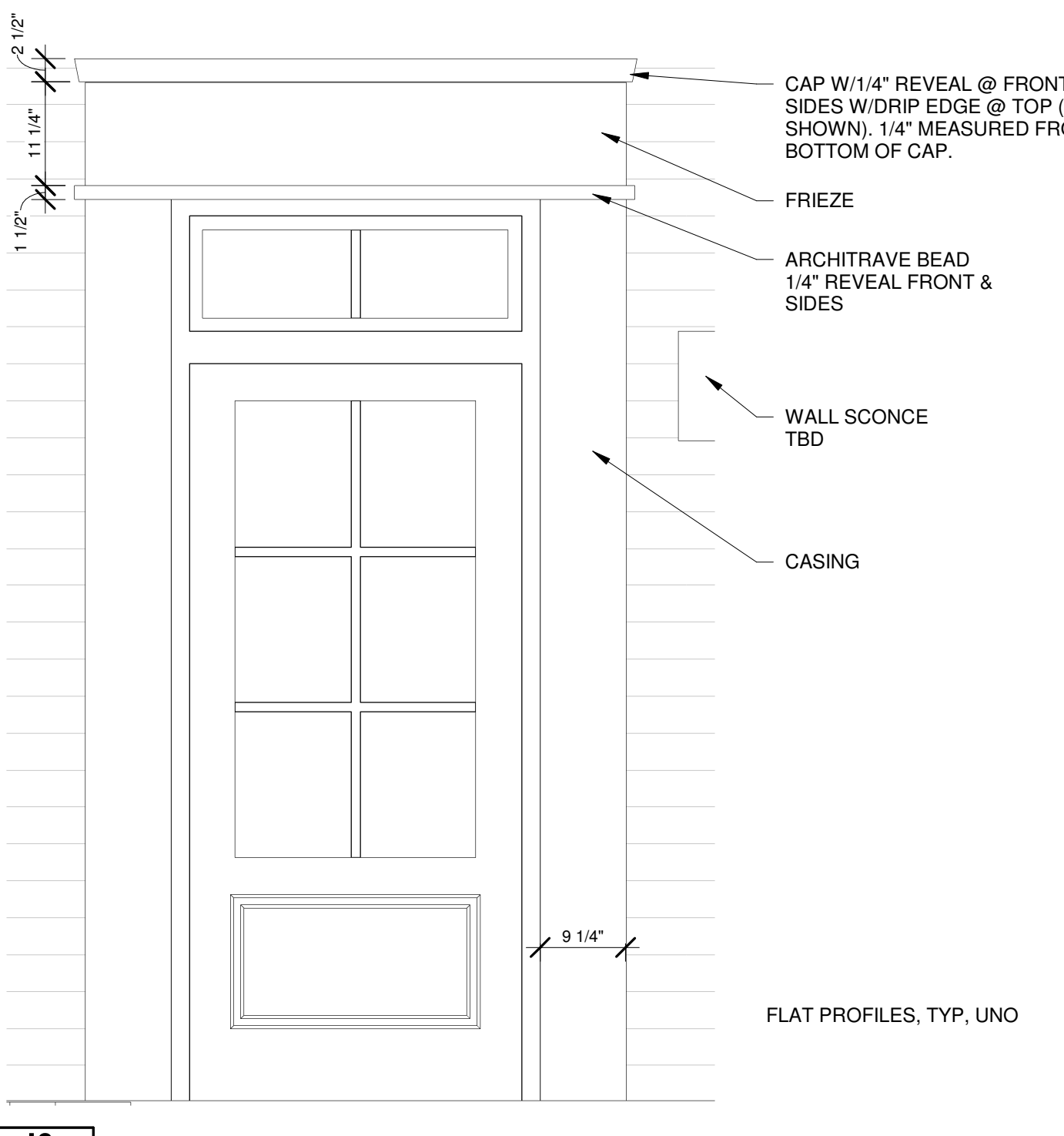
J4
A-2.1

TYPICAL WINDOW TRIM
1" = 1'-0"



J8
A-2.1

FRONT ENTRANCE TRIM DETAIL
3/4" = 1'-0"



J12
A-2.1

RAISED PERSPECTIVE (12'-0\"/>



STROUDWATER HOUSE



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PROJECT TEAM

BUILDING ELEVATIONS

No.	Description	Date

Project number	23-30_1168 Westbrook Street
Date	10.19.23
Drawn by	TJR
Project Status	Concept

A-2.1

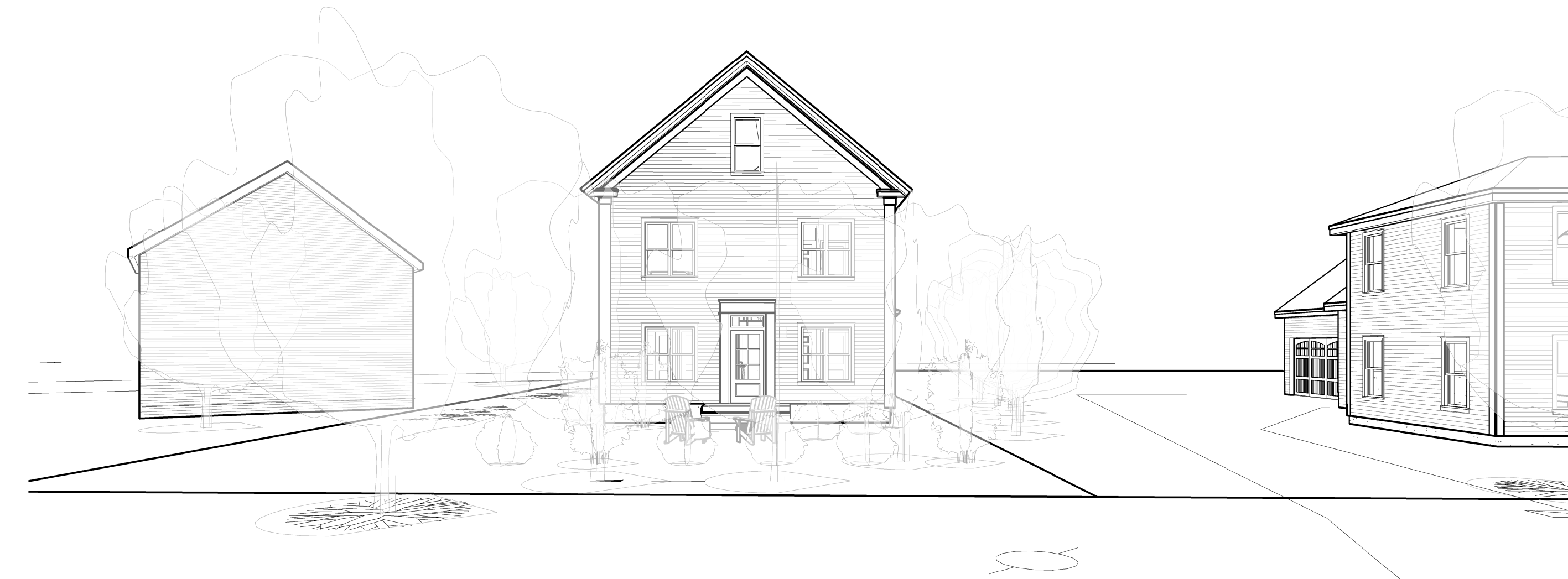
Scale As indicated



D1
A-5.1 At 1168 Looking Towards Cobb Ave



D8
A-5.1 From 1168 Facing New Building



G1
A-5.1 Street View



G8
A-5.1 Facing Existing House from Cobb Ave



J8
A-5.1 VIEW OF ENTRY FROM FRONT YARD

STROUDWATER HOUSE



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PROJECT TEAM

No.	Description	Date

PERSPECTIVES

Project number 23-30_1168 Westbrook Street

Date 10.19.23

Drawn by TJR

Project Status Concept

A-5.1

Scale

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



TO: Chair O'Brien and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: October 27, 2023
RE: 61 Park Avenue (Deering Oaks Park) – FIRST WORKSHOP– Shared Use Pathway
PROJECT ID: HPBR-002687-2023
MEETING: November 1, 2023

Owner: City of Portland
Presenter: Bruce Hyman, Transportation Program Manager, City of Portland

A sign announcing the Historic Preservation Board's meeting on November 1, 2023 was posted at the property on October 25, 2023. A legal ad was published in the Portland Press Herald on October 20, 2023 and October 21, 2023, and 72 notices were sent to neighboring property owners within 500 feet of the subject property.

PROJECT SCOPE

Construct new shared use pathway along former railroad right-of-way along northern edge of Deering Oaks Park, including new connections to existing pathways within the park. The project will include new plantings, lighting, and fencing separating the park from the adjacent Interstate.

SUMMARY OF HISTORIC CONTEXT

Deering Oaks Park was established in 1879 after the fifty-acre parcel was deeded to the City of Portland by the Deering Family in exchange for a freezing of their property taxes for ten years. City Civil Engineer, William Goodwin prepared the original design for the park which largely guided its development into the early twentieth century, though the park did continue to evolve with later design input from the Olmstead Brothers and several structures designed by local architect, Frederick A. Thompson, including the Deering Oaks waiting room known as "The Castle" and the piers known as "The State Street Gate."

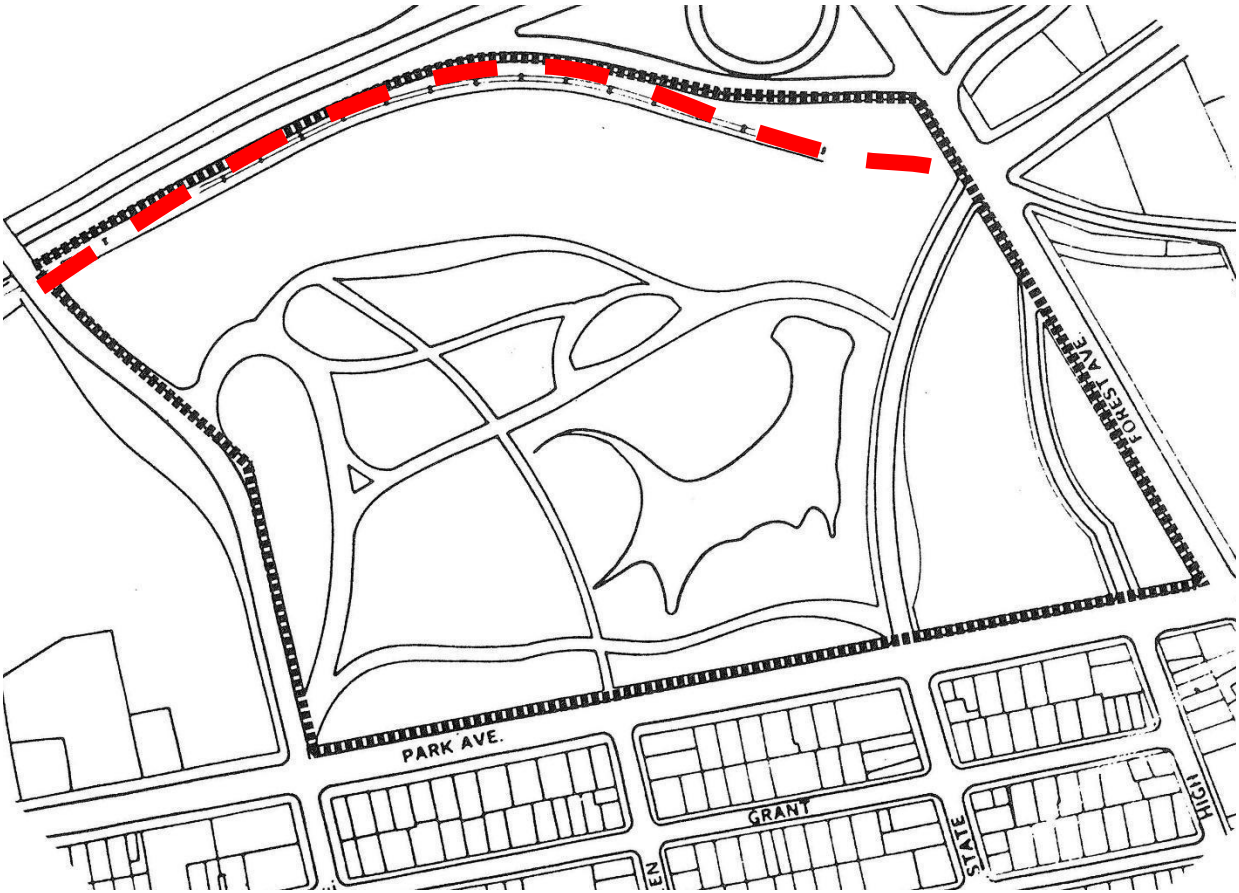


Figure 1: Map of Deering Oaks Historic Landscape District showing the route of the proposed shared use pathway with a red dashed line.

While the entire park has evolved over its long history, the northern edge has experienced some of the most significant change. The pond we know today had long been part of a small salt marsh which let out into the Back Cove. This estuary became known as the Mill Pond after the Deering family built a bridge and grist and plaster mill over the mouth of it, roughly along the line of what is today Forest Avenue.

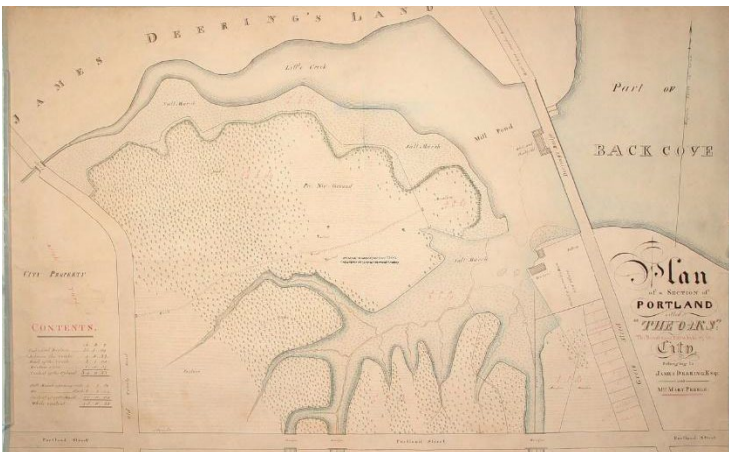


Figure 2: 1845 Plan of area of Portland known as "The Oaks." (Maine Historical Society, Item 11779)

After the park was formally established in 1879, the portion of the estuary we now know as the Pond was formalized and disconnected from Back Cove, in order to clean and control the waters and eliminate the effects of the tide on it. Into the early twentieth century, the northernmost stretches of the park remained a tidal pool, though in the 1890s, the area was seen as a cesspool given the Industrial activities taking place along Forest Avenue and Back Cove. Over the course of the 1890s and first decade of the 1900s, this large pool was filled in. While in the early 1900s there were plans to extend Marginal way through the Park, forming a northern boundary, the newly created land was instead improved for recreational uses such as a playground, soccer & baseball fields, and tennis courts. Many of these active recreation amenities remain today.

The railroads have essentially been present at the periphery of Deering Oaks from the arrival of locomotives in Portland, though the tracks changed ownership over the decades as rail companies evolved through sale and consolidation. An 1851 map shows a line running south, roughly parallel to Forest Avenue, and then turning east towards Bayside. This map also shows a line branching off near Forest Avenue and running west over the southern edge of the Mill Pond before turning south towards the area below the Western Promenade (then Bramhall Hill). This east-west branch apparently went defunct before 1871, while the one along Forest persisted. Around 1889, a new east-west branch was constructed along the northern edge of the former Mill Pond, and separated from the park by the body of water. By 1914, the mill pond had been fully filled in and the tracks were running along the northern edge of the park. The tracks remained in that location until the construction of Interstate 295 in the 1970s. At that time, the tracks were shifted slightly to the south, resulting in the loss of a small portion of the park.



Figure 3: Detail from 1851 Map of the City of Portland by H. F. Walling. (David Rumsey Map Collection, List No. 1145.000)



Figure 4: Detail from 1871 Map of City of Portland, Parts of 6th & 7th Wards by Frederick W. Beers. (David Rumsey Map Collection, List No. 12116.040)

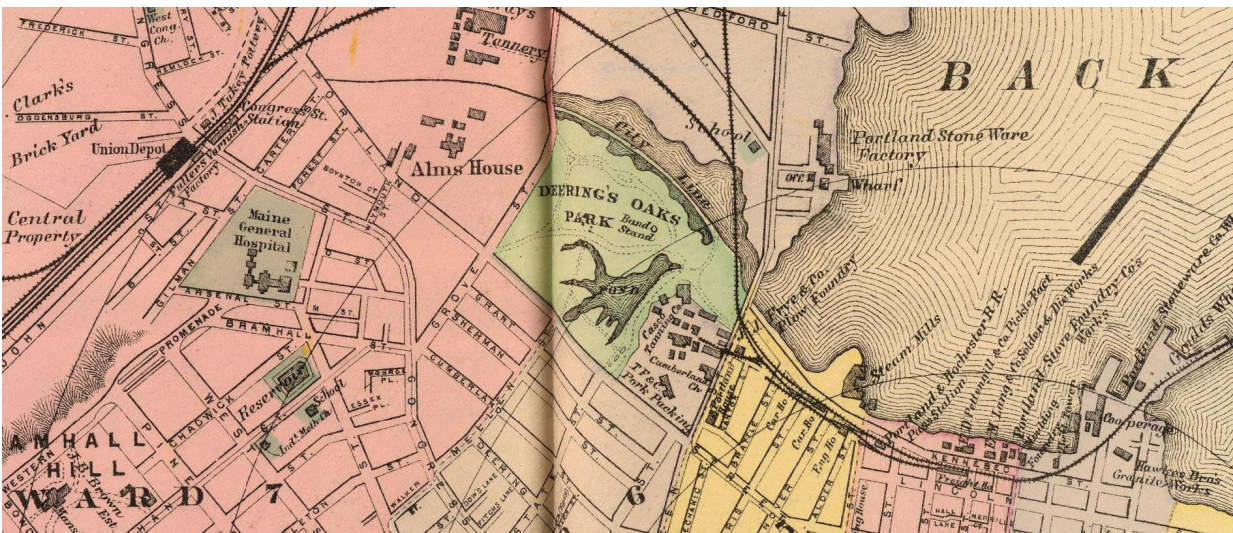


Figure 5: Detail from 1894 Map of Portland & Vicinity, ME by J. H. Stuart & Co. (David Rumsey Map Collection, List No. 0966.020)



Figure 6: Circa 1910 image of the railroad trestle crossing over the Mill Pond, looking south. (Maine Historical Society, Image 5786). Note that the Oaks are visible to the right and the steeple left of center is believed to be First Parish (425 Congress Street).

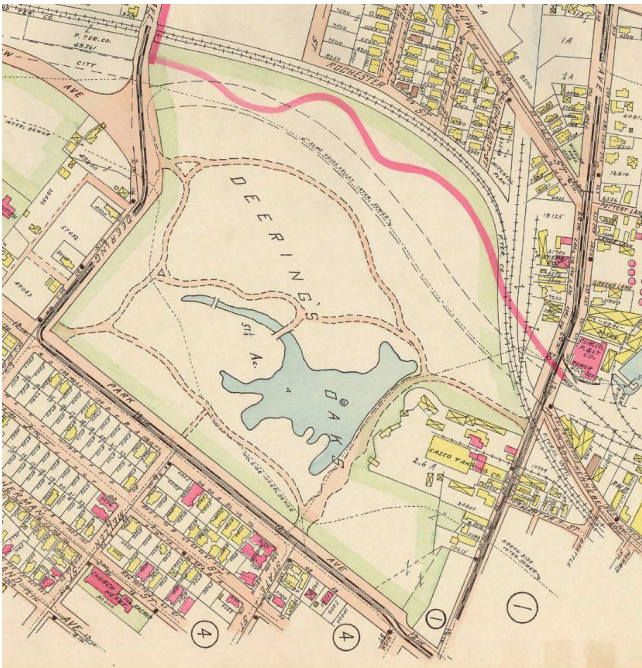


Figure 7: Detail from 1914 Richards Standard Atlas of the City of Portland, Plate 6. (Portland Public Library)

While the train tracks are not called out as a contributing resource within the local Historic Designation for Deering Oaks Park, the State Historic Preservation Office has found that they are eligible for listing on the National Register of Historic Places.

Additional information on the Deering Oaks Park Historic Landscape District can be found in the Master Plan (Attachment 4).

PREVIOUS REVIEW BY HISTORIC PRESERVATION BOARD

February 15, 2017, Workshop:

On February 15, 2017, the Historic Preservation Board held a workshop relating to review preliminary plans for the extension of the City's trail network from a termination in the Bayside neighborhood to the Portland Transportation Center at Thompson's Point. During the workshop, the Board was asked for feedback on the proposed alignment of the trail with the abandoned rail corridor, and for feedback on the proposed materials for the trail. Generally, the Board was supportive of the use of the existing rail corridor as it required minimal disturbance within the existing park landscape. Board members expressed favorability towards the use of bituminous or asphalt paving for the trail as it was in keeping with the existing pedestrian paths within the park. The Board also discussed treatment of new pathways within the Rose Garden portion of the Park (between Forest Avenue and State Street). There was discussion of reestablishing a historic entrance to the park that existed in that area.

The Board should note that the current scope of work has been reduced from the scope presented in 2017. At present, the City is not proposing to cross State Street.

STAFF COMMENTS

Given that the proposed trail received a workshop under a different application in 2017, the Board should consider that the general alignment of the proposed project with the existing abandoned rail corridor has been well accepted and established. Additionally, the Board should note that while the project is proposed to extend from State Street to Park Avenue at the Hadlock Field Parking lot, the Board's purview is limited to the portions of the trail within the Park, extending from Deering Avenue to State Street.

This application is being brought forward for a workshop to receive feedback from the Board on the proposed connections between the trail and existing circulation paths within the Park, and for comment on proposed details including materials, light fixtures, grading, and plantings.

The project proposed four points of connection into the park:

- East of Deering Avenue towards the vehicular entrance off of that street;
- Between the basketball and volleyball courts;
- East of the tennis courts; and
- At the corner of State Street and forest Avenue

Generally, all of these connections are proposed within the existing and designated “Active Use” zone of the park. Given that the trail will be designed for use by commuters, people exercising on foot or bike, as well as city visitors, the park will be fairly active. The proposed alignment and connections will keep these active uses at the northern edge of the park, and allow users to transition into the more passive zones of the park south of the primary vehicular route through the park.

The one exception is for the termination of this section of the trail at the corner of Forest Avenue and State Street. This area has already been heavily disturbed, having been used as a staging area for construction projects and temporary parking, as well as hosting an air monitoring station. There is a small parking lot for the park, accessed off of state street that was formalized and improved in recent years. The proposed pathway will improve the appearance of this area, removing the air monitoring station, restoring grass, and providing points of connection to the improved parking area and existing sidewalks. However, staff found that the proposed termination appears unnecessarily complicated with multiple spurs to different connecting points. Staff would encourage the Board to discuss whether there are opportunities to simplify and streamline the design of the trail’s termination.

The city is also looking for feedback on the preliminary details for the project. Walkways are proposed to largely be asphalt, with concrete and granite used sparingly at areas that will have extra traffic or where more durable materials are required such as stairs or ramps. Because the existing rails are considered eligible for listing on the National Register, consideration had to be given to whether it was appropriate to remove them. In order to avoid removing the historic rails the current proposal includes filling between them with a stone dust path and only selectively removing rails to allow for crossings.

The path will also include a new six-foot fence separating the path from Interstate 295, lighting, and some new plantings. No information has been provided on the proposed appearance of the fence, but staff would encourage the Board to comment on what might be appropriate. Lighting has been selected to be consistent with the lighting found on the Eastern Waterfront Trail, rather than what is proposed for Historic Landscapes in the City Technical Manual or the Deering Oaks Master Plan. This choice was made in order to promote a sense of continuity across the trail network; however, the Board is welcome to comment on the appropriateness of this.

ANALYSIS OF 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	The proposed project will continue the recreational use of Deering Oaks Park.

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	The project is not proposing to destroy or significantly alter any of the distinguishing qualities of Deering Oaks Park.

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	The project is proposing a modern shared-use pathway which is not endeavoring to appear as an original or historic feature of the park.

Standard 4	
Changes which may have taken place in the course of time are evidence of the history and development of a structure, object, or site and its environment. Changes that have acquired significance in their own right shall not be destroyed.	
Standard Met?	Staff Comments
Yes	The project is proposing to retain existing railroad tracks and ties which, while not recognized as significant within the local designation, have been deemed as eligible for the National Register of Historic Places. Additionally, use of the existing railroad alignment for the proposed path will reinforce this former element of Portland's industrial history and speak to the evolution of the landscape of Deering Oaks Park.

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	The pathway is proposed to utilize simple contemporary details. Additionally, the proposed lighting has been selected to align with the lighting of the larger trail network, helping to connect the trail to the larger network and differentiate it from more historic elements of the park.

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	The proposed work will not require damage to any historic elements of the park. Additionally, the path will incorporate the existing railroad tracks and ties as the base for a separated stone dust path. This will not require the removal of or damage to the existing rails.

Excerpts from Deering Oaks Master Plan:

Guiding Principles (Page 20)
A Regional Park: The significance of Deering Oaks extends beyond its immediate neighborhood. It is a resource for all of Portland and visitors to the city, and improvements to the park must respond to the needs of the larger public as well as those of the neighborhood.
Staff Comments
The proposed trail will help to connect Deering Oaks Park to the city more broadly, including towards Hadlock Field, the Portland Transportation Center, and the Bayside Trail.

Goals and Objectives: 2. Facilitate the Use and Enjoyment of Deering Oaks (Page 22)
A. Maintain, through design and management, the separation of active and passive recreational uses.
Staff Comments
The proposed shared-use pathway, which will have an active use, is proposed to be in the northern section of the park where other active uses exist, involving minimal encroachment into the passive areas of the park.

G. Make improvements to the path system, including upgrading of path conditions, addition of paved pathways where needed, and provisions for safer passage between park areas separated by roadways.

Staff Comments

The proposed path will create a new pedestrian and cycling route separated from vehicular traffic.

M. Create links that strengthen the connection of Deering Oaks with the larger open space network.

Staff Comments

The proposed trail will help to connect the park to the city through a wider network of trails, and provide new routes for connecting to the active use areas of the park.

Use Recommendations and Guidelines: D. Access, Circulation, and Parking Changes to Support Use (Page 41)

10. Improve the open space connections within this larger neighborhood.

Deering Oaks sits in a neighborhood with an enormous amount of recreational resources. To the west lie Fitzpatrick Stadium, the Portland Ice Arena, the Expo Building, and Hadlock Field. The park also forms the potential link between these complexes and Baxter Boulevard to the northeast.

There have been attempts historically to strengthen the open-space linkages throughout the city. Now, as more facilities are developed, the Portland Trails plan is being put forward, and an environment exists that is favorable to alternative modes of transportation, every effort should be made to maximize the open spaces of the city as a system and to create circulation links between them.

Staff Comments

The proposed trail will help to connect the park to the city through a wider network of trails, and will specifically provide a connection from Hadlock field to the park and beyond to the Bayside neighborhood. This trail will specifically allow a pedestrian and cycling connected separated from Deering Avenue.

Landscape Character and Historic Design Intent (Page 45)
Park Edges and Entrances: The companion northeast entrance into the park from Forest Avenue was eliminated when Forest Avenue was re-aligned from its original right-angle turn into Deering Oaks to the current intersection with Marginal Way and State Street. At Present, the entrance into Deering oaks from the northeast is experienced as a maze of busy roads, traffic signals, and signs.
Staff Comments
The proposed scope of work no longer includes a new entrance into the park off of Forest Avenue. However, work at the Corner of State Street and Forest Avenue will create a more inviting and formalized area, guiding visitors to the new shared-use path, the parking areas, or along State Street toward the Castle and pond. Staff would encourage the Board to discuss whether the proposed node at this corner could be simplified to create a clearer sense of where visitors can travel to from that busy and confusing location.
Visual Zones: Active Recreation Area: The northern segment of the park is a large, flat, exposed area devoted to active recreation – ballfields, courts and playgrounds – and separated from the rest of the park by a grade change. The northern edge is exposed to the railroad tracks and Interstate 295. A major asset of the park, visually, and functionally, is the separation of active and passive use areas.
Staff Comments
The proposed shared-used pathway, which will have an active use, is proposed to be in the northern section of the park where other active uses exist, involving minimal encroachment into the passive areas of the park.

ATTACHMENTS

1. Project Summary
2. Drawings
3. Renderings & Aerials
4. Deering Oaks Master Plan
5. February 15, 2015 Workshop Packet

Planning & Urban Development
Bruce Hyman
Transportation Program Manager



October 18, 2023

Evan Schueckler
Historic Preservation Program Manager
Planning and Urban Development Department
389 Congress Street
Portland, ME 04101

Dear Evan,

Thank you very much for the opportunity to present at a workshop to the Historic Preservation Board an exciting project and to get the Board's guidance at this key point in the design process. The Union Branch Pathway project will fill a critical gap in the city's goal of creating a circumferential pathway network around the Portland peninsula. It will repurpose this unused rail corridor into an active transportation corridor, contributing to achieving the city's sustainability and climate change goals.

The Union Branch Pathway project involves the design and construction of a shared use pathway within the 40' wide Union Branch Rail corridor between I-295 and Deering Oaks Park from State Street to Park Avenue. The portion of the project within specific HP Board purview extends from State Street to Deering Avenue, the extent of the Deering Oaks Historic Landscape designation.

The proposed project includes a 12' paved pathway, pathway lighting, infilling of the retained railroad tracks with stone dust to create a jogging path, a fence between the pathway and I-295 for a portion of the project extent, and several connections from the rail corridor into Deering Oaks Park to increase access to and from the pathway.

Sincerely,

A handwritten signature in black ink that reads "B. Hyman".

Bruce Hyman, Transportation Program Manager

CITY OF PORTLAND
Planning & Urban Development Department

HISTORIC PRESERVATION APPLICATION SUBMISSION CHECKLIST Please submit each document as a separate PDF file Please confirm by electronically checking the boxes to the left		
To supplement your application, please submit the following items <i>as applicable to your project</i>. Keep in mind that the written project description that you provide the Historic Preservation Board and staff, is the only description they will have of your project or design. Therefore, it should precisely illustrate the proposed alteration(s), additions, and/or infill construction.		
GENERAL APPLICATION DOCUMENTS		
Yes ☒	N/A ☐	Project Description Cover Letter with detailed project description
Yes ☒	N/A ☐	Completed Checklist for Historic Preservation review (this document)
Yes ☒	N/A ☐	Evidence of Right, Title and Interest Deeds, leases or purchase and sales agreements
PLANS, etc.		
Yes ☒	N/A ☐	Exterior photographs of property (required for all applications). Include a general streetscape view, view of entire building, and close-ups of project area.
Yes ☒	N/A ☐	Sketches or elevation drawings at a minimum ¼" scale.
Yes ☐	N/A ☒	Details or wall sections, where applicable.
Yes ☐	N/A ☒	Floor plans, where applicable.
Yes ☒	N/A ☐	Site Plan, where applicable, showing relative location of adjacent structures.
Yes ☒	N/A ☐	Catalog cuts or product information (e.g. proposed windows, doors, fencing).
Yes ☐	N/A ☒	Materials – list all visible exterior materials.

CITY OF PORTLAND PUBLIC WORKS DEPARTMENT

HP Board Plan Set Excerpt
October 13, 2023



UNION BRANCH MULTI-USE PATHWAY MaineDOT WIN: 18469.00

DRAFT PDR
SEPTEMBER 12, 2023



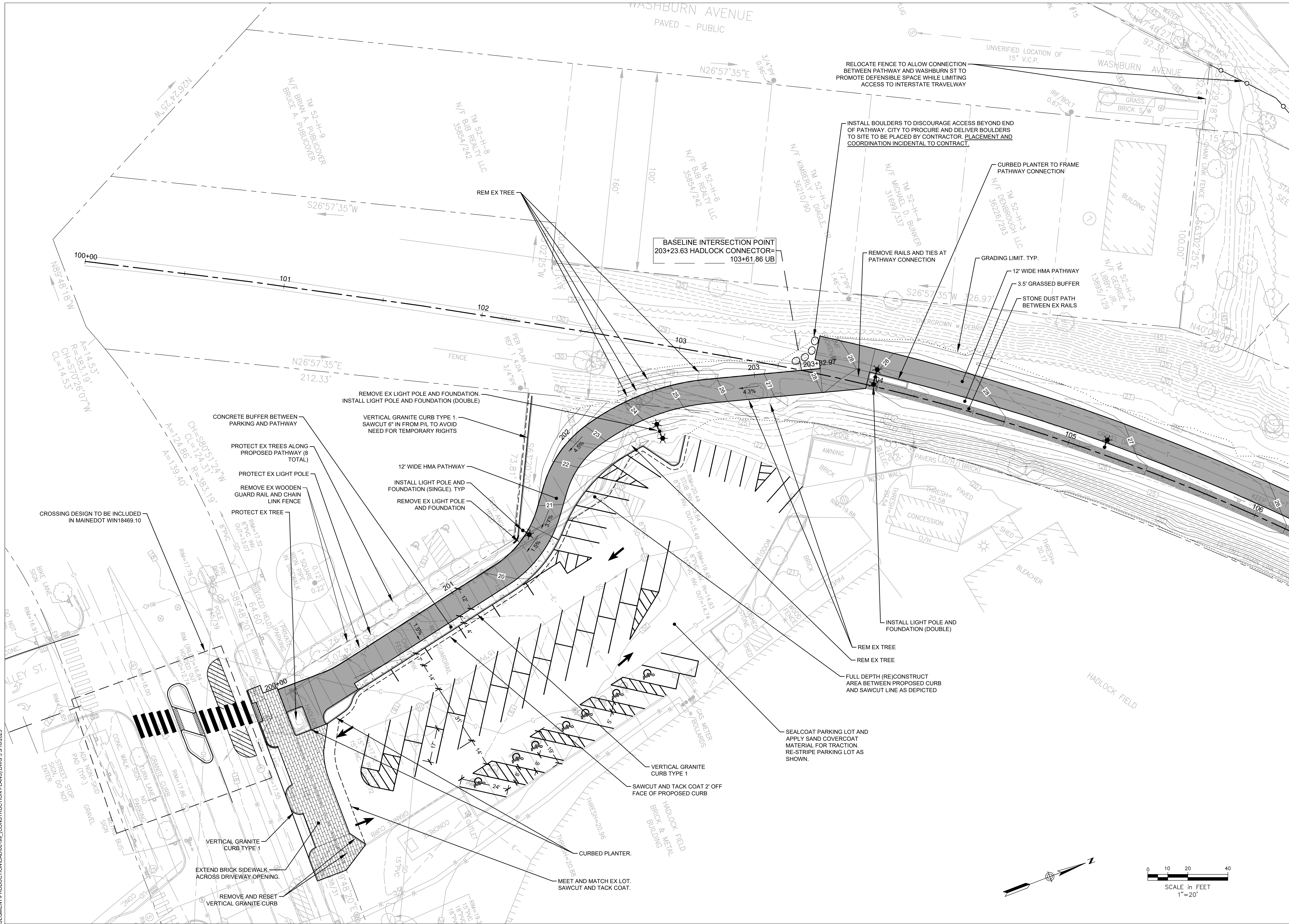
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2 - 3	EXISTING CONDITIONS
4	NOTES AND LEGEND
5 - 10	CONSTRUCTION PLANS
11 - 17	CROSS SECTIONS
18 - 20	CONSTRUCTION DETAILS

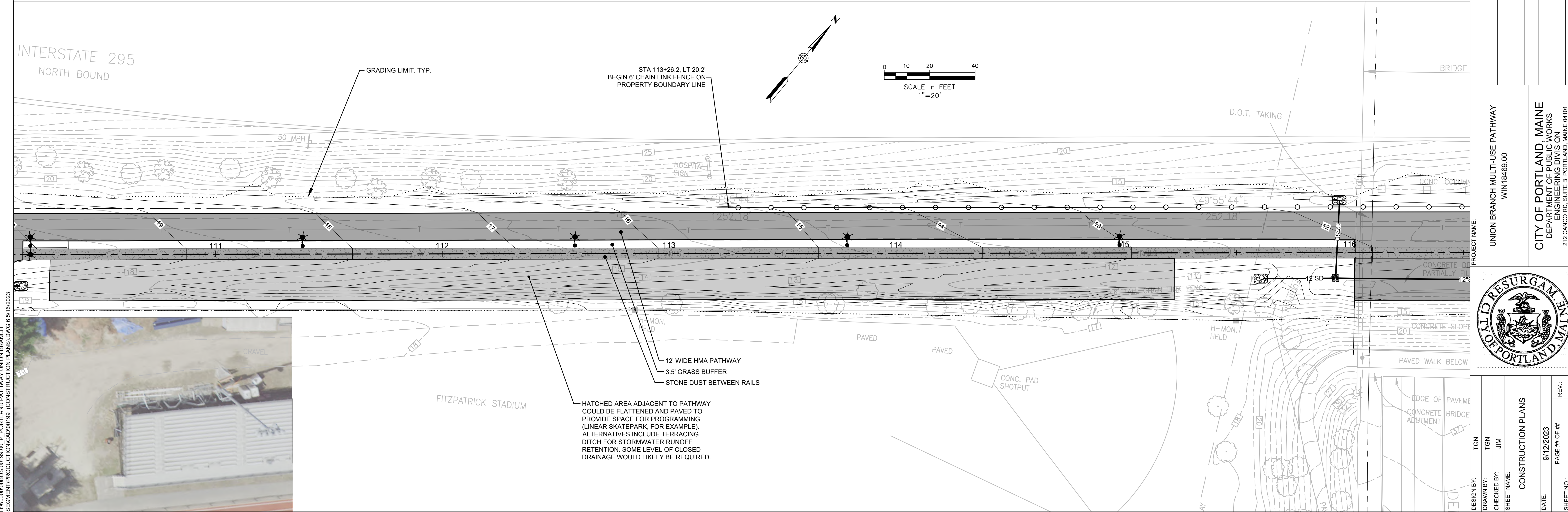
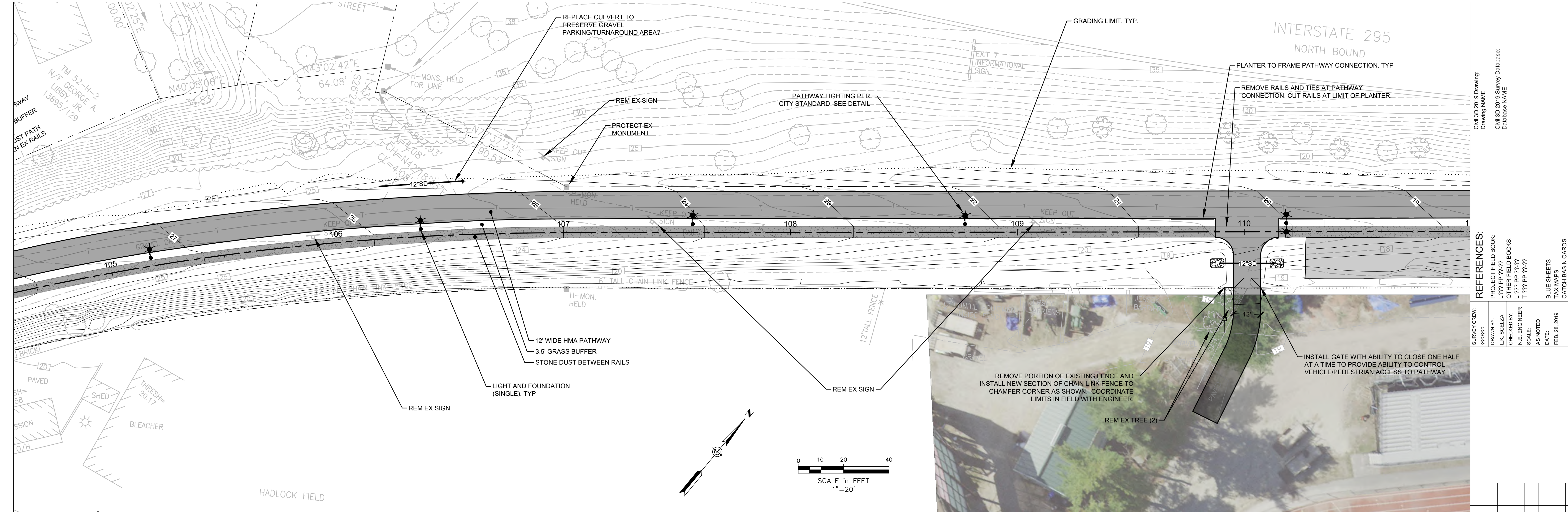
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2 Oliver Street, Suit 305
Boston, MA 02109
(617) 619-9910
www.tooledesign.com





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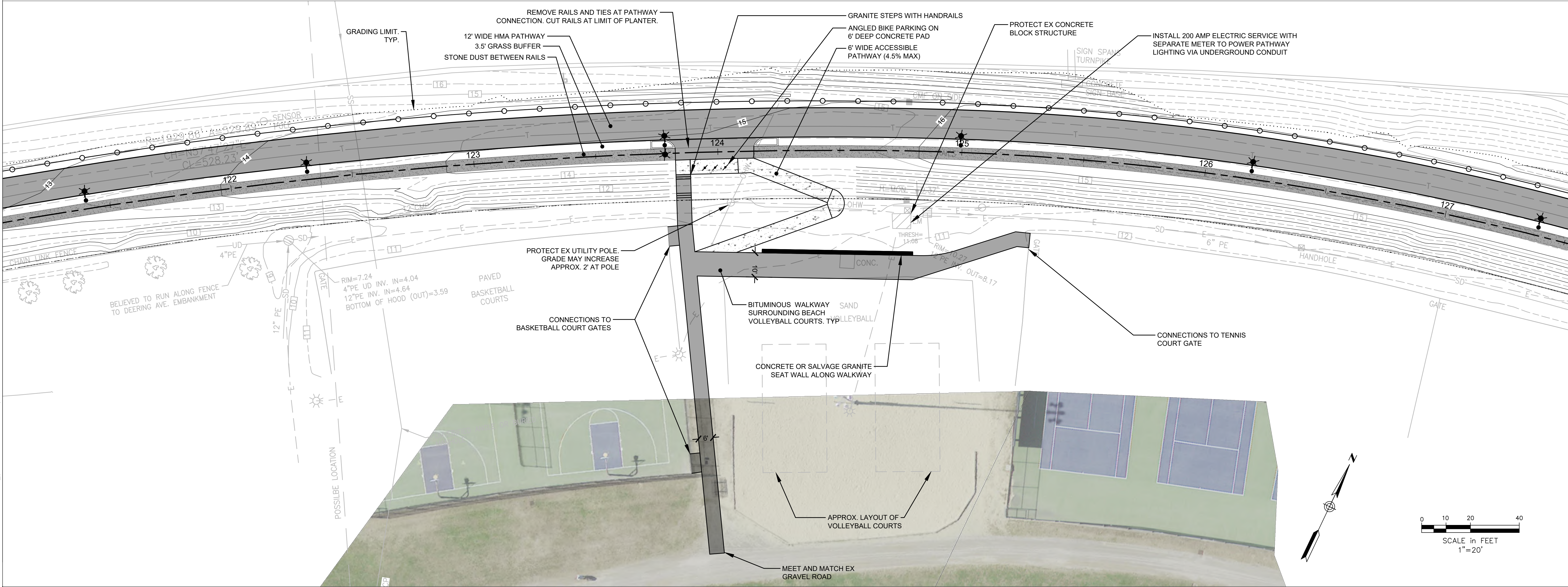
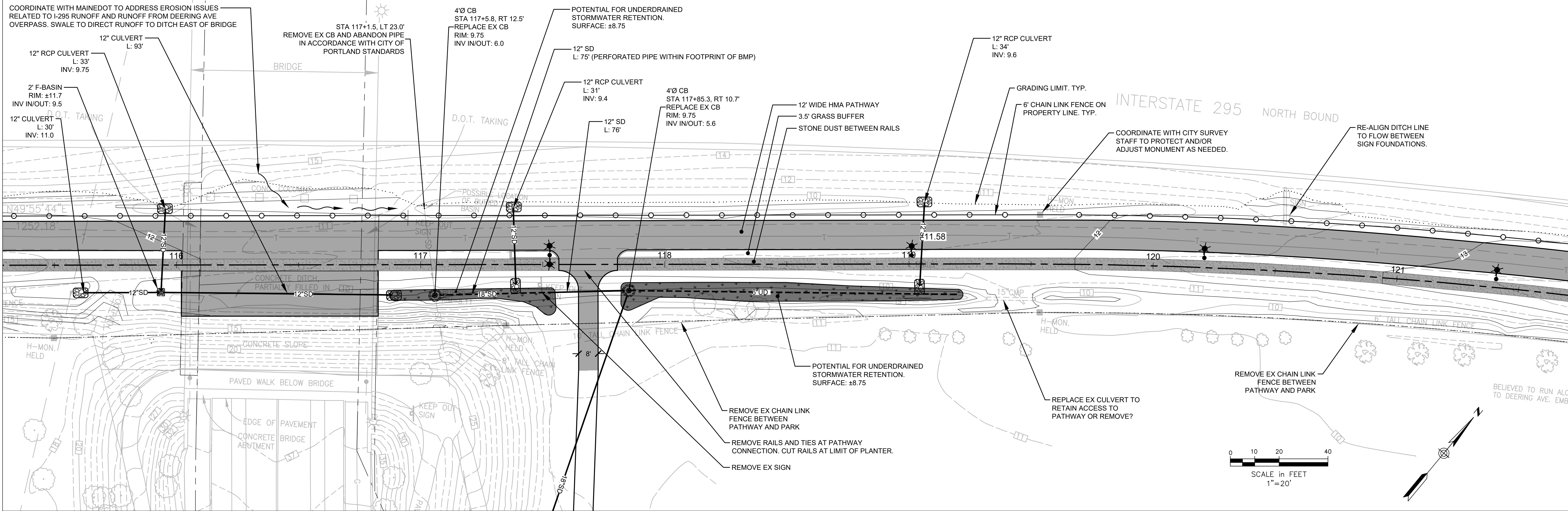
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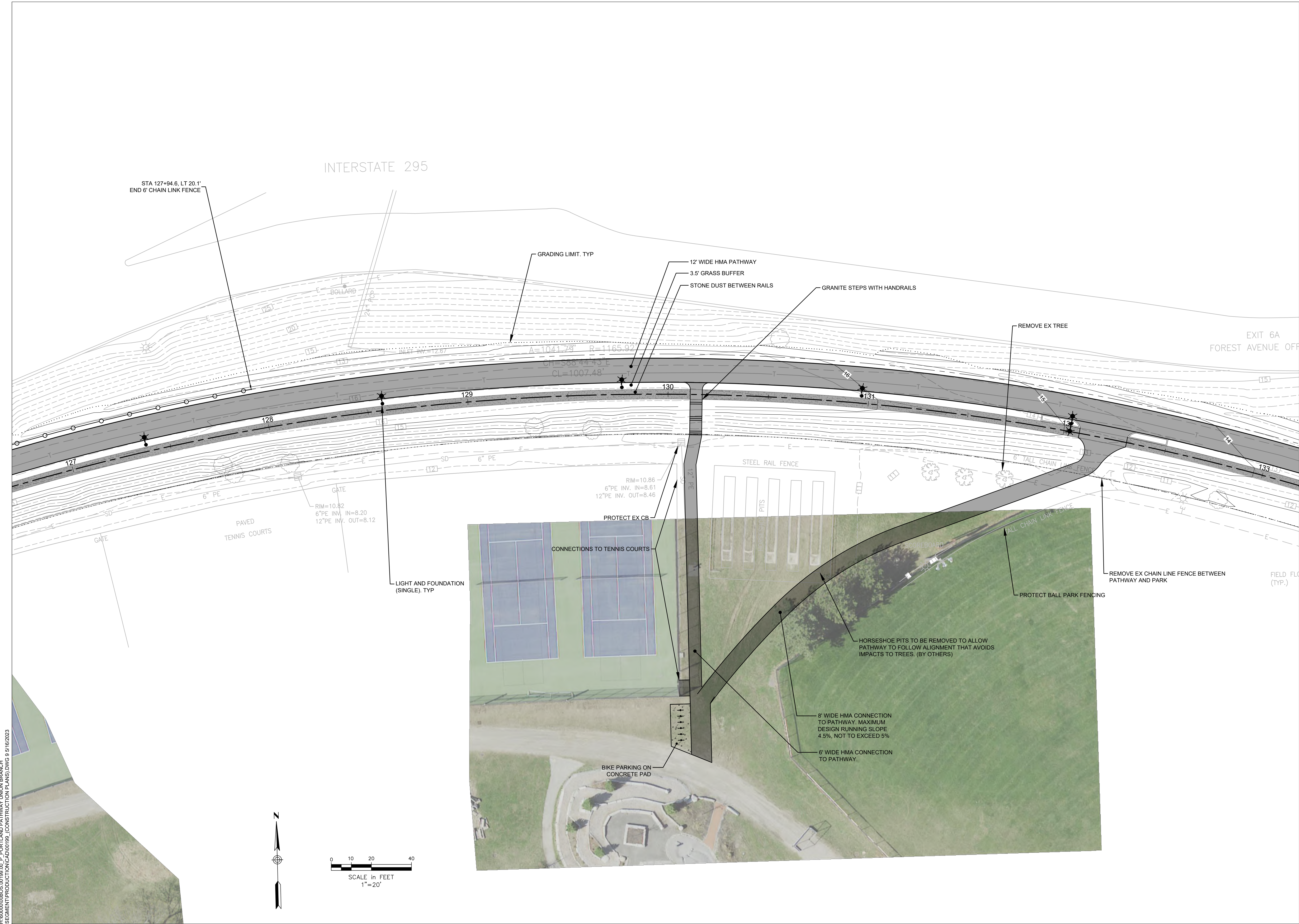
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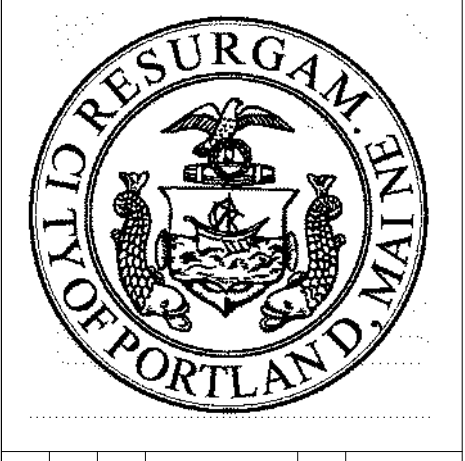
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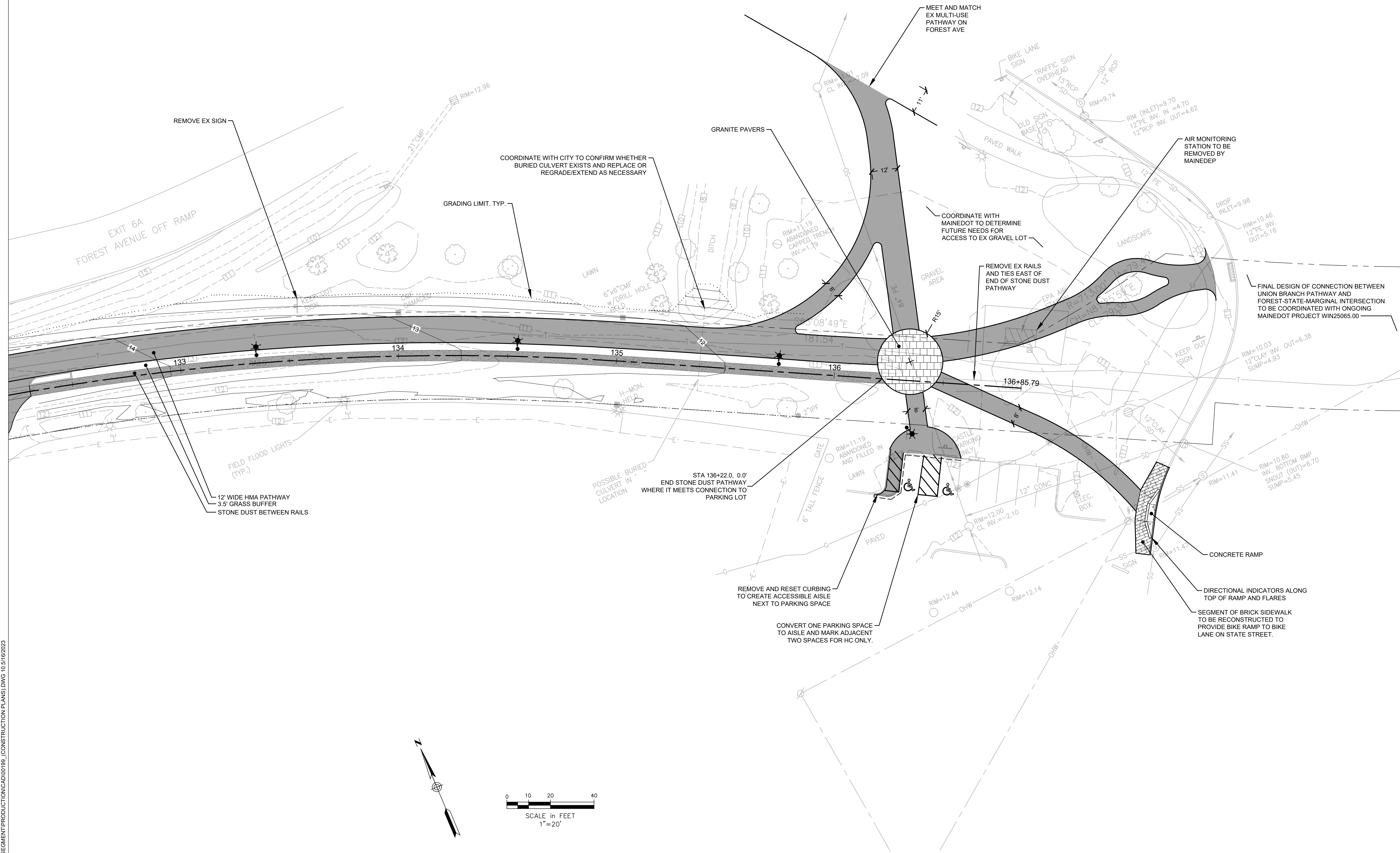
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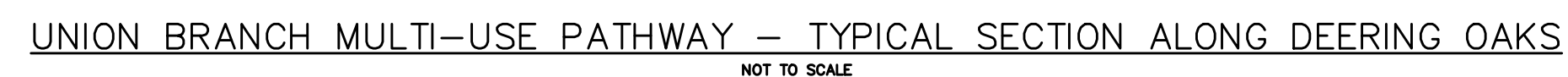
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PHONE (207) 874-8801 FAX (207) 874-8852

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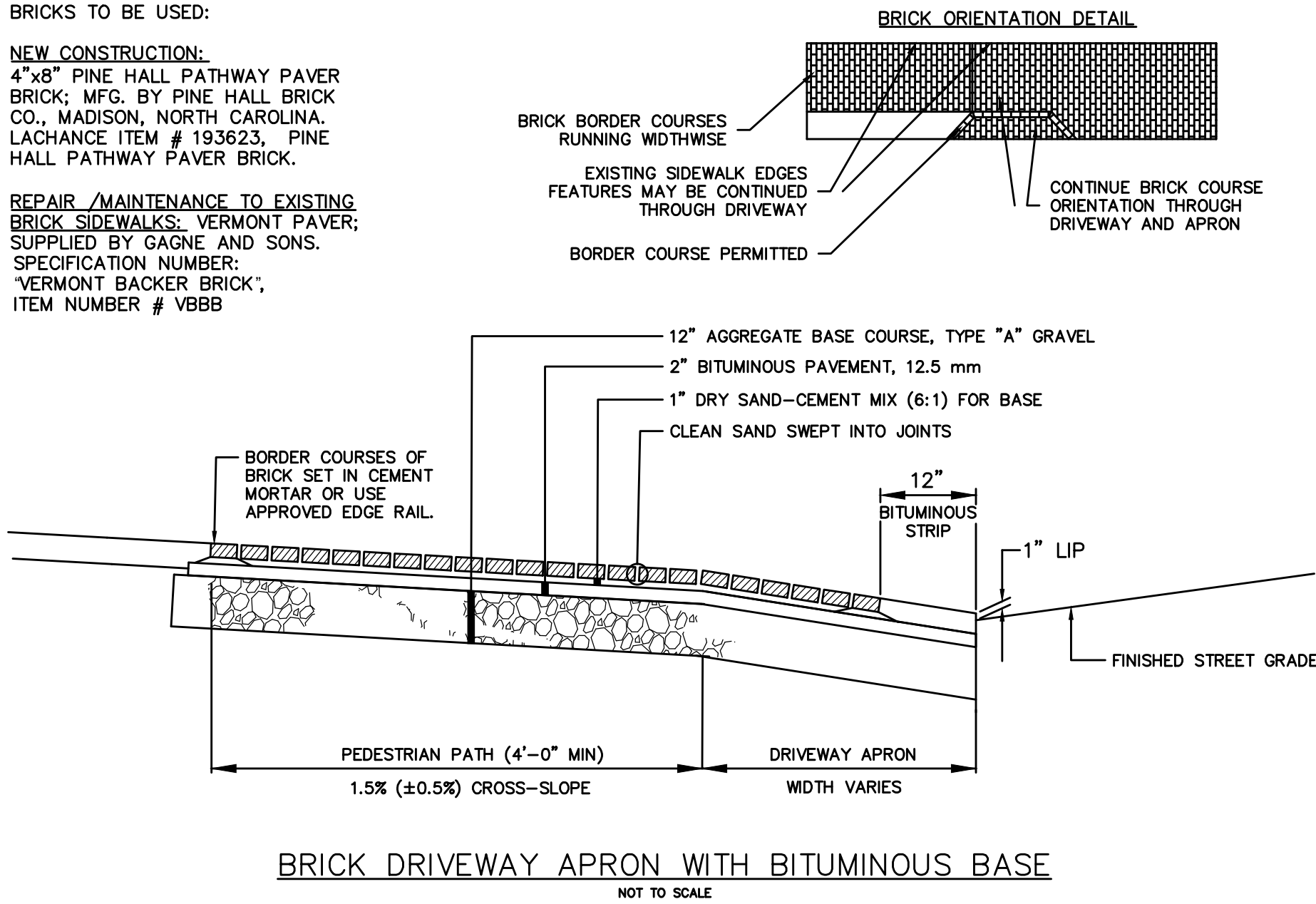


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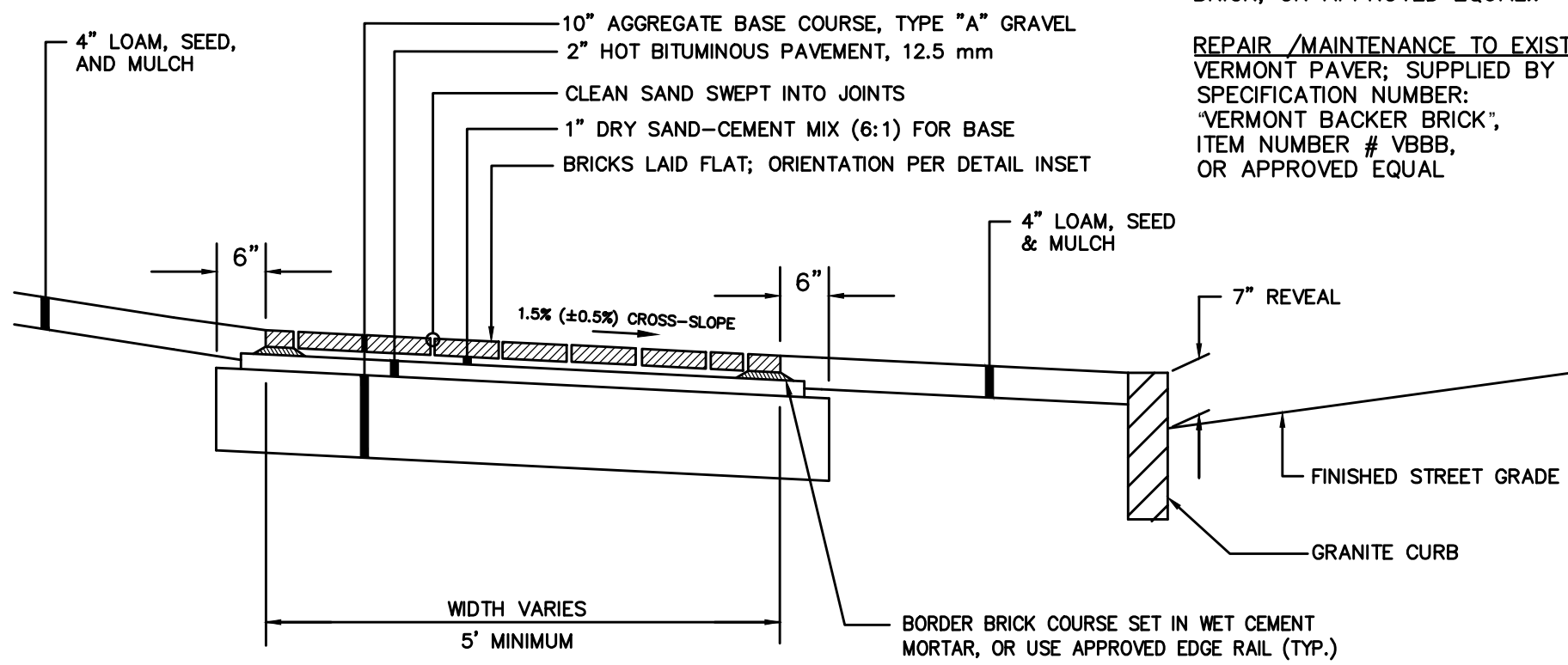
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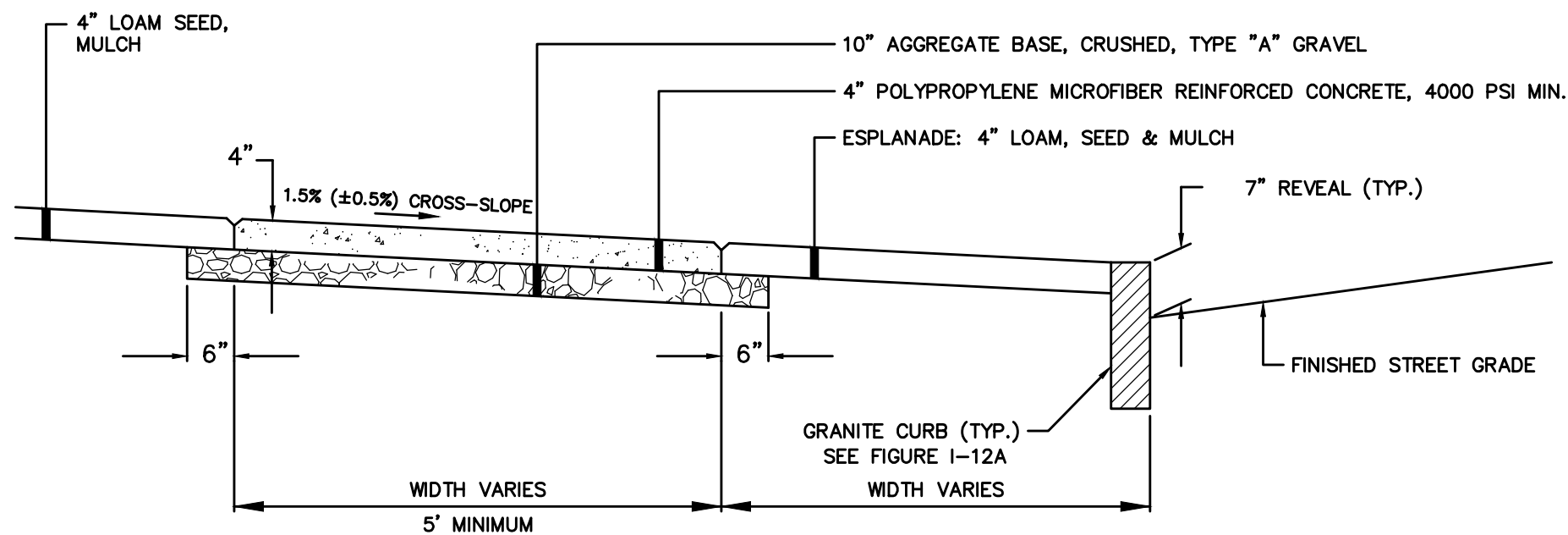
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BRICK SIDEWALK WITH BITUMINOUS BASE

NOT TO SCALE

NOTE
CONCRETE SIDEWALKS TO BE TREATED WITH CONSOLIDECK
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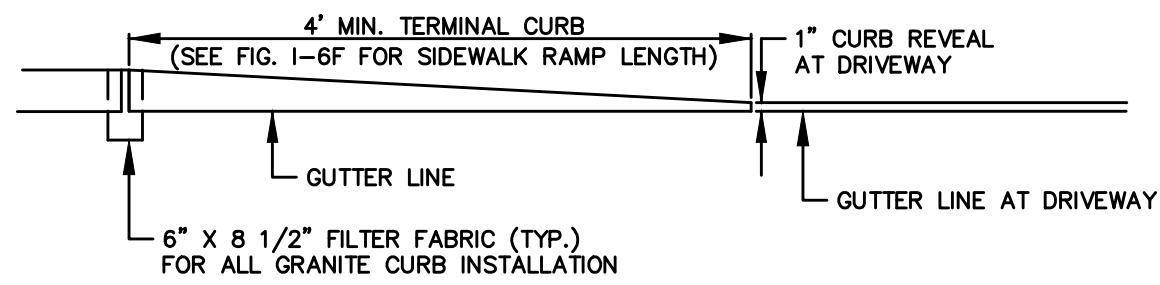
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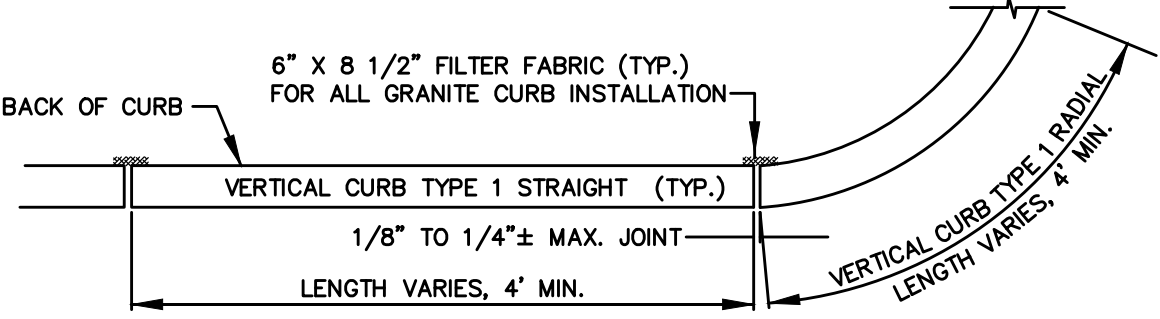
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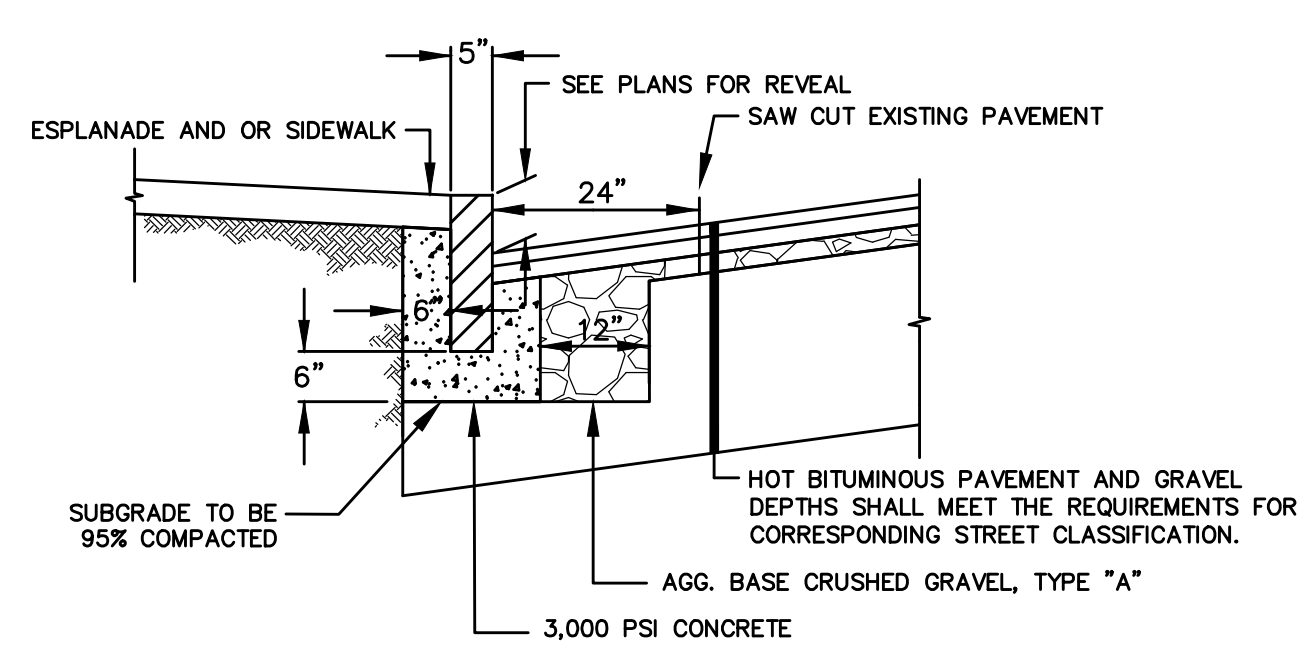
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OR APPROVED EQUAL



TERMINAL CURB PROFILE



VERTICAL GRANITE CURB PLAN VIEW



VERTICAL GRANITE CURB CROSS SECTION

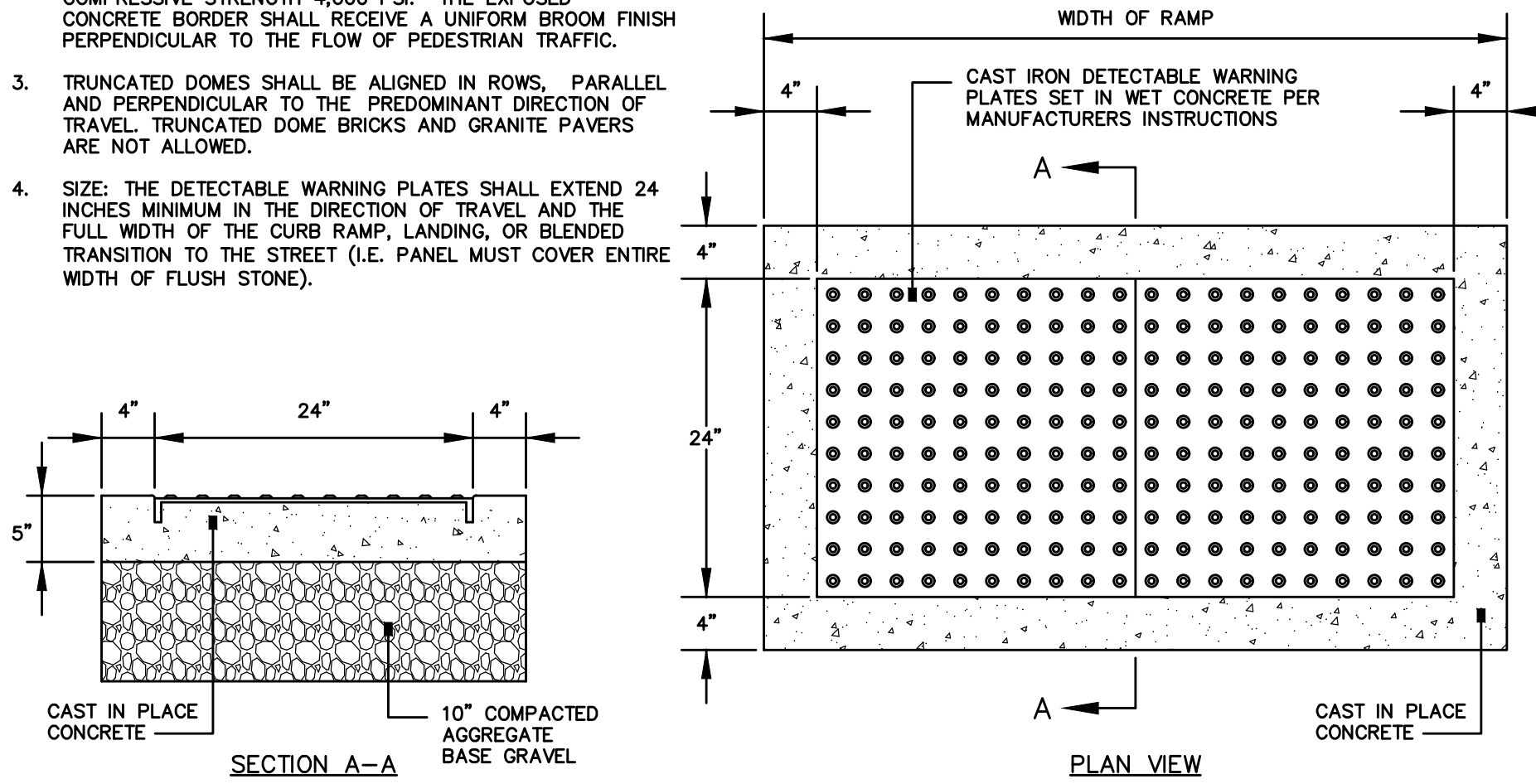
- NOTES:
1. INDIVIDUAL PIECES OF CURB SHORTER THAN 4' L.F. ARE NOT ALLOWED, WITH THE EXCEPTION OF RADIAL CURB.
 2. THE MINIMUM HEIGHT OF THE CONCRETE BACKING SHALL BE 10-INCHES OR TO THE BOTTOM OF THE HOT MIX ASPHALT PAVEMENT, WHICHEVER IS GREATER, MEASURED FROM THE BOTTOM OF CURB.
 3. CURBING SHALL BE SET IN A 6-INCH BED OF POURED IN PLACE 3,000 PSI CONCRETE MIX.
 4. WOODEN SHIMS MAY BE USED TO SET CURB.

VERTICAL GRANITE CURB

NOT TO SCALE

NOTES:

1. ALL DETECTABLE WARNING PLATES SHALL BE UNCOATED CAST IRON. FOLLOW MANUFACTURER'S INSTRUCTIONS FOR INSTALLATION.
2. CAST IN PLACE CONCRETE SHALL MEET SPECIFICATIONS FOR MDOT CLASS A STRUCTURAL CONCRETE, MINIMUM COMPRESSIVE STRENGTH 4,000 PSI. THE EXPOSED CONCRETE BORDER SHALL RECEIVE A UNIFORM BROOM FINISH PERPENDICULAR TO THE FLOW OF PEDESTRIAN TRAFFIC.
3. TRUNCATED DOMES SHALL BE ALIGNED IN ROWS, PARALLEL AND PERPENDICULAR TO THE PREDOMINANT DIRECTION OF TRAVEL. TRUNCATED DOME BRICKS AND GRANITE PAVERS ARE NOT ALLOWED.
4. SIZE: THE DETECTABLE WARNING PLATES SHALL EXTEND 24 INCHES MINIMUM IN THE DIRECTION OF TRAVEL AND THE FULL WIDTH OF THE CURB RAMP, LANDING, OR BLENDED TRANSITION TO THE STREET (I.E. PANEL MUST COVER ENTIRE WIDTH OF FLUSH STONE).



SIDEWALK RAMP DETECTABLE WARNING PANEL

NOT TO SCALE

PROJECT NAME:
UNION BRANCH MULTI-USE PATHWAY
WIN18469.00

CITY OF PORTLAND, MAINE
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION
212 CANCO RD., SUITE B, PORTLAND, MAINE 04101
PHONE (207) 874-8801 FAX (207) 874-8852



DESIGN BY:	TGN	TYPICAL SECTIONS
DRAWN BY:	TGN	
CHECKED BY:	JIM	
SHEET NAME:		
DATE:	9/12/2023	
PAGE # OF #	19	
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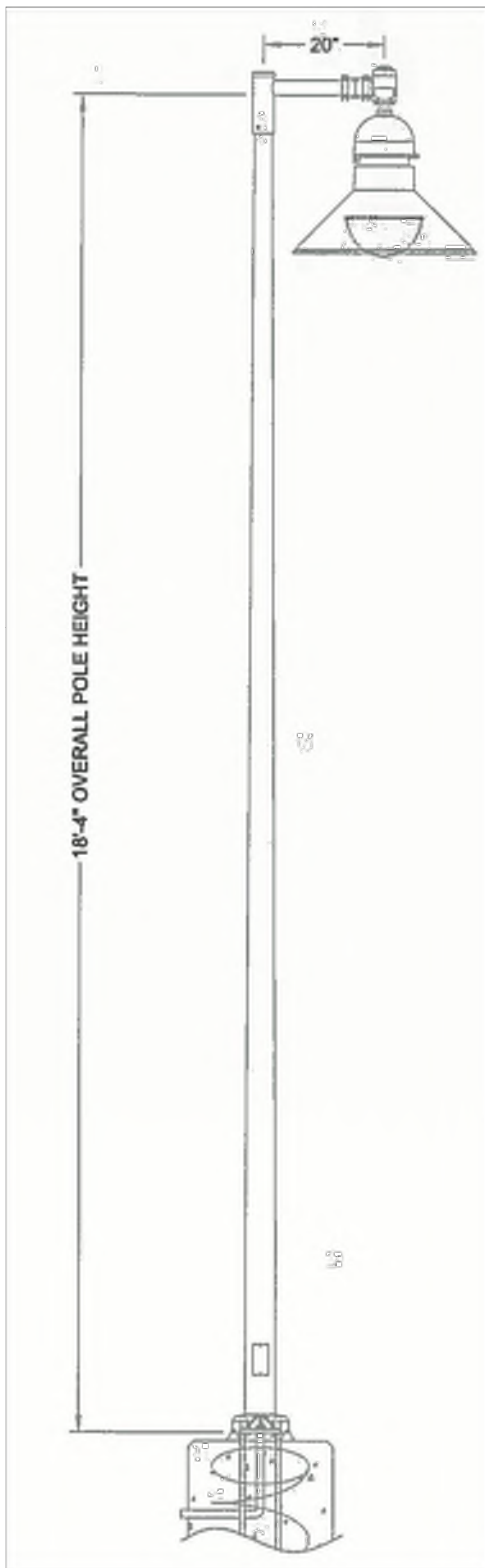
REFERENCES:
PROJECT FIELD BOOK:
OTHER FIELD BOOKS:
L 777 PP 77-77
L 777 PP 77-77
L 777 PP 77-77
AS NOTED
DATE:
FEB. 28, 2019
BLUE SHEETS
CATCH BASIN CARDS
CITY GIS SEWERS

Civil 3D 2019 Drawing:
Drawing NAME
Civil 3D 2019 Survey Database:
Database NAME



PORTLAND | me

Street & Sidewalk Lighting
DECORATIVE LIGHT - TRAIL/WATERFRONT



LUMINAIRE
Holophane GlasWerks LED Hallbrook Series
Model: GELB-050-3K-AS-4-B-3-P7E-DM

Pendant mount
IES Type IV Distribution
Thermal resistant prismatic glass lens held in a formed aluminum door frame.
50 watts
Universal Voltage (120-277V)
Dimming driver with 7-pin photocontrol receptacle
LED 3000K color temperature

BRACKET ARM
Aluminum crossarm with a post-top fitting for a 2-3/8" by 6" tenon.

SLIP FITTER
Holophane Glassawerks Slip Fitter
Model SG20/1-BK

2-3/8" O.D. with swivel cast fitter.

LIGHTING POLE
Holophane
Model: RTA1850E-PL-ND-BK-4

Aluminum pole shaft rated for a 90 mph wind load with a 1.3 gust factor.

Provide four hot-dipped galvanized steel L-type anchor bolts. Lighting pole shall be hot dipped galvanized prior to powder coat paint.

DIMENSIONS
Overall Height = 18' 4"
Bracket Arm = 1' 6"

FINISH
Black (standard) - polyester powder coat

APPLICATION
Trails: Appropriate for any city trail installation.
Waterfront (Commercial/Thames St): Supplemental pedestrian lighting to standard cobrahead lighting.

Spacing:
One side: 90' - 125' on center
Alternating sides: 175' - 225' ft on center

Follow established pattern. Single arm oriented over trail or street; Double-arm used in medians or similar.

Date:
March, 2019

CITY OF PORTLAND, MAINE
TECHNICAL MANUAL

MUNICIPAL STREET
LIGHTING STANDARDS
SECTION 10

Revised Date:

TRAILS / WATERFRONT
(COMMERCIAL/THAMES STREET)

Figure:
X-8B

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CHECKED BY:	JIM
SHEET NAME:	TYPICAL SECTIONS
DATE:	9/12/2023
SHEET NO.:	PAGE # OF # 20
REV.:	



PROJECT NAME:
UNION BRANCH MULTI-USE PATHWAY
WIN 18469.00

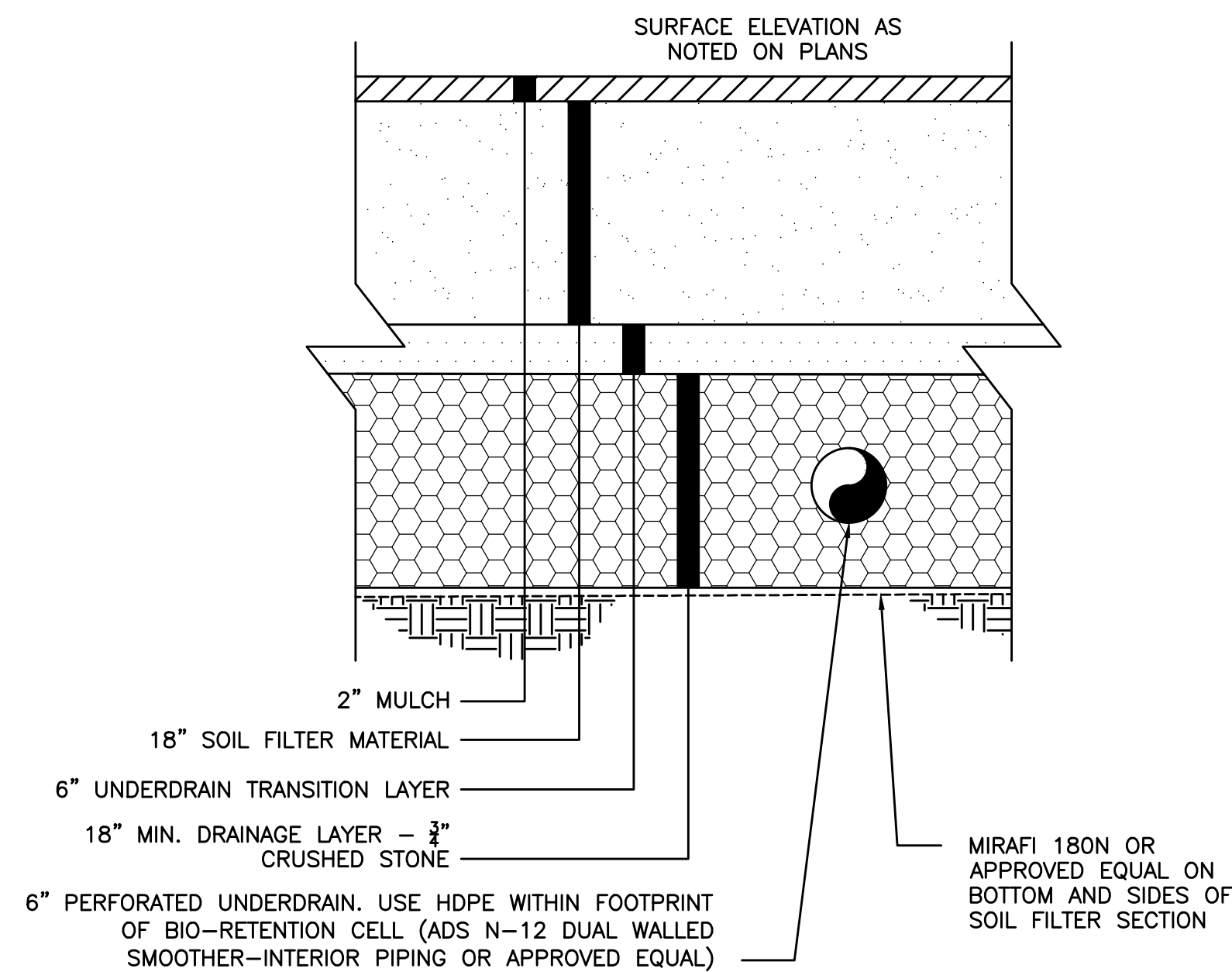
CITY OF PORTLAND, MAINE
DEPARTMENT OF PUBLIC WORKS
ENGINEERING DIVISION
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PHONE (207) 874-8801 FAX (207) 874-8852

REV	SUBMISSION	DATE

SURVEY CREW:	777777
DRAWN BY:	L.K. SCELZA
CHECKED BY:	N.E. ENGINEER
SCALE:	AS NOTED
DATE:	FEB. 28, 2019
BLUE SHEETS	TAX MAPS:
CATCH BASIN CARDS	CITY GIS SEWERS

Civil 3D 2019 Drawing:
Drawing NAME
Civil 3D 2019 Survey Database:
Database NAME

REFERENCES:
PROJECT FIELD BOOK: L777 PP 77-77
OTHER FIELD BOOKS: L 777 PP 77-77 T 777 PP 77-77



1. SOIL FILTERS SHALL BE CONSTRUCTED IN CONFORMANCE WITH SECTION 900 OF THE SUPPLEMENTAL SPECIFICATIONS.
2. SOIL FILTER MATERIAL SHALL BE A LOAMY SAND SOIL COMBINED WITH 30% BY VOLUME OF MODERATELY FINE WOOD FIBER OR BARK MULCH. THE RESULTING MIXTURE SHALL HAVE NO LESS THAN 10% PASSING THE #200 SIEVE. SOIL FILTER MEDIA SHALL BE A UNIFORM MIX, FREE OF STONES, STUMPS, ROOTS, OR OTHER SIMILAR OBJECTS LARGER THAN 2 INCHES. SUBCOMPONENTS OF THE SOIL FILTER MEDIA INCLUDE:
 - 2.1. LOAMY SAND SHALL CONSIST OF NATIVE LOAMY SAND (AS DEFINED BY THE UNITED STATES DEPARTMENT OF AGRICULTURE) THAT CONTAINS NO LESS THAN 10% PASSING THE #200 SIEVE AND BETWEEN 2 - 5% CLAY AS DETERMINED THROUGH SOIL TEXTURAL ANALYSIS.
 - 2.2. WOOD FIBER MULCH SHALL CONSIST OF A MODERATELY FINE, WELL COMPOSTED HARDWOOD BARK FREE OF REFUSE, PHYSICAL CONTAMINANTS, AND MATERIAL TOXIC TO PLANT GROWTH. MULCH SHALL HAVE 100% PASSING A 1" SCREEN.
3. SOIL FILTER MATERIAL SHALL HAVE PERMEABILITY OF 2 IN/HR TO 4 IN/HR. UNDERDRAIN SAND SHALL HAVE A PERMEABILITY OF AT LEAST 4 IN/HR. CONTRACTOR SHALL PROVIDE PERMEABILITY TEST PER ASTM D2434
4. THE CONTRACTOR SHALL SUBMIT A CONSTRUCTION SEQUENCE PLAN THAT OUTLINES THE OVERALL WORK IN RELATION TO THE CONSTRUCTION OF SOIL FILTER SYSTEMS, SPECIFICALLY CONSIDERING SITE STABILIZATION, SOIL FILTER INSTALLATION, AND VEGETATION PLACEMENT IN AND AROUND THE FILTER SYSTEMS. THE SOIL FILTER MEDIA MUST NOT BE INSTALLED UNTIL THE ENTIRE AREA THAT DRAINS TO THE FILTER HAS BEEN PERMANENTLY STABILIZED WITH PAVEMENT, VEGETATION, EROSION CONTROL MATTING, OR OTHER STRUCTURES UNLESS THE RUNOFF IS DIVERTED AROUND THE FILTER OR UNLESS THE FILTER IS COMPLETELY WRAPPED AND PROTECTED BY A NON-WOVEN GEOTEXTILE LINER WHICH CAN BE REMOVED FROM THE SURFACE PRIOR TO FINAL STABILIZATION.
5. THE AREA THAT DRAINS TO THE SOIL FILTER SHALL BE KEPT STABLE, AVOIDING EROSION AND DEPOSITION OF SEDIMENTS INTO THE STORMWATER MANAGEMENT SYSTEM. ABSOLUTELY NO RUNOFF IS TO ENTER THE FILTER UNTIL ALL CONTRIBUTING DRAINAGE AREAS HAVE BEEN SUFFICIENTLY STABILIZED, IF FILTER MEDIA BECOMES CLOGGED, IT SHALL BE REPLACED BY THE CONTRACTOR AT NO ADDITIONAL COST
6. ADDITIONAL SURFACE LOAM MAY BE UTILIZED TO PROMOTE VEGETATION SURVIVAL. LOAM SHALL CONSIST OF NO MORE THAN 1/2 DEPTH OF NATIVE SANDY LOAM LIGHTLY RAKED INTO SOIL SURFACE.

SOIL FILTER CONSTRUCTION

NOT TO SCALE

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PROJECT NAME:

UNION BRANCH MULTI-USE PATHWAY
WIN18469.00

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PHONE (207) 874-8800 FAX (207) 874-8852

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SURVEY CREW:	
777777	
DRAWN BY:	
L.K. SCELZA	
CHECKED BY:	
N.E. ENGINEER	
SCALE:	
AS NOTED	
DATE:	
FEB. 28, 2019	

REFERENCES:

PROJECT FIELD BOOK:

OTHER FIELD BOOKS.

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1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

BLUE SHEETS

TAX MAPS:

CATCH BASIN CARDS
CITY GIS SEWERSCivil 3D 2019 Drawing:
Drawing NAME

Civil 3D 2019 Survey Database:
Database NAME

- ## GENERAL NOTES FOR MANHOLES AND CATCH BASINS

-
- The technical drawings illustrate the dimensions for a catch basin frame and grate. The top half shows the grate detail, and the bottom half shows the frame detail.
- GRATE DETAIL:**
- PLAN VIEW:** Shows a circular grate with a diameter of 2'-0". The grate is divided into two sections: a bottom section with a radius of R = 1" and a top section with a radius of R = 1/2". The grate is supported by a frame with a thickness of 1 1/8".
 - SECTION A-A:** A cross-section of the grate showing the grate bars and the supporting frame. The grate bars are spaced at 1 1/2" intervals. The frame has a thickness of 1 1/8".
 - SECTION B-B:** A cross-section of the grate showing the grate bars and the supporting frame. The grate bars are spaced at 1 1/8" intervals. The frame has a thickness of 1 1/8".
- FRAME DETAIL:**
- PLAN VIEW:** Shows a circular frame with a diameter of 2'-0". The frame is supported by a base with a thickness of 1 1/8". The frame has a thickness of 1 1/8".
 - SECTION A-A:** A cross-section of the frame showing the frame and the supporting base. The frame has a thickness of 1 1/8". The base has a thickness of 1 1/8".
 - SECTION B-B:** A cross-section of the frame showing the frame and the supporting base. The frame has a thickness of 1 1/8". The base has a thickness of 1 1/8".
- CATCH BASIN FRAME & GRATE**



-
- PAVED AREAS ← → UNPAVED AREAS
- AGGREGATE SUBBASE COURSE ~ GRAVEL
- AGGREGATE BASE COURSE ~ GRAVEL
- HOT BITUMINOUS BASE PAVEMENT
- HOT BITUMINOUS SURFACE PAVEMENT
- GRIND TO PROPER DEPTH
- 4" LOAM AND SEED
- HALF OF MAX. PAYMENT WIDTH PLUS 12" FOR TRENCH PAVEMENT REPLACEMENT
- 8" 12"
- COMMON BACKFILL FROM TRENCH EXCAVATION (INCIDENTAL) OR GRANULAR BORROW (IF ORDERED)
- 5
- 3/4" CRUSHED STONE OR SAND 12" ABOVE TOP OF PIPE.
- 12"
- B
- 5
- 3/4" CRUSHED STONE FOR PIPE BEDDING TO PIPE SPRINGLINE
- 6"
- C
- ESTABLISHED TRENCH PROFILE
- 2" CRUSHED STONE
- VARIES
- A

1. ALTERNATIVE CONSTRUCTION METHODS OR PAYMENT METHODS SHALL BE APPROVED IN ADVANCE BY THE CITY.
2. IN ROAD AREAS, DEPTHS OF GRAVEL AND HOT MIX ASPHALT PAVEMENT SHALL MATCH THE GREATER OF EXISTING CONDITIONS OR THE REQUIREMENTS FOR THE CORRESPONDING STREET CLASSIFICATION.
3. DIMENSION B SHALL BE SUFFICIENT TO ALLOW THE STONE BEING USED TO BE PLACED AND COMPACTED UNDER THE HAUNCHES OF THE PIPE; BUT IN ALL CASES DIMENSION B SHALL BE AT LEAST 9".
4. DIMENSION A IS THE MAXIMUM WIDTH ALLOWED FOR CALCULATING PAY QUANTITIES UNDER GRANULAR BORROW, CRUSHED STONE, STRUCTURAL EARTH EXCAVATION, AND STRUCTURAL ROCK EXCAVATION. DIMENSION A SHALL BE THE MAXIMUM WIDTH OF D, AS SET FORTH IN THE FOLLOWING TABLE.

| PIPE DIAMETER, D
(INCHES) | MAX. TRENCH WIDTH, A
(FEET) |
|------------------------------|--------------------------------|
| 4 | 4.0 |
| 6 | 4.0 |
| 8 | 4.0 |
| 10 | 4.0 |
| 12 | 5.0 |
| 15 | 5.0 |
| 18 | 5.0 |
| 21 | 5.0 |
| 24 | 6.0 |
| 27 | 6.0 |
| 30 | 6.0 |
| 36 | 6.0 |
| 42 | 7.0 |
| 48 | 7.0 |

TYPICAL PIPE TRENCH INSTALLATION
NOT TO SCALE

NOT TO SCALE

Union Branch Pathway

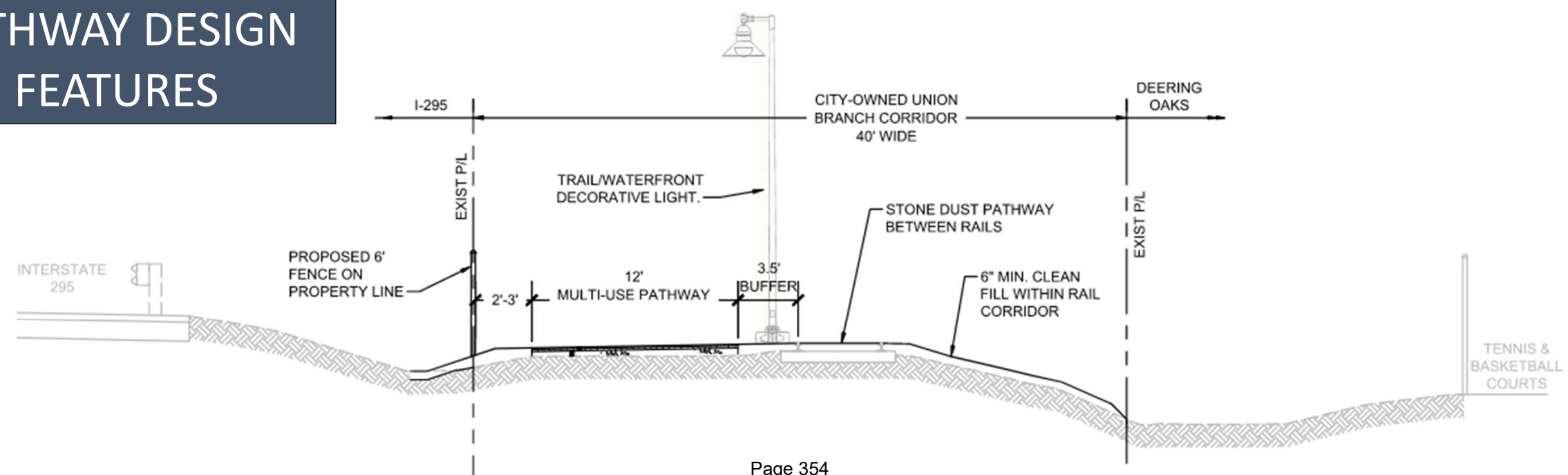
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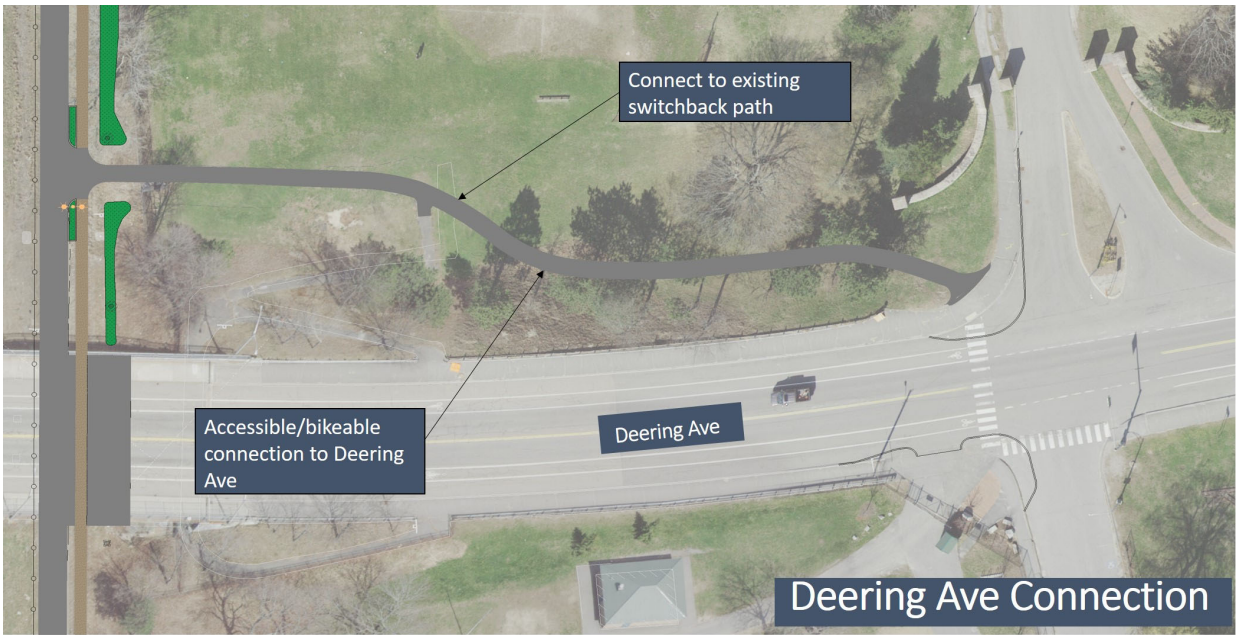
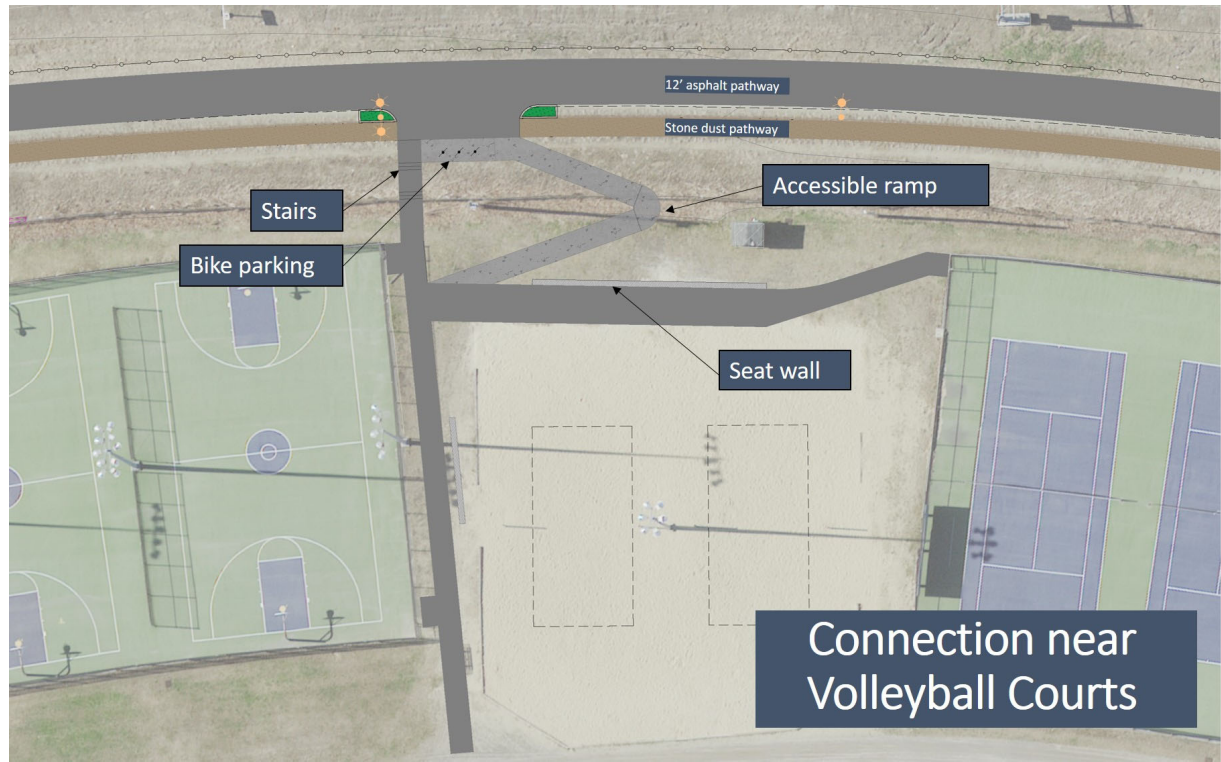
PROPOSED



PATHWAY DESIGN FEATURES



Union Branch Pathway: Proposed Connections, Deering Oaks



Deering Oaks

Portland, Maine

Master Plan

Prepared for:

The City of Portland
Maine

May 1994

Consultants:

The Halvorson Company, Inc.
Landscape Architects and Master Planning Consultants

Acknowledgments

The collaboration between the master planning team, the master plan committee and city staff was critical to the development of a creative plan that will guide the future of Deering Oaks with respect for its past and awareness of the circumstances of the present. The consultant team wishes to thank all who have given countless hours to the development of this plan for their thoughtful and intelligent direction, and their substantial contributions to the final product.

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Thomas H. Allen
George Campbell
Philip John Dawson
Orlando Delogu

Charles Harlow
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Keri D. Lord
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Historic Preservation Committee, Sidney Thaxter, Chair
Friends of the Parks Commission, Anne Pringle, Chair

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*George Flaherty, former Director, Parks and Public Works
*Jay DiPaolo, Superintendent, Parks, Cemeteries and Ballfields
*Jeff Tarling, City Arborist
Gary Goddard, Senior Printer

*Staff Members of Master Plan Committee

Deering Oaks Master Plan Committee

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Eleanor Ames

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David Brenerman

Anne Callender

John Carroll

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Deborah Krichels

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Haley & Aldrich, Inc., Hydrology

Theresa Mattor, Historic Research

C. Michael Lewis, Illustration

Other Contributing Organizations

Greater Portland Landmarks

Maine Historic Preservation Commission

Maine Olmsted Alliance for Parks and Landscapes

Deering Oaks Master Plan Table of Contents

Introduction

Landscape History

Guiding Principles and Goals & Objectives

Analysis and Recommendations

- Summary of Recommendations

- Image and Safety

- Use

- Landscape Character and Historic Design Intent

- Horticulture and Ecology

- Maintenance and Management

Phased Plan for Implementation

Project and Materials List

Appendices

- Landscape Chronology

- Analysis of Questionnaire on Public Use

- Master Plan Alternatives

- Guidelines for Special Event Use

- Deering Oaks Family Festival Management and Policy

Introduction

By the mid-nineteenth century, Deering's Woods was the largest undeveloped open space near the city, and a dramatic remnant of Maine's primeval landscape. It had been enjoyed as a quiet retreat by the city's residents long before its development as a public park. The donation of the land to the city by the Deering family in 1879 ensured that this cherished place in Portland would be preserved and available for use for years to come.

Today, the historical significance of 54-acre Deering Oaks has been recognized by its placement on the National Register of Historic Places and its designation in 1990 as a local historic landscape district. It was designed by City Civil Engineer William Goodwin in the naturalistic style popular at the time. His layout enhanced the existing beauty of a site the major natural elements of which can be seen in a plan as early as 1690—wooded areas and pond outline. Today, some of the park's majestic oak trees are 200 years old.

The legacy of Deering Oaks is a long and cherished one. In the Spring of 1993 it was recognized that there needed to be a long-term vision for the future in order to protect and improve what was most valuable about this special place in Portland, and to develop a framework for future decision-making. It was also anticipated that recreational development in the area would place pressures on the park, particularly on its circulation system, that needed to be controlled in order for Deering Oaks to serve as the urban refuge it is meant to be.

A committee of 16 citizens, chaired by the mayor and representing a broad spectrum of neighborhood, institutional, political and professional perspectives, worked hard over eight months to craft a plan that respects the historic integrity of the park while accommodating the evolving needs and circumstances of today's park visitors and context.

It is hoped that this plan will inspire and be actively used as the blueprint for on-going stewardship of Deering Oaks by the city and by its citizens. The words of the park's designer from the last century are relevant to this endeavor today, and to the importance of a comprehensive and collaborative planning process:

"The proper improvement of the whole area of the Oaks must extend over a period of many years and will therefore demand continuity of thought on the part of those charged with its execution. It should begin with the guidance of a general plan which should indicate the main features of the completed

landscape, embodying not alone the suggestions of any one person, but of those also who had most carefully and intelligently studied the possibilities of the locality..."

Report of the City Civil Engineer, 1880

I EARLY YEARS (1630s - 1879)

Colonial Town

Present-day Portland, which was originally part of the town of Falmouth, was one of Maine's early communities as it offered both a protected harbor and fertile land for farming. After initial settlement in the 1630s, the population grew steadily despite Indian attacks. By 1675 there were forty farms scattered around the peninsula. War with the Indians decimated the area for a few years but in 1678 peace was made, at least temporarily.

Among those returning to rebuild their homes was the Anthony Brackett family whose farm was located near what is now Deering Oaks. The Bracketts had been captured by the Indians but escaped to safety. A few years later, in 1689, Brackett's orchard was the scene of one of the fiercest battles of the French and Indian wars. In an intense six-hour battle, Major Benjamin Church defeated the 700 Indians but the following spring the community at Falmouth Neck was once again annihilated.

The 1690 Plan of Falmouth Neck shows a small settlement concentrated along the Casco River near the present old port. There are a few outlying farmsteads but Brackett's farm at the edge of Back Cove is the most remote. The layout or extent of the property is not indicated, although it was probably a small subsistence farm carved from the woods like most in Maine during this era. The area just south of the farmstead (now Deering Oaks) was heavily wooded and laced with inlets.

Once the Indian threat was eliminated, Portland grew rapidly because of its good harbor and abundant natural resources. Lumber was an important basis of the new prosperity, particularly supplying masts to the British Royal Navy. The American Revolution temporarily ended the town's prosperity as Portland actively sided with the colonists. In 1775 Portland was once again destroyed, this time at the hands of the British, who bombarded and burned the town. Nathaniel Deering, who opened the first store on Fore Street and helped construct Long Wharf after the disaster, was one of many who rebuilt the downtown area.

Growth of Portland

In 1786 the town of Portland separated from the rest of Falmouth and grew rapidly in the years that followed. Shipbuilding, lumbering, fishing and trade were its primary industries. By 1820, when Maine became a state, the population of the new town had reached 8,581. Along with the growing population was a dramatically changing physical form. Plans from the 1820s and 30s show the port area well developed and streets extending out towards what is now Western Promenade.

In 1832 the state capitol was moved to Augusta and Portland was incorporated as a city. By this time the population had grown to over 13,000 and Portland was a flourishing commercial center with the largest fleet on the eastern seaboard. Commercial activity centered near the old port while the western part of the peninsula was becoming a fashionable residential district.

The coming of the railroad in the 1840s further solidified Portland's role as a center of trade. The Portland and Rochester Line came in along the western edge of Back Cove, crossing the inlet near Green Street (Deering's bridge) before heading east towards a depot built on filled land at the south edge of Back Cove. In the 1850s gradual filling expanded the land further into Back Cove. By this time the New County Road running along the southern edge of Deering Oaks had been renamed Portland Street.

Early Parks and Civic Improvements

With Maine's statehood in 1820 came a new era of civic pride and a desire for public improvements. Mount Joy Hill on the eastern edge of the peninsula overlooking Casco Bay had long been popular as a common ground where citizens could go for scenic enjoyment. Portions of the area were acquired by Portland in 1828 "for the ornament of the town as well as for the health and pleasure of its citizens" (NR nomination). By 1837, the city recognized the need to preserve the dramatic scenic qualities of the site and constructed a pleasure drive which became known as Eastern Promenade. Similar improvements were made at Bramhall's Hill on the western end of the Portland peninsula, later known as Western Promenade. These two areas are early examples of preserved scenic landscapes. It is all the more remarkable that they were acquired by the city several decades before the creation of Central Park in New York and before Niagara Falls or Yosemite Valley became public reservations.

The third major public landscape in Portland was Evergreen Cemetery, established in 1854. Like Mount Hope Cemetery in Bangor, Evergreen was based on rural and romantic landscape ideals established at Mount Auburn Cemetery near Boston and was an important model for the design of public parks in the years that followed.

The fire of 1866 which wiped out much of the downtown area was the impetus for Portland's fourth major open space. Lincoln Park was created partly as a fire break and partly as a "promenade park, the object being less to display beautiful scenery but primarily afford an opportunity for fresh air and ample uninterrupted promenade." (Gardens of Municipal Intercourse) The design of the 2.49-acre park by City Engineer Charles Goodell was far more elaborate than Portland's earlier parks, with curving tree-lined paths, a central fountain and ornate granite and iron perimeter fence.

Deering's Oaks

Anthony Brackett was the first known settler of the Deering Oaks area. His family farmed the area immediately north of the Oaks during the late seventeenth century. Even at that time, the area south of the inlet was known for its mature trees. By the 1820s the Deering family owned the former Brackett farm and had built a bridge across the inlet, known as Deering's bridge. At that time the Deering's Oaks area was roughly circumscribed by Green Street (with bridge) and Back Cove at the east; the inlet and the farm at the north; a street which corresponds with the present Deering Avenue at the west; and Cumberland Street at the south. Other features in the vicinity included the alms house and powder magazine to the west and a ropewalk near Deering's bridge. By 1831 the New County Road (present Park Avenue) had been built, further defining the southern boundary of the area.

An 1843 plan of James Deering's farm, the first detailed depiction of the area, shows roads, farm buildings, orchards, gardens and fields located north of the inlet (which by this time was known as the Mill Pond). The stone bridge was also a dam to harness the tidal power of the inlet for the adjacent mill. The Mill Pond itself consisted of two arms, a longer northern arm (which extended through the site to connect with a small stream which drained the area to the west) and a shorter southern arm. There were extensive tidal flats along the edges of the pond and between the two arms was a densely forested area – the site of the famous oaks.

The 200-acre Deering homestead was described in Nathaniel Deering's obituary. "Its broad, park-like appearance, its multitude of gigantic oaks, well kept and elegant buildings and grounds are said to compare favorably with any similar establishment in the United States in the immediate vicinity of a city. It is remarkable for its spreading oaks of monstrous size. The white oak is of very slow growth and some of these of from twelve to fifteen feet in circumference must have been at least two centuries (old). The margin of each of the original roads through the estate is ornamented with elms of 75 years growth, while the fruit trees of all kinds are almost without number." (date unknown, Maine Historical Society, Deering/Noyes Collection, File 951)

By the mid-nineteenth century, Deering's Oaks was the largest undeveloped open space near Portland and a dramatic remnant of Maine's primeval landscape. At a time of growing urbanization, when wilderness and natural scenery were nostalgically romanticized, this large tract of forest so close to the city was a popular destination for outings. Although still privately owned, it was known to all Portland residents and functioned almost as a public reservation. Henry Wadsworth Longfellow, in his poem "My Lost Youth", was one of many to sing its praises when he wrote of "the breezy dome of

Deering's woods". In the 1850s the city, recognizing the importance and potential of the area, proposed to buy the property but the offer was refused.

II. GOODWIN'S DESIGN (1879 - 1893)

Public Ownership

Although the city's earlier offer to purchase Deering's Oaks had been refused, in 1879 the heirs of James Deering (Nathaniel and Henry) donated their interest in the Oaks to the city of Portland to be used as a park forever on the condition that taxes on their other property would not be increased for ten years. The remaining interest in the Oaks was acquired from the heirs of Mary Preble for \$9,000. The total acreage of the new park was 44.62 acres. (Annual Report 1905, NR Nomination)

The land acquired by the city was bounded on the south by Portland Street (now Park Avenue); on the west by Grove Street (Deering Street); on the north by the Mill Pond embankment with the Mill Pond and the town of Deering beyond and on the east by industrial land including the Casco Tannery with Green Street (Forest Avenue) beyond. Recommendations were made immediately that the industrial land be acquired to fill out the park and remove intrusive uses but this took many years to accomplish.

Several factors influenced Portland's interest in the Oaks. One was the growth of the city, which by the 1870s, occupied most of the peninsula with little open space remaining. Another factor was the Oaks themselves, long recognized as a local landmark and a place of recreation and inspiration, a vestige Maine's natural scenery. External influences were important as well. In 1858 New York's Central Park established a precedent for naturalistic urban parks. In 1870 Frederick Law Olmsted, one of the creators of Central Park, visited Boston and spoke eloquently about "Public Parks and the Enlargement of Towns", later moving to Boston to design the park system there. Olmsted envisioned idealized natural scenery which could provide a healthful setting where urban residents could go easily to escape the pressures of daily life. Olmsted's partner for several projects was Calvert Vaux, an English-trained architect who visited Portland in 1878 at the request of the mayor to advise on the city's parks.

Vaux, who shared many of Olmsted's ideas, undoubtedly influenced the thinking of City Engineer William Goodwin. After attending Saco Academy and Bowdoin College, Goodwin worked as a surveyor and engineer for the railroads before joining the U. S. Lighthouse Service. From 1872 to 1892 he served as Portland's City Engineer with responsibility for maintaining and improving the city's streets and public grounds. Shortly after Vaux visited Portland, Goodwin was charged with making improvements to Eastern and

Western Promenades and drawing up a plan for Deering Oaks. At the time the profession of landscape architecture was not well-established, so engineers or architects were often called upon to design parks, particularly those like Deering Oaks which had specific technical problems.

Design Concepts

Goodwin's 1879 plan for Deering Oaks followed the naturalistic approach favored by Olmsted, Vaux and many other nineteenth century park designers. A major goal was to preserve the natural beauty which already existed rather than to superimpose a formal design on the landscape. The oaks themselves were the most important feature of the design. Goodwin recommended that "No tree should be cut even in trimming, without a deep sense of responsibility and earnest conviction of necessity" (Auditor's Report 1880). Other important features included a circulation system designed to accommodate both pedestrians and carriages, and a four-acre pond created from the tidal flats.

An early public concern regarding the donation of Deering Oaks was that substantial public outlay would be needed for improvements. Goodwin argued otherwise and urged caution, recognizing that implementation of his design would have to be phased over many years. He also stressed the importance of an overall plan to provide continuity and urged that the plan be approved by the city council to prevent undue influence by special interest groups. His arguments regarding the proposal for a parade ground at the corner of Grove and Portland Streets are reminiscent of those used by other nineteenth century park designers who sought to preserve the integrity of a design. Goodwin felt that there wasn't enough room for a parade ground and insisted that it was better to have trees and shrubs which would be enjoyed every day than a parade ground which would be used only a few days of the year and would otherwise be a wasteland.

Goodwin also made a distinction between the natural scenery of the Oaks and a park. "The name "The Oaks," or "Deering's Oaks," for this public breathing place, seems to have become well established. It is scarcely ever termed the "Park," and is a name so much fitter and better than the latter that special care should be taken to retain it. The place can probably never become a park with expensive park-like structures and accessories, but will always be "the Oaks" whatever may be done in or about it." (Report of City Civil Engineer, 1881).

Goodwin's ideas regarding reservations (although he did not use the term) as opposed to parks reflected the thinking of progressive park designers of his time. The concept of preserving remote areas of natural beauty was well established by the 1860s but creating reservations closer to urban centers was not common until the 1890s. Waverly Oaks, a similar site near Boston, was publicly acquired in 1893.

Drainage and Hydrology

Along with preservation of the trees, drainage and sanitation were among the first issues to be addressed in Goodwin's plan. Soon after the land was acquired by the city, a trunk sewer was constructed from Grove Street, along Portland Street to the foot of State Street and then through the Oaks to a point just beyond the bridge on Green Street, allowing the sewage to flow through a closed, underground drain into Back Cove rather than through the open Mill Pond to the north.

As the sewer ran northeast from State Street through the Oaks, it also served as a dam, retaining the water to the west and transforming the tidal flats into a pond. By 1880 the pond was beginning to fill and the area was already in use even though construction was not complete. Each night 300,000 gallons of water from the Sebago Reservoir ran into the pond through a pipe at the head of the Mellen Street Cove (Auditor's Report 1880). Goodwin hoped that springs at the head of the pond, together with rainfall would keep the water sweet during the summer months. If not, the water could be drawn off at any time through the sewer by opening the tide gate. He only hinted at the difficulty of transforming a tidal area into a freshwater zone. "The pond . . . will be much improved when the flags, root and all, which infest it, shall have been removed." (Report of City Civil Engineer 1884).

The pond edges were derived from the natural shape of the land as it appeared on maps going all the way back to 1690. The western and southern edges were a series of small coves and embayments with the longest at the north, dividing the park area almost in two and a second major embayment at the head of Mellen Street. The northeastern edge was more rectilinear with a small peninsula (again an echo of earlier forms) jutting out into the pond while the eastern edge was largely straight, created by the man-made dam.

At the northeastern corner of the pond "A bank wall of ledge stone laid in cement with granite coping has been built around the cove . . . being 102 feet long." Goodwin thought this would be useful as a boat landing in summer and a gathering place for skaters in winter but urged against extending it, arguing that it was expensive and "does not compare in symmetry of appearance with green sward coming down to the water's edge, fringed at salient points with willows and other waterside trees and shrubs." (Report of City Civil Engineer 1884) A curved pipe rail was set around the cove at the foot of the pond.

From the beginning the westerly ravine was a problem. Even though there was a spring, there was insufficient water flow to create the effect that Goodwin intended. His plan shows a fountain, visible from the major entrance at Portland and Grove Streets and then a series of dammed pools

stepping down to the main pond. Edge treatment in this area was to be more naturalistic with steep slopes and heavy plantings. Photographs from the late 1880s show some natural forest understory along the slopes of the gully but other areas bare and eroded, particularly at the water's edge. This is not surprising given the dense shade and intense use. In his 1884 report Goodwin stressed the importance of making improvements to this area, "Details of the improvements of this gully are shown on the Oaks plan which at no great expense would form striking features of the landscape." (Report of City Civil Engineer 1884) He also suggested that the water supply be fed in at the head of the ravine rather than at Mellen Street.

Circulation

Goodwin's circulation system was designed to provide "driveways and foot paths enough for convenience of ingress and egress in four directions." (Auditor's Report 1880) Like other park designers, he carefully separated pedestrian circulation from carriage traffic and created winding routes which provided passages of scenery through the area as well as connecting more formally with the city street system. He had entrances at the four corners of the park although he felt that the southwestern corner would become the main entrance. An 1887 photo reveals the rough, undeveloped character of the area, and illustrates Goodwin's vision in designing a grand entrance for the city which later grew up around the Oaks.

Marginal Way, which followed the alignment of the railroad embankment, was designed to serve as the northern edge of the park and to connect Deering Oaks with Portland's other parks. Goodwin wrote "The circuit of our public grounds, beginning with either Promenade and thence passing through our shaded streets and the Oaks to the other Promenade, affords a variety and natural beauty of scenery to be found in but few cities of the country." (Auditors Report 1881) Once again he showed unusually sophisticated thinking in attempting to create not a single park but a park system linked by parkways as Olmsted and others were doing in Boston and other large cities. Although other sections of Marginal Way were built, the portion north of Deering Oaks, with its central fountain and tree-lined drives was never constructed.

By 1881 the dam embankment north of State Street had been raised three feet and graded to a width of twenty feet, making a carriage road along the eastern edge of the pond. Goodwin's efforts to preserve trees were even reflected in the alignment of the road, which divided in several places to accommodate existing trees. He wrote, "The motive here is a rural drive such as is found among our suburban woods. There is not enough of upland at that place for a broad drive, and the trees which must have been destroyed to make room for such a roadway are surely of much greater value than a strip of rolled gravel

or macadam however broad and smooth." (Report of City Civil Engineer 1881).

The same year two temporary foot bridges were constructed across the ravine and several additional drives were built through the woods on the northern side of the pond. The earliest photos show very simple wooden bridges but by 1887 a three-arched wooden bridge was built over the northernmost gully near the pond with vertical slatting and a diagonal railing.

Vegetation

In the nineteenth century, the white oaks which comprised the Deering Oaks were magnificent trees, some as much as 12 to 15 feet in circumference and 200 years old. Goodwin recognized that "The crowning glory of the oaks will always be the "breezy dome" of the old woods, to which the elms and beeches and birches, the maples and evergreens and shrubbery can never be much more than an ornamental fringing." (Auditors Report 1880) His plan shows the oaks as a dark, densely planted mass occupying most of the western portion of the site, intersected at several points by pond embayments.

Along the southern and northern edges of the park, trees and shrubs of diverse species were to be massed in groups according to the picturesque style. This created a more open park-like landscape, a transition from the formal city edge to the wilderness-like oaks. It was also a more diverse planting, with primarily deciduous trees and shrubs but some evergreens scattered for effect.

Goodwin proposed two areas of open lawn. The major one was located on the peninsula immediately north of the pond near the bandstand, while the other was at the western edge of the park, along Grove Street. The final type of planting that Goodwin proposed was rows of evenly spaced trees along the perimeter of the park and at the edges of the major carriage roads. In 1880, sixteen trees were planted. The following year the number grew to fifty trees planted, including elm, ash, bass, maple, hemlock and birch, most of which were along the embankment drive north of State Street. Diverse species were deliberately selected to see which types were best suited to the locality.

Goodwin's initial plan was conceptual and did not show planting details. Other than the rows of trees, the only formal planting appears to be near the fountain at the southwest entrance. However, despite his efforts to stress preservation of natural scenery and to differentiate between the Oaks and formal parks such as Lincoln Park, by 1887 three beds of coleus had been planted near the bandstand.

Structures

In keeping with the idea that Deering Oaks should not be a formal park but should remain a natural area where citizens could go for tranquility and relief from the city, Goodwin recommended only a few structures. The largest was the bandstand located north of the pond near the central lawn area. This was built in 1883 and appears in photographs a few years later as an octagonal wooden structure with a shingled roof and decorative railings. It was set at the edge of the woods with a few simple wooden benches scattered around. From the first year, evening concerts were popular.

Another structure shown on Goodwin's plan was the duck house located on an island in the pond. This small building, designed to resemble a miniature house, was built in 1887 to provide a home for water fowl, a popular attraction of the area. Benches (called seats) were put in early on, most were simple wooden structures located near the pond.

Of the three fountains that Goodwin proposed (at the intersection with Marginal Way, at the head of the ravine and in the pond) only the latter was apparently built. Constructed in 1887, it was a major focal point of the pond. It was initially a multi-tiered cast iron basin and was much photographed, often in conjunction with the duck house.

Design and Management Evolution

When Deering Oaks was acquired by the city in 1879, responsibility for cemeteries and public grounds fell to a committee which was appointed annually. In 1885 Portland was authorized by the state legislature to appoint a Board of Commissioners to assume this responsibility. The trend from committee to commissioners reflected the higher priority of open space and the need for stronger management and a more consistent vision. The condition of the city's parks and cemeteries was seen as the "thermometer that registers the degree of refinement and culture of the individuals that compose the community." (Annual Report 1885-6) Parks and cemeteries at that time consisted of Eastern and Western Promenades, Lincoln Park, Deering Oaks and Eastern, Western and Forest City Cemeteries (Evergreen Cemetery was administered separately).

Interest in Deering Oaks, the newest and largest of the city's parks, remained strong through the 1880s with Goodwin actively involved in overseeing improvements. In winter the ice was cleared so the pond could be used for skating. In summer, various amusements were provided including a gondola, swan boats, row boats and band concerts. By 1889, the appropriation for Deering Oaks was \$3,150, over half of the city's total parks budget.

One unresolved issue was the condition of the ravine where Goodwin had proposed two waterfalls with a pool above each dam and a fountain at the head, with a spring providing the requisite water. One of the dams was built in 1889 in the hopes of creating the desired effect. Goodwin realized, however, that there might still be a problem with water supply and suggested that the Sebago supply pipe discharging at the foot of Mellen street might need to be removed to this location so that "the water would reach the pond over these falls, adding a feature of liveliness to the quest for beauty of the landscape." (Report of City Engineer 1889).

Another problem that arose in 1889 was a railroad spur proposed along the northern edge of the Oaks where Marginal Way was supposed to have been. Over the opposition of park advocates and property owners, the railroad line was constructed. Some exchanges of land were made to allow the new line to become the northern boundary of the park. The filling which accompanied the construction of the railroad embankment prevented the escape of pollution into Back Cove. By 1891 the creek north of the Oaks was deemed "a huge cess-pool . . . a great receptacle for feculant waste" by the Deering Board of Heath. (Maine Historical Society, Deering Noyes Collection, File #951)

III. BAXTER/OLMSTED IMPROVEMENTS (1893 - 1905)

Baxter's Vision for Portland Parks

William Goodwin retired as City Engineer in 1892 after a twenty-year tenure. His influence on Portland's parks, especially Deering Oaks, was great and his vision was remarkable. Many of his ideas were shared by James Phinney Baxter, a wealthy and influential businessman who was elected mayor in 1893. Baxter had made his fortune as a young man and devoted most of his later life to enhancing the quality of life in Portland, donating a public library and founding other civic institutions.

One of Baxter's greatest achievements was the enlargement of Portland's park system. When he became mayor, Portland's parks consisted of Eastern and Western Promenades, Lincoln Park, Deering Oaks and several smaller squares. By the time he left office in 1905 there were nine parks with a total area of 106 acres. Deering Oaks comprised 51.02 acres or nearly half of this. In the decade that followed, the total grew to 181.97 acres as many of Baxter's plans were implemented.

Baxter envisioned the major parks linked by an arborway such as Olmsted had created in Boston. He recommended acquisition of privately-owned land at Eastern and Western Promenades to protect important views. He pointed to Lincoln Park, built after the great fire of 1866, as the "best exhibition of wise enterprise which Portland has ever made" (Mayor's Address 1895) and

Deering Oaks as "one of our chief prides" but still "capable of annual improvement" (Mayor's Address 1894). His primary goals for Deering Oaks were acquisition of the industrial land to the east and connection with the other parks.

Baxter's greatest interest, and ultimately his greatest accomplishment with regard to Portland's parks, was the construction of a boulevard around the cove. In 1895 he hired the firm of Olmsted, Olmsted and Eliot to prepare a plan for Back Cove including drainage and sanitary improvements as well as the boulevard. The obstacles were formidable as the land around the cove was privately owned and funds were not available for its purchase. Ultimately the project became a political issue which resulted in Baxter's losing the election in 1897.

In 1904 Baxter was once again voted into office. He promptly hired Olmsted Brothers to prepare a comprehensive plan for the Portland park system. Part of the mandate was to develop a scheme for connecting the major parks. Detailed plans were also drawn for the two promenades and for Back Cove with an overall plan showing the connections between the parks. Baxter himself wrote the 1905 report and was obviously the driving force behind the project. He even took Portland's park commissioners to Boston at his own expense to see how parks and parkways had been created there.

Baxter and the Olmsteds envisioned Deering Oaks as a gateway to the city from Union Station to the west. The boulevard connected with the park at its northwest corner and then headed north before turning east towards Back Cove. A broad swath of greensward extended west from the park where the city almshouse had been (site of present stadium). Trees were also proposed along Portland Street, another major route into the city from Union Station and the southern boundary of Deering Oaks.

Some of the plan was implemented immediately but other proposals, especially for Back Cove, were deemed an extravagance and put aside after Baxter lost the election of 1905. However, even that project gained momentum over the years and was eventually built. In 1921 Baxter was in the first car to travel the boulevard which was later named after him.

Deering Oaks Improvements

While Baxter saw Deering Oaks as largely complete, he felt that there was still room for improvements. Among the first of these to take place during his tenure was construction of the carriage road along the southern edge of the pond. This had been proposed in Goodwin's plan but had not been built. Initial survey work was done in 1894 with the 18-foot road built the following year.

A decade later, in 1904, the cove at the head of Mellen Street was filled in because the water in the area was shallow (presumably indicating that the water supply had been disconnected or relocated) and the banks steep and eroding. A curved retaining wall was built about thirty feet from the mouth of the cove and the area behind it filled, eliminating the need for a bridge. "The loop at the foot of the pond formerly spanned by the rustic bridge was filled in and made a part of the driveway at that point. This work was made necessary by the increase in travel for pleasure through this park. This roadway at this point has been badly congested, and by this improvement the driveway was widened about thirty feet, giving ample room for carriages and pedestrians" (Annual Report 1904).

In 1894 the park also got its first major structure with the addition of a waiting room north of the pond. It had not been in the original plan but as use of the area grew, it was soon deemed necessary, particularly in winter as a warming hut for skaters. Frederick Thompson of Portland was the architect. The Park Commissioners were very proud of the new building but also took care to indicate that many of the materials and much of the labor had been donated and thus the cost to the city had been minimal. Restroom facilities were added in a separate wing in 1908.

In 1898 a formal gateway was completed at the northern entrance on Grove Street where the connection with the boulevard system was proposed. The entrance has been described as a central vehicular drive "flanked by pedestrian walkways, delineated by paired, square, random ashlar blocks with a solid granite cap. A wing wall of the same design as the piers, approximately 3 feet high and 3 feet wide connected to the outside pier curves in a quarter circle terminating at a matching granite pier." (NR nomination)

Maintenance and general upkeep continued as well, with public expectations increasing as the city became more urban and sophisticated. The stone wall around the pond was extended by a few hundred feet a year; filling was constantly taking place to eliminate poorly drained areas; roads and paths were improved; trees, shrubs and flowers were planted; buildings and bridges required ongoing maintenance; and benches were added. The pond continued to be a problem with algae and invasive weeds periodically choking it. In 1904 the bottom was thoroughly cleaned but a few years later the problem returned.

Another feature added in the late nineteenth century was the deer park, a small paddock where urban children could be exposed to wildlife. It was mentioned in 1895 when two deer and two pair of pheasants added. In 1900, a new deer park was completed on the north side of the park and the site of the old one near the State Street entrance was regraded. In 1903 the area was mentioned in the city's annual report. "While there are a few changes in the makeup of the small zoological display in Deering's Oaks, it continues to be

an ever-increasing source of pleasure to the patrons of this park, who come there for recreation, and no part of the park is more thoroughly appreciated." (Annual Report 1903) Seven prairie dogs were donated in 1907. The deer park was apparently phased out a few years later when the area it had occupied was converted to a playground.

State Street Entrance

William Goodwin wrote in 1881 that he thought the southwest corner would be the primary entrance to the park but as the city evolved, he also recognized the importance of the State Street entrance. In 1886, when the Commissioners of Public Grounds were newly established and there was strong interest in civic improvements, Goodwin was asked to draw up plans for a formal State Street gateway. Nothing was built at that time but the idea persisted. In 1897 the Commissioners hired architect F. M. Blaisdell to design a monumental gate but the bids were too high so the design was not implemented. In 1902 the issue of a formal entrance came up again, largely the impetus of abutters who had been instrumental in getting a \$2,000 appropriation for the project.

John Charles Olmsted of Olmsted Brothers was called in March 1902 to advise on the landscape treatment of the area. He was outspoken in his criticism of the proposed project saying, "A Gateway is essentially a hole in a fence, and as they now have no fence, the very first thing to do is to determine whether they were going to have a fence, and if so, what kind of a fence, and then they could judge what kind of an architectural display would be appropriate for the gateway." As no one was interested in a fence he judged it "wholly irrational and in bad taste to put up an elaborate and expensive gateway with big brick posts." (Olmsted Collection, Library of Congress, File 1862, Notes by JCO March 21, 1902).

Olmsted suggested landscape improvements instead, including grading, macadamizing, seeding and planting. When this was deemed inexpedient in light of the source of the funding, he suggested a handsome shelter to the right of the entrance area. Initially there was some interest in the idea but ultimately it was rejected in favor of the gates. Once the columns were inevitable, Olmsted consented to make recommendations for the landscape treatment of the entrance. He suggested regrading to eliminate steep slopes, realigning roads and paths, and planting shrubbery on the slope to the left of the State Street entrance.

In 1903 the granite columns which Portland architect Frederick Thompson had designed for the State Street entrance were completed. The following year ornamental electric light fixtures by Winslow Bros., of Chicago were installed on top of the columns. The Park Commissioners wanted to make this entrance "the most attractive of any in the City" (Annual Report 1903). Landscape improvements continued in the years that followed.

In addition to his comments on the proposed gateway, Olmsted was critical of condition of the park. His detailed notes reveal the park through the eyes of a skilled designer with paths too narrow and too low, too few shrubs, pond too shallow and with unnatural wall around it. He lamented "they must still further artificialize the park as seems almost inevitable, to suit the public taste" (Olmsted Collection, Library of Congress, File 1862, Notes by JCO March 21, 1902).

IV. TWENTIETH CENTURY (1906 - 1993)

Evolving Landscape

As Olmsted had noted, by the early twentieth century Deering Oaks was no longer the rustic reservation that Goodwin had envisioned. Like the city around it, the park had evolved with the times, growing more formal in response to changing landscape ideals and the demands of intensive use. However it continued to fill an important need in the life of the city. "Deering's Oaks, from its retirement, still continues to be a resort for family parties and people of quiet taste. Its beautiful and lofty oaks, rustic bridges and the refreshing view of the pond and fountain are appreciated more and more by the ever-increasing number of people who enjoy them" (Annual Report 1906).

Formal entrance gates were created first at Deering Avenue (1898), then at State Street (1903) and later at Forest Avenue. The quality of the roads also changed, with those originally designed for carriages gradually widened and straightened to accommodate automobiles with their higher speeds and wider tires. The volume increased as well with many more people travelling for pleasure by the 1920s. Initially roads had been gravelled with little grading of the roadbed. Gradually they were improved with compacted sub-base, curbs or cobbled gutters at the sides and catch basins where needed. Surfaces were oiled in the early twentieth century and later macadamized. Lights were added along the State Street extension in 1918, reflecting the importance of this roadway to the city's overall circulation system. Paths, initially of compacted earth, were crushed cinders for a time and later crushed stone.

The shape of the land evolved too, from a natural area with rough, irregular topography to a carefully shaped landscape with a more finished appearance. The low area on the Larrabee lot near the State Street entrance (which had originally been a marsh) required substantial filling in the early twentieth century. One of the largest projects took place between 1905 and about 1912 as large areas at the northwestern edge of the park were filled to create recreational land. During 1909 alone, more than two acres was brought up to grade using donated fill material.

Although the pond retained its basic shape derived from the natural configuration of the land, it too changed. The process of building a low retaining wall around the edges which was begun during Goodwin's tenure (and somewhat over his objections) continued through about 1910 at which point the heavily used northern and eastern edges were defined by walls, as was one of the small coves on the south side of the pond (see 1937 plan for extent of wall). The remainder of the southern edge and the ravine continued to have natural earthen edges although some of these had steep slopes which presented a problem, particularly in areas of heavy use. The cove near Mellen Street was partially filled in 1912 with additional grading in 1929.

Maintaining good quality water in the pond had been a problem from the beginning. By 1908 an unusually abundant growth of algae once again made the surface unsightly and impaired the boating. In 1911 the pond again had to be dredged and cleaned. In 1912 a four-inch water supply was installed at the head of the ravine to provide continuous supply of running water, a solution that Goodwin had suggested some years earlier. The Annual Report described the effect. "The water enters the ravine over an artificial rock bottom and flows into the high level pond and over the dam into the main pond" (Annual Report 1912). In 1911 the wooden bridge over the ravine had been replaced by an arched concrete bridge designed by W. O. Thompson, the Parks Department engineer. In subsequent years, gold fish were stocked in the small pond and the slopes of the ravine were planted with shrubs and vines. Planting here was difficult to maintain from the start and had to be done again in the 1930s.

Attitudes about horticulture were one of the biggest changes between Goodwin's ideas about Deering Oaks and those of the early twentieth century. The oaks themselves were the subject of considerable concern. They had declined seriously since the park was established (possibly weakened by an epidemic of brown-tailed moths) and a great many had to be removed. Between 1910 and 1915 over 500 new oaks were planted with more in the years that followed. These are largely what exists today. Between 1915 and 1917 over 300 weeping willows were set out around the pond, few (if any) of which remain.

While Goodwin had worked with a limited palette of trees, primarily native, and very few shrubs and flowers, by the early twentieth century there many new varieties available and the city nursery and greenhouse were producing large volumes of trees, shrubs and flowers for use in the city's parks and cemeteries. In 1917 alone, \$300 worth of "fancy evergreens" were purchased, 36 flower beds were planted with materials from the greenhouse, one bed of 300 shrubs was planted, as were bed of 24 rhododendrons and 18 kalmias on the westerly slope of the pond and 350 hardy blooming plants from the

greenhouse (Annual Report 1917). The turf had taken on a more finished appearance as well with the introduction of improved lawnmowers.

Recreational Facilities

By the turn of the century there was a growing interest in playgrounds and organized athletic activities in Portland as elsewhere. Open areas at Deering Oaks were already used for informal football games but there was also a desire for more structured recreational spaces. The large open area at the north side of the Oaks was recommended to meet city-wide demand for playgrounds and ballfields. In 1902 the city built a small playground at Deering Oaks with separate facilities for girls and boys. It was an immediate success. "The experiment of erecting and maintaining playgrounds in Deering's Oaks has been satisfactory from the start . . . one has but to watch the delight of the boys and girls who congregate there to be convinced that every dollar spent for playgrounds is well invested." (Annual Report 1902).

New play equipment was added annually as funds were available and there were frequent recommendations that the facilities be expanded to accommodate increased use. Suggested improvements for 1908 included swings, rings, bars, ladders and slides. The ballfields were also popular and well-maintained. Initially there was a police officer on duty to oversee the area but during the 1920s teachers were hired during the summer months to organize children's activities.

Playgrounds and athletic fields were imbued with social purpose as well meeting more practical needs. They were considered to promote "the stimulating sense of self-respect that results from the manly contests of skill and strength in which they may engage through these mediums of public beneficence, and they carry to their homes these new ideas, and a new spirit, which are bound, in the long run, to make their parents, as well as themselves, better citizens of this commonwealth" (Annual Report 1908).

As the popularity of the recreational facilities grew, the city began filling the low areas at the northwest corner of the park to create additional ballfields, a process which went on for several years using ashes and other fill materials donated for the purpose. In 1911 the playground was moved to its present location in the enclosure formerly used as a deer park and new play equipment was added. Other facilities were added or upgraded over the years as funds and fashion dictated. In 1927 concrete surface replaced clay at some of the tennis courts for greater durability. The following year a girl's hockey field was constructed on the filled land at the northwest corner of the park.

Sometime between 1915 and 1928 (probably in the early 1920s) a bowling green was built south of the ravine. This was the one athletic activity not located at

the northern edge of the park, possibly because it had a different constituency or user group.

By 1929 the recreational facilities at Deering Oaks included six tennis courts, a baseball and football field, a girls hockey field, a volley ball court, horseshoe pitching, a bowling green and a children's playground. It was one of 12 playgrounds city-wide supervised in good weather by teachers (Annual Report 1929). Other popular activities at the time were ice skating, boating and band concerts.

Note: no good photographs of the play areas have been found to date although they may exist in private collections or newspaper articles. See 1937 plan for layout of play areas at that time and plan of bowling green prepared by William Dougherty as well as other playground details.

Expansion/Rose Garden

As soon as Deering Oaks was acquired by the city in 1879, Goodwin and others recommended that the adjacent land to the southeast be purchased. A major parcel at the corner of Portland and State Streets (known as the Larrabee lot) was acquired in 1894 with subsequent purchases of smaller parcels over the years. Initial improvements, primarily filling, grading and some planting, were made as land was acquired but the area retained a generally unfinished look through the early 1920s. Around 1922 the Casco Tannery, the last major industrial parcel in the block, was acquired. Several smaller parcels along Forest Avenue remained in private hands until they were acquired in 1929, completing the land acquisition program begun fifty years earlier.

The new land did not have the dramatic features which characterized the rest of the park. It was primarily industrial land with dilapidated buildings, flat topography and little vegetation. There was also considerable pressure from the surrounding area. Forest Avenue and the eastern edge of Park Avenue needed to be widened to accommodate increasing automobile traffic as well as trolley lines. An automobile connection was needed between High Street and Forest Avenue. Thus the layout of the new area was dictated in large measure by pragmatic considerations. The design, developed in the 1920s when resources were plentiful and ornamental horticulture was popular, also reflected a very different aesthetic than the rest of Deering Oaks. It was formal and geometric with emphasis on horticultural display. It was also a labor intensive landscape with elaborate plantings and even an irrigation system.

The central feature was a circular rose garden with a series of concentric beds enclosed by a low hedge. Trees were placed primarily along paths and at evenly spaced intervals around the perimeter of the park. Most were deciduous but evergreens were located in lawn areas for contrast. In addition

to the main rose garden, there were also smaller flower beds and shrubs, including a Japanese barberry hedge along Park Avenue. The path system (of crushed stone) was primarily geometric but also responded to circulation needs. Benches were located under trees. A Spanish veterans monument was located near the State Street entrance. Park Department superintendent and engineer William J. Dougherty was responsible for the overall layout of the area with planting by the Parks Department staff.

Another important aspect of the new area was the opportunity to develop a proper connection between State Street and Forest Avenue which had long been a concern. The new road was a wide parkway in a graceful arch. It was intended partly for park purposes but also to meet traffic needs.

Post-War Era

By the late 1930s Deering Oaks was much as it is today with all the important features created and horticultural displays still a prominent characteristic. During the difficult war years, all parks suffered as national priorities shifted and labor shortages resulted in greatly reduced care with few new initiatives. After the war, inflation and high labor costs forced many economies, on top of already deferred maintenance. In the 1970s the northern portion of Deering Oaks was lost with the construction of Interstate 295.

In 1980 the city of Portland developed an Urban Park and Recreation Recovery Action Plan which identified \$4 million in improvements needed city-wide to upgrade parks and recreation facilities. Deering Oaks was recognized as one of the highest priorities. Recommended projects included: rehabilitation of pond wall, erosion control, reconstruction of walkways, installation of lighting, restoration of playground area (i.e., tennis courts and ballfield), road improvements, general landscaping. The following year city and UPARR funds totalling \$143, 000 were allocated for restoration of the pond wall.

In 1983 an additional \$333,000 in UPARR funds was requested for Deering Oaks. Work included conversion of eight tennis courts from clay to asphalt; installation of 20 lampposts throughout the park; erosion control at pond perimeter; rehabilitation of deteriorated stairway to playground and seeding of bank to prevent erosion; installation of new wood railing and curbing to define parking areas; curbing of tennis court road and parking areas to prevent erosion of banks along the road; treatment of dirt/gravel areas with oil-base compound to alleviate dust; continuation of asphalt sidewalk along tennis court road; installation of seven catch basins to eliminate flooding and ponding of water; and restoration of soil to ensure survivability of the oaks (UPARR). In 1989 the historical importance of the park was recognized when it was nominated to the National Register of Historic Places.

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Guiding Principles and Goals & Objectives

Guiding Principles

The guiding principles of the master plan build on the original design concept and purposes as clarified by the historical research that has been done to date. They may be modified as the process continues and historical research is completed. The guiding principles also recognize the significance of changes in the landscape and use of Deering Oaks over time, and the contribution of maintenance and management toward the success of the park as a beautiful and significant landscape of great importance to the people of Portland.

The primary founding and enduring purpose of Deering Oaks is to provide a pastoral refuge from the stresses of urban life, a place that is *"necessary for the comfort and enjoyment of our citizens."*(1893 Address of Mayor Baxter). The primary mission of the master plan, therefore, should be to preserve and enhance the park in ways that will allow it to serve this central purpose in the best possible way, while accommodating multiple recreational uses.

The master plan's guiding principles define the tenets considered fundamental to preserving the unique character and enhancing the special experience of Deering Oaks, both in terms of physical park elements and in terms of the park's use and care.

A Regional Park

The significance of Deering Oaks extends beyond its immediate neighborhood. It is a resource for all of Portland and visitors to the city, and improvements to the park must respond to the needs of the larger public as well as those of the neighborhood.

Management and Maintenance

The quality of Deering Oaks depends to a great extent on an on-going commitment to management and maintenance. This includes a regular program of maintenance for the park's built and natural elements, important components that together characterize the landscape.

Essential Park Elements

There are particular park elements and spatial relationships that define the character of Deering Oaks, and should be understood and respected in all proposals for improvement:

- a. The park's vegetation, particularly its stand of mature oaks, a signature of the space since pre-park days.
- b. The pond, a central organizing and focal feature.
- c. The separation between the active park and the passive park areas. This is essential to preserve the integrity of the park to serve both active and passive recreational needs.
- d. The balance between open spaces and wooded areas.
- e. The relationship of the park itself to the surrounding city.
- f. The curvilinear circulation design, working with the topography and in contrast to the city street grid pattern.
- g. The formal and arboretum-like character of the rose garden area, providing an alternative experience to the main park section.

Goals and Objectives

The goals established for the master plan identify the major needs to be met by the plan's recommendations. The objectives spell out more specifically the means to achieve each goal. The guiding principles for the plan will be defined once historical research is completed. This ordering of needs gives focus to data gathering and analysis, and will provide a testing ground for master plan proposals. It will also assist the on-going process of long-range planning for Deering Oaks, and should be re-evaluated as proposals are implemented and circumstances change.

The following goals and objectives are statements of need and appropriate responses to that need, and not final recommendations.

1. Improve the Image and Safety of Deering Oaks

The use and enjoyment of Deering Oaks has been negatively affected because of real and/or perceived lack of safety. Examples of actions that could be taken to improve the image and safety of Deering Oaks are:

- A. Develop strategies and enforce regulations to reduce inappropriate or illegal use of the park.
- B. Maximize the use of the park ranger program with walking and horseback patrols, and expand their functions to include education, information and enforcement. Facilitate communication and cooperation between park rangers and police.
- C. Use a variety of means to educate the public about the history and recreational opportunities at Deering Oaks, to foster greater understanding about and comfort in the park.
- D. Evaluate the advisability of nighttime lighting of the park.
- E. Encourage the development of a citizens' park advocacy group.

2. Facilitate the Use and Enjoyment of Deering Oaks.

Deering Oaks is an important and beloved park for Portland citizens, as it has been throughout its history. The increasing demands for use in the park have begun to damage its ecological systems and erode its essential character. This degradation has and will lead to reduced enjoyment and use of the park. Examples of actions that could be taken to improve the park's capacity to support public use and enjoyment are:

- A. Maintain, through design and management, the separation of active and passive recreational uses.
- B. Provide parking within reasonable distance from various use areas that is visually unobtrusive within the park landscape. Make policy decisions concerning use of parking areas for non-park users.
- C. Increase the safety and enjoyment of park users by controlling the volume and velocity of automobile movement through the park, including the possible reduction of the number and size of roadways.
- D. Develop a coordinated sign system to provide people with orientation, information and regulations.
- E. Consider the development of a visitor/interpretive center in the park to increase the public's understanding of park history, environment and recreational opportunities.
- F. Increase opportunities for sitting and picnicking.
- G. Make improvements to the path system, including upgrading of path condition, addition of paved pathways where needed, and provision for safer passage between park areas separated by roadways.
- H. Identify use conflicts and adopt strategies for their resolution.
- I. Evaluate the use of the park for large-scale festivals, in terms of their impact on the park environment as well as their service to the community.
- J. Ensure that the establishment of any future facilities respect the park's historic design intent and the site's carrying capacity.
- K. Adopt design and management schemes that control uses which are damaging to the park and disruptive to legitimate park use.
- L. Continue to improve the condition of the park's active recreational facilities, including facilities for winter use.
- M. Create links that strengthen the connection of Deering Oaks with the larger open space network.
- N. Integrate the park into a system of amenities within the surrounding neighborhood.

3. Rehabilitate and Preserve the Historic Design Intent of the Park

The National Park Service has identified various treatment approaches for historic properties, each appropriate under different conditions and with different types of resources. There are four distinct, but interrelated, approaches to the treatment of historic properties:

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's current form as it has evolved over time.

Restoration is undertaken to depict a property at a particular period of time in its history, while removing evidence of other periods.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses, while preserving those portions or features which convey its historical or cultural values.

The focus of treatment at Deering Oaks, with its tradition of on-going use, should be on rehabilitation of the features of the park landscape sympathetic with historic design intent. This includes preservation of particular character-defining features and possible reconstruction of lost features of significance.

There should be an effort to stabilize, preserve, rehabilitate and/or improve the character-defining features of the site, particularly the circulation design for use by park visitors; the vegetation and in particular the oak grove; the pond; and park edges and entrances. Additions which are inappropriate to the park's historic character, i.e. the bandstand and the storage locker, should be removed or replaced with sympathetically designed structures.

The period of significance of an historic landscape is that time period in which it achieved the qualities that make it eligible for the National Register of Historic Places. At Deering Oaks, this time period can be considered to be from 1879 to 1937: from the beginning of its time as a park to the last park-wide map available until the present. Deering Oaks is significant as an early designed landscape of Portland, one which has had a prominent place in the public life of the city.

The intent of the historic design of Deering Oaks was to create a natural oasis in the city, a delightful contrast to the urban streets for the recreation of all of Portland's citizens and visitors. The historic design intent built upon the natural characteristics of the land, emphasizing and highlighting them.

Examples of actions that could be taken to rehabilitate and preserve the historic design intent of the park are:

- A. Strengthen the character of park entrances, and the experience of gateways and transitions from the city into the park. Evaluate the need for all vehicular entrances.
- B. Improve the character of the area surrounding the Castle in the Park.
- C. Minimize the visual intrusion of surrounding streets into the park environment.
- D. Minimize the division of the park by State Street. Reinforce, through design elements and vehicular control, the status of State Street as a parkway between Marginal Way and Park Avenue.
- E. Recommend design improvements to park elements such as lighting and site furnishings compatible with the park's history.
- F. Determine the feasibility of extending the water system into the ravine, researching history to determine the evolution and hydrological issues relative to the ravine.
- G. Rehabilitate park structures in ways that are consistent with their original design, replacing inappropriately designed structures with original or compatible designs.
- H. Strengthen the scenic beauty of the park's pond and other focal areas with additional tree and shrub plantings.
- I. Evaluate the historical evolution and need for dual bridges over the pond, and consider eliminating the smaller wooden bridge.

4. Restore and Maintain the Park's Horticultural Beauty and Ecological Health

In many important ways, the quality of "parkness" for the visitor to an urban park such as Deering Oaks is judged by the quality of its natural elements—its trees, turf and water. It is essential, therefore, that the park's natural environment be healthy and aesthetically pleasing. Examples of actions that could be taken to restore and maintain the horticultural beauty and ecological health of Deering Oaks are:

- A. Improve the condition of the park's trees with a systematic program of removal, replacement, pruning, aeration and fertilization.
- B. Develop a program of regular turf management.
- C. Enrich the park's growing environment with a program of soil improvement.
- D. Restore the park's understory plantings in selective places.
- E. Evaluate the water quality of the pond, and recommend improvement measures.

5. Strengthen Park Maintenance and Management Programs

Good maintenance and management, including the financial support necessary to achieve it, is critical to the health and functioning of Deering Oaks. Examples of actions that could be taken to strengthen park maintenance and management programs are:

- A. Evaluate current maintenance and management procedures, and recommend improvements.
- B. Improve coordination and cooperation between the several departments with maintenance and management responsibilities in the park.
- C. Clarify and enforce park regulations.
- D. Develop clear management guidelines and policies for special park events, including a system of fees dedicated to park maintenance.

Summary of Recommendations

1. Image and Safety

Facilitate surveillance and an image of safety for the park:

Use park rangers as well as police for patrolling; maintain all-night park lighting; make interior access control gates remote controlled.

Increase public awareness of and involvement in Deering Oaks:

Develop a citizen advocacy group to promote the positive image and use of the park; educate the public about the park's landscape and historical values.

2. Use

Improve opportunities for passive park use:

Add more park benches and picnic tables in selected locations; develop pedestrian plazas in front of and behind the Castle building, narrowing the entrance in front of the building to pedestrian scale; improve the park's path system.

Improve opportunities for active park use and appropriate special event use:

Refurbish tennis courts and basketball court; convert 1 tennis court to basketball; add 2 volleyball courts; improve pond ice for skating; encourage bowling green use; implement management guidelines for special event use; restrict vendor use to hard surface areas only.

Encourage and facilitate park use and appreciation:

Develop visitor center and ranger station in Castle; increase park programming by the city; develop a comprehensive park sign system.

Provide reasonable vehicular access while reclaiming the park for safe pedestrian, bicycle and other non-motorist recreational activities:

Restrict vehicular travel to one way along Tennis Court Road, providing short-term drop-off and handicap parking in two nodes and major park parking in a 50-car lot behind the Castle building; provide parallel parking along Park and Deering Avenues; leave the Interior Park Road the existing width and gated for periodic use; narrow State and High Streets to two lanes, adding green space to the park; narrow all other roads to pedestrian scale.

Improve open-space connections within the larger neighborhood.

3. Landscape Character and Historic Design Intent

Embellish park edges and entrances to welcome the visitor, mark passage into the park and screen the city from the park:

Increase planting along edges with periodic views in and out; richly plant at entrances; establish major entrance gates at the northern park entrance along State Street; establish small-scale gateways at southern park entrances.

Strengthen the historic character of the park through landscape details:

Park benches, lights, signs, access control gates reflective of turn-of-the-century design; simple trash receptacle design; a hierarchy of path surfacing of brick, stone dust and bituminous concrete; re-alignment of some paths.

Preserve the distinctiveness of various zones within the park, particularly the separation of active and passive park areas.

Strengthen the character of the pond landscape:

Embellished plantings, consistent edge treatment, elimination of the wooden bridge, restoration of the original lights on the concrete bridge, re-introduction of swan boats.

Strengthen the historic character of the park through architectural details:

When major repairs are needed, redesign the bandstand sympathetic with its original design and relocate it to the original park site; scale down the ramp at the pond; redesign the storage locker by Quinn Field; plant in front of the west addition to the Castle to scale down the building's size and emphasize the original east wing.

4. Horticulture and Ecology

Increase the level and quality of vegetation maintenance and management:

Develop a vegetation management plan to plan for the next generation of trees and to record and track vegetation condition and maintenance; institute a higher level of maintenance for all existing and proposed vegetation; compost and re-use leaves as mulch on site; substitute the use of herbicides with Integrated

Pest Management (IPM), which utilizes alternatives to chemicals for pest control.

Improve pond water quality:

Conduct further study to determine best method of increasing flow-through of water in the pond; reduce the size of the duck population.

5. Maintenance and Management

Improve maintenance and management coordination:

Maintain good communication between the departments and divisions responsible for Deering Oaks.

Improve maintenance operations and funding:

Establish a budget with dedicated line items for maintenance planning and funding advocacy; incorporate a system of fees for park use by special events dedicated to maintenance; develop written work schedules and job descriptions.

Make necessary repairs to park structures and infrastructure.

Make any necessary changes to City/Castle vendor agreement to ensure vendor stability and quality while giving the City control over important design and management issues.

Encourage the creation of a Friends group for fund-raising and park advocacy.

Analysis and Recommendations

1. Image and Safety

The most frequently expressed concerns of respondents to the survey of public use focused on safety and security, the image of Deering Oaks as an unsafe place. The greatest percentage of respondents, 39%, cited a variety of illegal or nuisance park uses as posing safety issues: drinking; sexual solicitation; violence; drug dealing; gang activity. Concern for safety after dark was also mentioned frequently, as was concern about the danger posed by the volume and speed of traffic through the park.

Most urban parks share the problem of public concern for safety and security. The problem is both real and perceived at Deering Oaks as well as in other similar urban parks. Perceptions change slowly, once they are ingrained. High visibility efforts must be made to address the issues of greatest public concern, allay fears, and encourage those who do not use the park to visit it.

Recommended changes to the circulation system will improve the real and perceived park environment for the park user. These changes must be accompanied by adequate support for police patrolling of the park.

The concept of park security through rangers that have the official posture of police yet use policing techniques tailored to parks originated with Frederick Law Olmsted. Along with maintenance, park safety was one of his central themes in ensuring the continued success of his parks. Deering Oaks had park rangers at one time, and because of budget constraints does not have the program any longer. However, it has proven of immense benefit as a friendly and authoritative presence in other urban parks across the country, one which cuts down significantly on inappropriate park use. Its reinstatement in this park would be a tremendous support to deter problem uses, enforce regulations, and provide assistance and information to the public, thereby also improving the park's accessibility and image.

Image and Safety Recommendations and Guidelines

A. Park Surveillance:

1. Augment the effectiveness of police patrolling with the use of park rangers to reinforce regulations and appropriate use.
2. Facilitate police patrolling of closed park roads with installation of remote control swing gates.
3. Maintain park lights all night long to facilitate police surveillance.

B. Public Education and Park Use:

1. Educate the public about the values of the park's landscape, history and physical environment in order to reduce inappropriate use and abuse of the park.

C. Citizen Advocacy

1. Encourage the development of a citizen advocacy group to collaborate with the city in promoting the positive image and use of the park, in addition to such a group's role as advocate and fund-raiser for the park.

2. Use

Active and Passive Park Use

A public survey was conducted in the fall of 1993 to solicit input from residents about their use and perceptions of Deering Oaks, and their visions for the future of the space. An analysis of survey responses can be found in the Appendix. The following summarizes that analysis and addresses a range of other issues concerning park use.

The public is very fond of, and concerned for, Deering Oaks. This was clear in the impressive number of questionnaires returned—701 questionnaires out of 4000, or an 18% return—and the extent of commentary written in the returned questionnaires. There is a need, and the solid grounds for, a Friends group to focus the public's commitment to Deering Oaks within a productive, effective structure in partnership with the city as it undertakes the rehabilitation of this important park.

By far, the greatest use and perceived asset of Deering Oaks is as a passive haven in the city. While many visitors take advantage of the active recreational facilities and organized events, the clear majority of use is passive. Therefore, it is essential that improvements to the park seek to strengthen its ability to serve passive recreational needs, while continuing to accommodate active recreation and special events in appropriate locations. Despite the high percentages of respondents indicating passive use of the park, there is very little provision in Deering Oaks for such use—very few picnic tables or park benches are provided.

The defined, active recreational areas see regular use throughout the warm months of the year. Skating on the pond is also a popular winter activity. Passive activities are concentrated predominantly near the pond—sitting and relaxing, sunbathing, feeding the ducks. Sunbathing occurs generally wherever the sun hits the ground, concentrated along the southern edge of the park closest to the adjacent residential neighborhood. The rose circle is also visited and appreciated by a significant number of people.

Access, Circulation and Parking

The opening of nearby Hadlock Field in the spring of 1994 prompted the need to examine the park circulation system in the initial master planning phase, in order to devise a plan that serves park users while protecting the park from being overburdened by non-park traffic and parking. A preliminary circulation study of Deering Oaks was performed by traffic engineer Gary Hebert of Fay, Spofford & Thorndike in October, 1993 in an effort to assess issues and potential solutions relative to traffic and parking in the park. Recommendations were revised and further developed by the team in

collaboration with the project committee and in response to public input. They are based on the following historical background and evaluation of access, circulation and parking in Deering Oaks.

Since the park was established in 1879, the circulation system of Deering Oaks has changed physically to some degree. However, it has changed dramatically in terms of its context and use: Originally, State Street was a two-way road, more curvilinear than at present and lined with trees to reinforce its function as a park road. The impressive pillars at the Park Avenue end of State Street, once serving as signatures of entrance into the park, have lost their significance with State Street now a one-way southward-moving street and the pillars only experienced as one is leaving the park.

Today, State Street is a major three-lane thoroughfare serving regional transportation needs. The high volume of traffic approaches 14,000 cars daily with little breaks in the traffic flow, impacting safe and restful park use. The road cuts the park in two, making it very difficult to physically move between the main section and the rose garden and visually causing these park areas to appear as separate parks. High Street, the second half of a one-way pair with State Street, also sees high volumes of traffic and cuts the Edwards lot off from the rose circle, making the Edwards lot appear as a large traffic island. The proximity of State Street to the pond causes traffic noise and views to intrude onto the serenity of that important passive and focal space in the park.

The northern road, known as Tennis Court Road, was originally designed to be the primary circulation route into and through the park. This was reinforced by major entrance gates at Deering Avenue (still existing) and at Forest Avenue (removed when the Forest Avenue entrance road was eliminated). This road, more curved and narrow than at present, followed the topography and the top of the ridge separating the ballfields and playground from the rest of the park.

Today Tennis Court Road has ten parking nodes along its length, added in the late twentieth century, which are heavily used during the summer, but also used all day long through twelve months of the year. Solicitation has become a common activity at these parking areas as well as along the road that parallels Deering Avenue, driving a significant number of people from this park area. The privilege of using the park circulation system is also abused by short-cut driving along Tennis Court Road, primarily from State Street to Deering Avenue, although to some degree this allows people to enjoy the park from their car and survey it prior to use. A traffic count was conducted over six days in October, 1993 by the city. It showed that upwards of 1000 cars travel this road throughout most of the twenty-four hours of a day.

The middle road, today known as the Interior Park Road, was aligned in relation to a major geographical feature, the ravine at the head of the pond. It is now closed during normal park hours with the use of gates at both ends of the road, and open when needed for overflow parking, snow emergency parking or during the Saturday Farmer's Market. The gate design, a trial closing of the road, makes the road closing appear temporary. A permanent design solution is needed.

The southern road, termed Bowling Green Road, was not established and connected to a lower Deering Avenue entrance until 1895. The current entrance was developed in 1932. Today, that entrance has an open, poorly defined character inside the park. Bowling Green Road has cars parked along its length during most hours of the day, and like Tennis Court Road these are visually intrusive. The traffic count of October, 1993 also found an average of 1000 cars traveling on this road daily. Uncontrolled parking here allows cars to park beyond the paved surface and damage turf areas, creating ruts and large areas of bare earth and causing severe stress to the trees adjacent to the road.

Over the last 10 years an inappropriate park use that has become entrenched along Bowling Green Road is overnight parking by the adjacent residential neighborhood. Cars line the road, not only throughout the night but throughout the day as well. It also appears that residents park in Deering Oaks rather than on streets in the neighborhood.

A survey was conducted over a week's duration in January, 1994 by city staff to determine the average number of cars parked overnight along Bowling Green Road, and the average number of available parking spaces in the neighborhood. It was found that there was an average of 39 cars in the park as opposed to an average of 123 spaces available on Grant and Sherman Streets and Park Avenue. Some people also park their cars in Deering Oaks as a less expensive work-day alternative to a parking garage. It is reasonable for nearby residents to have places to park their cars, but the interior of the park should not be viewed as a legitimate place to satisfy that need. The plan's recommendations succeed in integrating the parking needs of the neighborhood with those of park users, without sacrificing an entire park area for use as a parking lot.

Deering Oaks has been used as a place for parking during winter snow emergencies, and up to 500 cars can be parked in the park. The need for snow emergency parking in the vicinity of the park is a legitimate concern, which is being addressed by the city in response to master plan recommendations that seek to provide reasonable access for park users while controlling inappropriate, damaging or intrusive use of the circulation system by non-park users.

Historically, pathways were designed to allow clear separation between modes of travel, for the safety and enjoyment of all park users. The original park plan shows no paths in the woods, while the 1937 park plan shows paths within the main oak grove. Today, the park paths are for the most part aligned parallel to the roads, and some end without reason. There is no developed path outside of the park along Deering Avenue, and a compacted dirt way indicates the need for one. Walking along the eastern edge of the pond at State Street is a very uncomfortable experience, with insufficient separation between the pond and the road. There is an underpass providing access from one side of Deering Avenue to the other, but it appears uninviting and unsafe.

The cumulative visual effect of the changes in alignment and use of the park circulation system over the years is of lack of caring and of domination by the automobile, with little space to find rest and contrast from the city beyond. Functionally, the circulation system is both a convenience for park users and yet an imposition on safe and comfortable use by the pedestrian. The volume and speed of traffic has made many park areas dangerous to the pedestrian. This is particularly true at the entry drive in front of the Castle building where people must cross the busy road to reach the pond from the building, and on State Street, which must be crossed to visit the rose circle from the main park section.

The following principles and goals were developed for the access, circulation and parking system in Deering Oaks in order to define the purposes and appropriate uses of the system, from both historical and current perspectives:

Access, Circulation and Parking Principles and Goals

Principles

1. The curvilinear circulation design in Deering Oaks was designed to work with the topography and promote easy, relaxing and safe movement through the park by park users. This design is intended to support the experience of the park as a refuge and contrast to the city street grid.
2. The circulation system is intended to provide easy access to every area of the park, either by vehicle or by foot.
3. Ways provided for different modes of travel should be separated for safe and enjoyable movement through the park.
4. The park's circulation system should be primarily used for park-related activities.

5. Use of the park for the purposes of active recreation, passive recreation and special events should all be considered in determining the best scheme for access, circulation and parking.

Goals

1. Access

1A. Reasonable access for park users convenient to facilities

1B. Safe and comfortable pedestrian and bicycle access for park users

1C. Protection of horticultural areas—limiting vehicle access to paved ways only during regular park use (including maintenance vehicles); zoning of park to limit use of natural areas for high-impact events; and compaction mitigation and restoration measures for any vehicle driving on turf areas during special events

1D. Provision for handicapped, emergency and maintenance vehicle access

2. Circulation

2A. Safe and comfortable pedestrian and bicycle circulation throughout park areas

2B. Safe pedestrian movement between various park areas—minimizing pedestrian/vehicular conflicts

2C. Development of pedestrian linkages to greater open space network

2D. Along any vehicular circulation route into or through the park, maintenance of ease of movement along roadway (Olmsted's principle—no right-angle or acute turns that call for calculation)

2E. Clear indications of routes—hierarchy of ways, indicated by scale and surfacing

3. Parking

3A. Parking for park-related activities only during day. Overnight parking permitted at perimeter lot

3B. Alternative, perimeter provision for non-park related parking that has become an established use in the park

3C. Reasonable parking for use of central park areas, particularly playground and tennis courts

3D. Provision for handicapped parking

Special Event and Vendor Use

A number of organized events take place in Deering Oaks. In 1993, there were permits granted to 17 events which ranged from one day to one week, and which had attendance ranging from 10 people for the filming of a commercial to 150,000 people attending the Deering Oaks Family Festival. In addition, a Farmers Market is held along the Interior Park Road on Saturdays from May until November, and Christmas tree vendors sell trees at seven locations throughout the park from Thanksgiving to Christmas.

Deering Oaks Family Festival

Of all the organized activities in Deering Oaks, the Family Festival has aroused the greatest controversy. Proponents point to the large number of people that come and enjoy the event, and are able to have a positive experience in Deering Oaks at the same time. Opponents argue that the scale and longevity of the event cause unjustified damage to the park's natural environment. Some take issue with the character of the Festival, particularly the carnival aspect of it.

In cooperation with the city, the Chamber of Commerce has taken measures in its placement of festival tents, booths and rides to minimize the impact of the event on the park's physical environment. Food booths are located only on the Interior Park Road, large carnival rides are placed on Deering Avenue which is closed for the duration of the Festival, and there are no tents placed within the major tree groves of the park. However, the impact of so large an event is severely felt on the park, as much from the numbers of people moving across the site as from the structures placed within it.

Philosophically, there needs to be a distinction in evaluating the use of Deering Oaks for public and private events. The Family Festival is a publicly sponsored event and a public service. It is also an event which animates the park, invites use by many who would otherwise not use Deering Oaks, and represents an important part of the Maine recreational culture which enjoys outdoor activities during the relatively short warm months of the year. Deering Oaks, as Portland's major park, is an appropriate place in which to host such large public gatherings.

However, an event of such large proportions, occurring over so extended a time, does considerable damage to the park's environment. The clay soils of Deering Oaks are heavy and more prone to compaction than sandy soils. Tree

roots in heavy clay soils are usually in the top zone of the soil, from 0"-9" inches in depth, and easily susceptible to damage.

From a horticultural point of view, turf should be tough enough to withstand the type of use represented by the Festival and to provide adequate protection for trees, if it is in a healthy condition and given regular maintenance, particularly adequate repair after such an event including aeration, overseeding, fertilizing of turf and trees, and tree fertilizing and pruning. The funds received from the Festival are inadequate to pay for the necessary mitigation of the damage to the park.

The city, however, bears the major responsibility for the deteriorated condition of the park, and needs to take its fair share of the responsibility for horticultural restoration and maintenance. This responsibility includes policies that have allowed events such as the Family Festival to occur without adequate guidelines to control use, require follow-up mitigation measures and direct funds to park maintenance. The city must enforce guidelines that speak for the ecological voice of the park as well as the recreational voice. Adequate funding that is dedicated for park maintenance is necessary if the Festival is to continue.

There also needs to be a decision about the type of festival that Portland wants, whether it be focused on food, arts and crafts and children's performances, or include carnival rides which introduce a very different atmosphere.

Farmers Market and Christmas Tree Sales

There are two regularly scheduled park uses by private enterprises, the Farmers Market and Christmas tree sales. Philosophically, use of a public space for private gain has less legitimacy than use for a public event. Such use should be accommodated only at the pleasure of the city, if it enhances the park experience by the public and does not negatively impact either the park environment or public use.

Farmers Markets have become very popular nationally in recent years. The Portland Farmers Market is one of the oldest such markets and it is recognized as the "most beautiful" in Maine. The Saturday Farmers Market in Deering Oaks very much enriches the park experience and landscape, and has become a well-loved fixture in the park. The Market attracts a large and very diverse patron base, attracts park use, offers the positive experience of connecting the city dweller with the food producer, and brings neighbors together to meet casually while shopping. City residents and others highly value this unique park use, and the city will continue to sponsor the Farmers Market in Deering Oaks.

In recent years, the popularity of the Market has led to expansion of the number of vendors. At the height of the season, there can be 20 trucks along the Interior Park Road, 10 on either side. Trucks are parking off the paved surface onto the turf areas, and contributing to damage of the turf and nearby trees through soil compaction. There is no fee for this use of the park, beyond a fee to the clerk's office for a vendor's license. Some Saturdays see a great amount of traffic congestion of the park roads by visitors to the market.

In accommodating the Farmers Market, the city must continue to emphasize the priority of respecting the physical needs of the park, and all vehicles must be located on paved surfaces. The city will establish a working relationship with Farmers Market representatives to address the operational needs of the Market and any problems which may arise from time to time.

Christmas tree sales are also a popular and positive experience in Deering Oaks. With the exception of Christmas tree sales at the Castle, tree vendors set up large operations on turf areas in the park, including trailers and the storage of significant numbers of trees. Of all activities in Deering Oaks, this one occurs over the longest time frame and takes place at a time when the turf is in a dormant state and unable to repair itself. The damage done to the park environment is inadequately addressed by the nominal fees of \$25 per week, a \$50 security deposit and a \$50 processing fee. Christmas tree sales are an important use of the park, but should be limited to paved areas in order to avoid damage to the park's environment.

Use Recommendations and Guidelines

A. Support for Passive Recreational Use:

1. Add more benches in selected locations.
2. Add several picnic tables in selected locations.

B. Support for Active Recreational Use:

1. Refurbish tennis courts that need repair.
2. Reconstruct the existing basketball court, and convert one tennis court to a basketball court.
3. Remove all horseshoe pits, relocating ten pits north of the tennis courts.
4. Develop two volleyball courts at the current site of the horseshoe pits.

It would be appropriate to have lights for nighttime use of the athletic courts as long as the poles were of a modest height, no taller than twenty-five feet.

5. Encourage currently popular uses of the bowling green, i.e. croquet, bocce. Consider providing equipment for a fee. Leave the bowling green open to be available for unstructured uses.
6. Improve the condition of the pond ice for winter skating. Remove the cobra-head light fixtures around the pond, and replace with pedestrian-scale lights to provide a adequate but not intensive level of light for nighttime use.
7. Increase park programming by the city to encourage use. Work with park rangers in developing and overseeing programs.

C. Visitor Information and Education:

1. Develop a visitor information center and possible ranger station in the Castle building. Such a place can serve as a gateway and information center for the city as well as the park.
2. Station park rangers in the park for regulatory functions as well as to offer information and interpretation about the history and current conditions of the park.
3. Design and implement a comprehensive signage system including identification, regulatory, informational and interpretive signs for use throughout the park. Coordinate the design within a system for all of Portland's historical open spaces. Signs should include:
 - entrance signs at the entrance to the parking lot on State Street and at the Deering Avenue vehicular entrance;
 - a site map exhibit and information bulletin board at the parking lot to orient the visitor and impart information about park activities;
 - signs in association with the Castle building;
 - regulatory signs at selected locations throughout the park;
 - one or two interpretive signs to tell the story of the park's history, particularly one by the ravine at the pond.

D. Access, Circulation and Parking Changes to Support Use:

The following recommendations for changes to the circulation system are the result of a great deal of work and collaboration between the consultants, the Project Committee, the City Planning, Parks and Public Works and Recreation staff and the public through the vehicles of public forums and questionnaires. Recommendations are listed as discreet elements, but it is essential to recognize that they are parts of a unified whole, without any of which the overall plan for circulation will not work. They seek to enhance the safety and character of the park, while providing reasonable access to park areas and convenient parking. The City Council has agreed to a one-year experiment of the circulation proposals before final implementation.

1. Close to visitor vehicular traffic Bowling Green Road and the connector between Bowling Green Road and the Interior Park Road. Narrow these roads for use by pedestrians, bicyclists, roller bladers, service and emergency vehicles, etc.
2. Narrow Tennis Court Road and change it to one-way from Deering Avenue east to provide reasonable access while limiting cut-through driving and reducing vehicular/pedestrian conflicts.

Permitting limited vehicular access allows people to view the park casually, increase eyes on the park, and make the park accessible to all. Reducing the width of this road to twelve feet will prevent parallel parking along the road and facilitate pedestrian crossing. One-way, single lane traffic will also be easier for children to see and anticipate. Short-cut driving through the park will be dramatically reduced, because the great majority of cut-through driving travels from east to west along this corridor.

3. Eliminate the vehicular entrance at the Castle building, and convert it to a pedestrian entrance. Develop a pedestrian plaza to serve customers, connect the Castle and the pond, and make the area safer with elimination of traffic. Develop a new vehicular entrance off State Street to the proposed parking lot. Realign Tennis Court Road to pass behind Castle building to connect to new entrance road and parking lot.

This is a very important aspect of the circulation proposals. It will have a major, positive effect on the character and use of the area in front of the Castle, changing this dangerous environment where fast-moving cars conflict with pedestrians to a safe and inviting gathering space. Pedestrian plazas are proposed for both the front and rear of the building, to invite customers from the parking lot as well as from the park interior and rose circle area. Low stone walls are proposed around both plazas to retain, define and increase safety adjacent to roads.

The proposal to develop a road behind the Castle is critical to the success of the circulation proposals. It allows motorists to access the parking lot from Tennis Court Road. Wide, well-defined crosswalks will be placed along the road as well as speed humps and a stop sign, to slow traffic and maximize the safety of crossing the road in order to move between the ballfield and the Castle. A fence along the ballfield side of the road will direct pedestrians to crosswalks. The creation of one-way eastward-moving traffic along Tennis Court Road will significantly reduce both traffic volumes and speed.

4. Develop perimeter parking for the park: a 50-car parking lot at the site of the maintenance yard; parallel parking along Park Avenue and Deering Avenue. Make this parking available for overnight use by the neighborhood.

The parking lot will satisfy the major demand for normal park use, as well as be available for neighborhood overnight parking. A proposed management plan for the lot will include a policy for overnight parking for the neighborhood and daytime parking for park users. Stickers will be issued for overnight neighborhood resident parkers, and signs will be posted for three-hour limits for park users during the day.

Creating a parking lane along Park Avenue will necessitate widening the road up to the edge of the sidewalk, but not cutting into the park. Parallel parking along Deering Avenue is proposed to be developed by taking one travel lane from the road. A crosswalk should be developed at the northern Deering Avenue park entrance to encourage student and other crossing of the road to occur at that location, and minimize moving out between parked cars to cross to the King Middle School side of the road. A crosswalk should also be developed on Park Avenue between Mellen Street and the park entrance opposite Mellen Street.

5. Maintain two small parking nodes along Tennis Court Road (maximum six cars each) for short-term drop-off and handicap parking.

It is important that there be reasonable provision inside the park for the elderly and handicapped park visitor, as well as for those who need to drop off passengers or equipment, such as sports coaches.

6. Continue to gate the Interior Park Road, to be opened periodically for special events and for snow emergency parking. Develop alternative sites in the vicinity for additional snow emergency parking.
7. Narrow State Street to two lanes, widening to three lanes at the intersection with Park Avenue, in order to connect the rose circle with the main park section, add more green space to the park, make walking along State Street safer and more pleasant, and lessen intrusion by the vehicle into the park

environment. Develop a crosswalk across the street at the park entrance by the castle.

The long-term goal is for the section of State Street that runs through the park to be eliminated. This is not possible in the near term, because of the road's importance in the regional transportation network. However, it is the vision of the master plan that, when regional transportation issues that affect traffic moving through this area of the city are resolved, the two main sections of Deering Oaks be connected.

8. Close State Street on Sundays.

9. Maintain High Street as a two-lane road, converting the third break-down lane to green space for the rose circle area of the park.

All roadways within the park, those accessible to vehicles and those to be narrowed, are proposed to have the original cobble drainage swales restored. Swales would be two feet wide on either side of the bituminous.

10. Improve the open space connections within this larger neighborhood.

Deering Oaks sits in a neighborhood with an enormous amount of recreational resources. To the west lie Fitzpatrick Stadium, the Portland Ice Arena, the Expo Building and Hadlock Field. The park also forms the potential link between these complexes and Baxter Boulevard to the northeast.

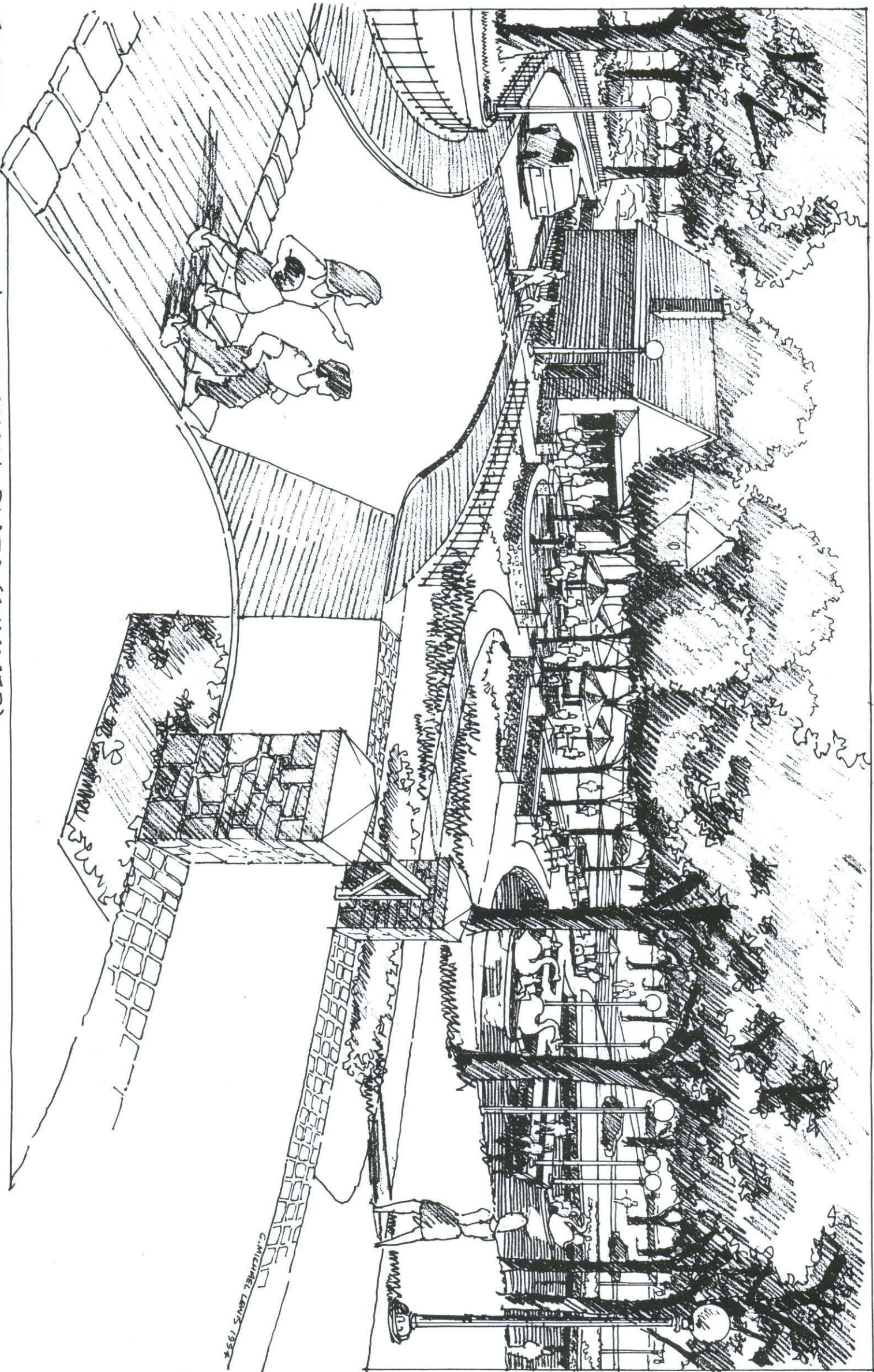
There have been attempts historically to strengthen the open-space linkages throughout the city. Now, as more facilities are developed, the Portland Trails plan is being put forward, and an environment exists that is favorable to alternative modes of transportation, every effort should be made to maximize the open spaces of the city as a system and to create circulation links between them.

E. Use of the Park for Special Events And Vendors:

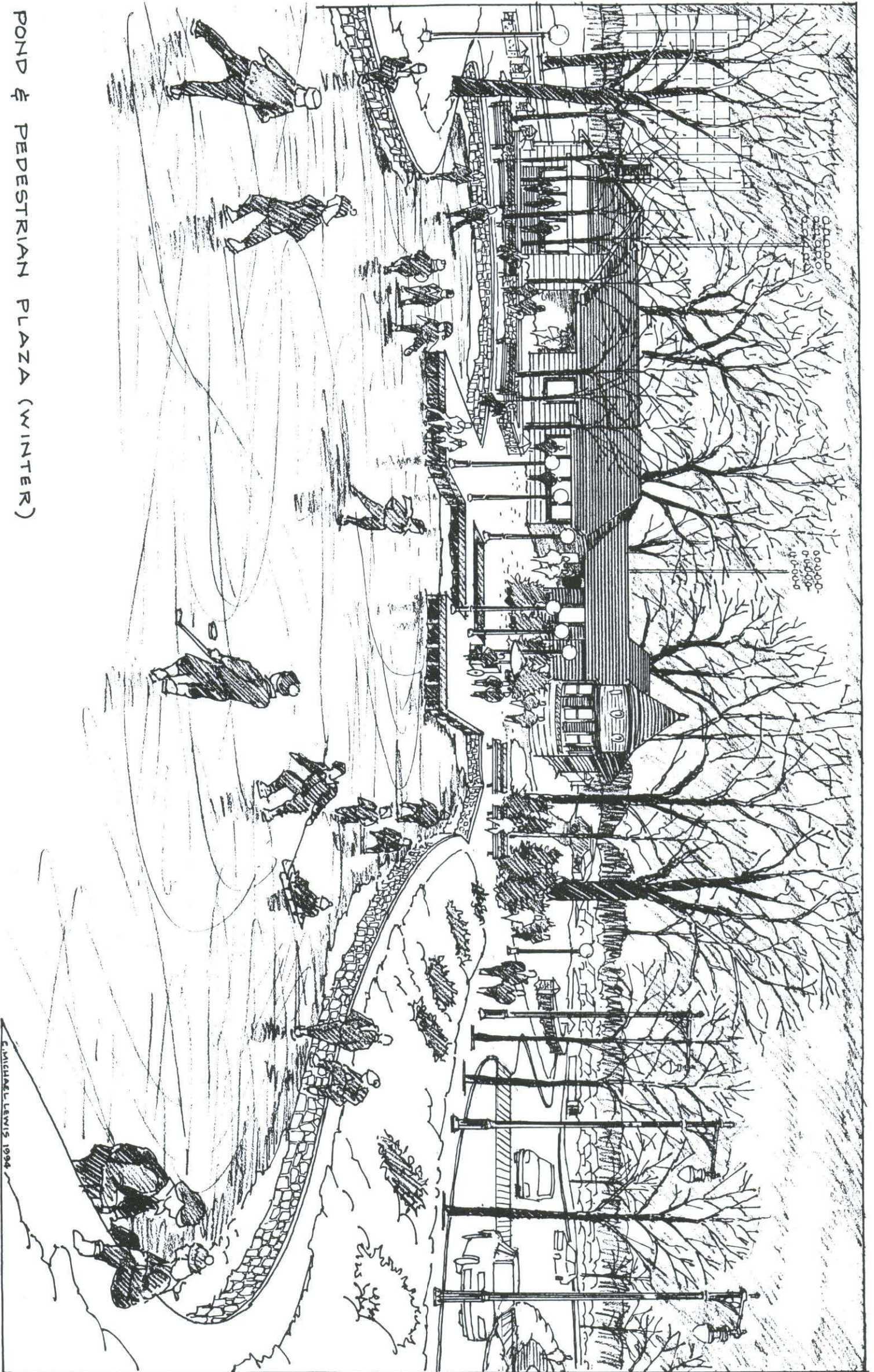
1. Implement proposed management guidelines for special events and particularly for the Family Festival to allow a limited number and duration of events while protecting the physical environment and mitigating the negative impacts of such use. See Appendices 4 and 5 for guidelines.
2. Develop a winter festival that encourages year-round use of the park and focuses on the pond as a recreational amenity.
3. Restrict vendor use of the park (i.e.. Christmas tree vendors, Farmers Market vendors) to hard surface areas only. Accommodate the accessibility

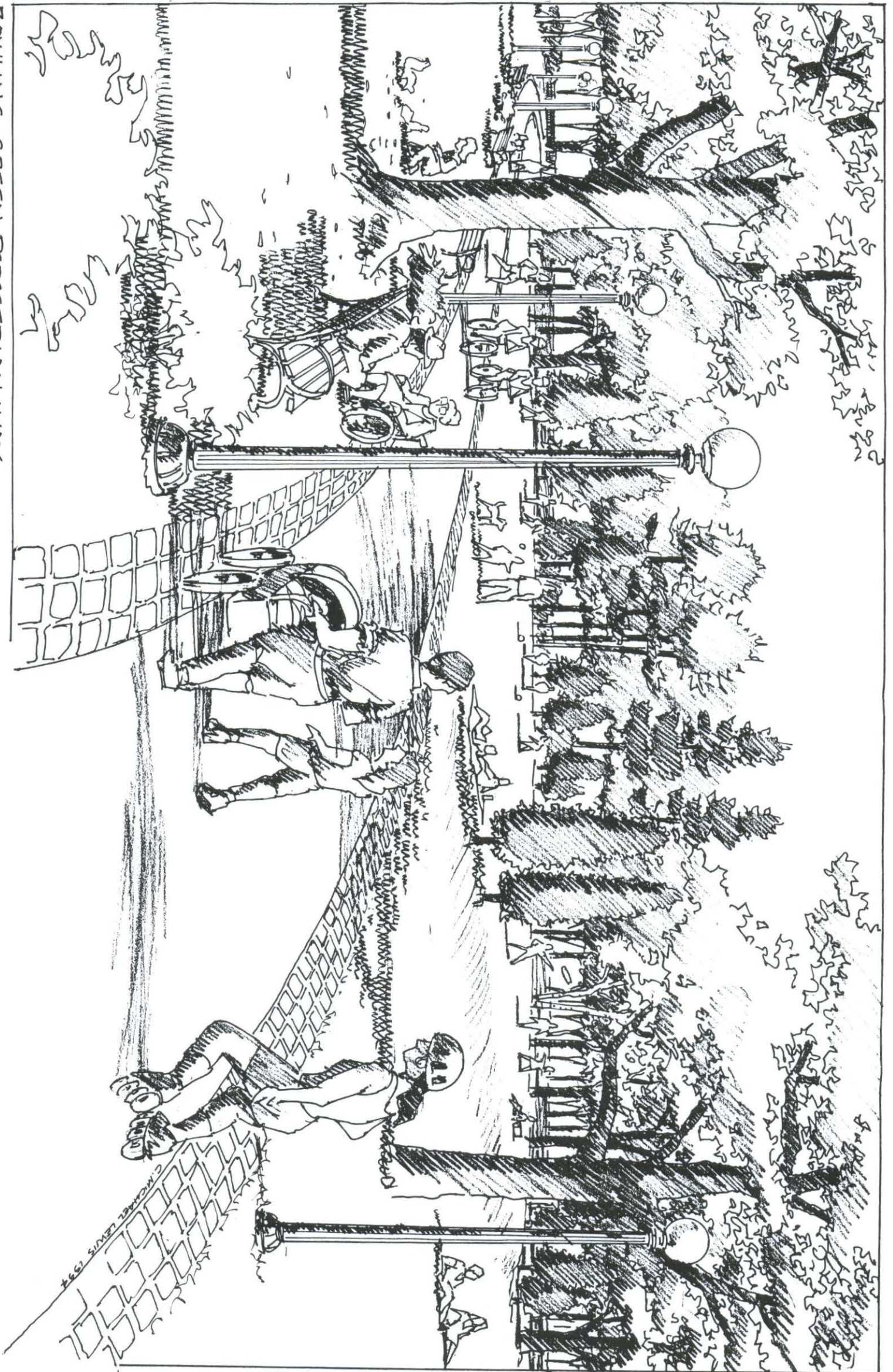
needs of the Farmers Market for the 1994 season while protecting the ecology of the park, by opening the road from the northern Deering Avenue entrance one-way to the Deering Avenue exit near Park Avenue.

TENNIS COURT ROAD & PEDESTRIAN PLAZA (SUMMER)



POND & PEDESTRIAN PLAZA (WINTER)





3. Landscape Character and Historic Design Intent

The analysis of landscape character builds on the original intent of the park's design and the guiding principles for the master plan in evaluating the current conditions of the park.

As stated in the master plan's guiding principles, the "primary founding and enduring purpose of Deering Oaks is to provide a pastoral refuge from the stresses of urban life, a place that is 'necessary for the comfort and enjoyment of our citizens' " (1893 Address of Mayor Baxter). The park was designed in the naturalistic style popular in the nineteenth century, responding to the site's landforms and features, and was intended to provide a contrast to the geometric urban grid by using a curvilinear design for the circulation system, an irregular pond edge of bays and headlands, and edge planting to screen the city from the park. A formal element of the park's design—the alignment of Marginal Way punctuated by a circle and fountain marking the entrance into the park from the north—was never constructed.

A number of park elements and spatial relationships have been identified in the guiding principles as character-defining elements of Deering Oaks:

- Vegetation, particularly the mature oaks but also other understory and entrance plantings that have been lost over time;

- The pond, a central organizing and focal feature;

- The separation between the active and passive park areas;

- The relationship of open spaces and wooded areas;

- The relationship of the park itself to the surrounding city;

- The curvilinear circulation design;

- The formal and arboretum-like character of the rose garden area, as contrast to the main park section.

Park Edges and Entrances

Originally, the main entrances into the park were at Deering Avenue (the northern entrance with the stone gates) and Forest Avenue (through gates that no longer exist, and across what is now the rose circle lot). These connected to the main thoroughfare through the park, the northern road now termed Tennis Court Road.

Deering Avenue was once a major trolley line. A boulevard was intended to connect Deering Oaks from Deering Avenue to the Western Promenade. This was not implemented, and a changing context over time has made the main Deering Avenue entrance less important than it was originally. Today, the monumental gateway into the park is confusing and appears overbuilt. The parkland inside of this entrance lacks a sense of arrival and clear destination.

The companion northeast entrance into the park from Forest Avenue was eliminated when Forest Avenue was re-aligned from its original right-angle turn into Deering Oaks to the current intersection with Marginal Way and State Street. At present, entrance into Deering Oaks from the northeast is experienced as a maze of busy roads, traffic signals and signs. The Parks and Public Works maintenance yard is inappropriately located at the park entrance and greets the park visitor with a cluttered and intrusive materials storage area. The area in front of the Castle building, perceived as the secondary park entrance from the northeast, is dominated by asphalt and fast-moving traffic that cuts the building off from the pond and creates an unfriendly pedestrian environment.

None of the park entrances is marked by ornamental treatment to announce entry into a special place. Historic documentation shows that this was done in the early years of the park. The Deering Avenue gates are the best example of formal announcement of entry into the park, but here too there is little supportive planting to match the scale of the gates. The entry into the park at the Castle is marked by a series of signs referring to the Castle in the Park, including an unattractive highway-type fluorescent sign.

The dominating presence of the automobile in Deering Oaks is exacerbated by the lack of separation from the surrounding streets. Where there were once estates and farmland, there are now multi-family dwellings and busy thoroughfares, including the very-intrusive Interstate 295 to the north. Because of the elevation of the road above the park, an evergreen planting along the park's northern edge is insufficient to screen the highway. Lack of any formal edge created by plantings or fencing has permitted views and noise of the surrounding city to invade the park. This has had a very detrimental effect on the ability of Deering Oaks to function as an oasis and relief from the stresses of urban life.

Visual Zones

There are a number of distinct visual zones in Deering Oaks:

Rose Garden: visually rich micro-environment, with impressive display of roses. Area has an arboretum character, reflective of the pastoral English parkland landscape of trees over lawn. Space is separated and isolated from rest of park.

Pond: The primary focal element of the park. An inviting space, animated by the central fountain. The presence of two focal elements in the pond—the fountain and the duckhouse—is visually competitive, and lessens the impact of each.

The pond edges follow the pre-park landform. The layout of headlands and bays gives the illusion of greater size of the pond. The proximity of the pond to the road, however, undermines its integrity as a pastoral destination point.

Goodwin proposed natural, soft edges as appropriate to the naturalistic park design. However, the retaining wall built around the easterly side of the pond was continued over time along the north and south sides of the pond, in response to increased use and erosion. Today, the pond edge consists of a combination of formal walled edging, stacked granite block edging, slope curbing, small boulders, and lawn. The mix of edge treatments needs to look as if it has been deliberately done. The concrete ramp at the south pond edge, constructed to access the pond by maintenance vehicles, is overbuilt and out of character with the landscape.

The upper pond, the ravine, has been lost, and now appears as a dry ditch with remains of a concrete dam that once allowed water to pond in the ravine. A planting plan for this area dated 1935 shows an elaborate ornamental scheme for the area and indicates the ornamental importance of this park area. At present, the area appears abandoned and its function confusing.

Two bridges cross the pond at its westerly edge, a small wooden bridge and a larger concrete bridge. The presence of two bridges appears visually conflicting, and without water in this area both bridges seem to lack a purpose.

Oak Grove. The grove of oaks in Deering Oaks is a majestic legacy of the site's history, some of which are 200 years old. They are the dominant visual element in the park, located primarily in the central section but also westward along the Deering Avenue edge and northward to the embankment above the ballfields. This beautifully extends the grandeur and maturity of the landscape to have a positive impact on the open, flat landscape of active recreation to the north.

Active Recreation Area. The northern segment of the park is a large, flat, exposed area devoted to active recreation—ballfields, courts and a playground—and separated from the rest of the park by a grade change. The northern edge is exposed to the railroad tracks and Interstate 295. A

major asset of the park, visually and functionally, is the separation of active and passive use areas.

Edge Zones. The park area along Deering Avenue is separated from the street by a grade change along part of its length. The edge along Park Avenue is very permeable, and exposed to the street. There is a concentration of ornamental trees here, which provides an element of horticultural surprise and diversity to the predominant oak tree population in the park. The eastern park edge is indistinct, with edges along the pond at State Street, along the rose garden at High Street, and along the Edwards lot at Forest Avenue. In general, this park edge is dominated by busy roads, with the northeastern space dominated by the clutter of the maintenance yard.

Bowling Green. The bowling green, once a well-used space for lawn bowling, now appears as an artificial-looking pad of grass undefined by plantings and with no apparent purpose.

Landscape Details

The loss of character in Deering Oaks has occurred incrementally, through the confused or inappropriate visual signals conveyed by site details.

Lights. Site lighting is of several types: highway-type lighting along the pond and on State and High Streets, and Colonial-type fixtures within the park. Neither is appropriate for Deering Oaks, with its period of significance in the last quarter of the nineteenth century and the early twentieth century. In particular, the cobra-head fixtures are very intrusive in the landscape and reinforce a highway rather than a parkway character for State and High Streets.

Signage. Signage is inconsistent throughout the park, and for the most part regulatory in nature. The only identification signage is for Castle in the Park, giving the first-time visitor the sense that this is the name of the park. Lack of signage creates confusion and a feeling of unwelcome at park entrances.

Site Furniture. There are very few benches in Deering Oaks, and the ones that exist are out of character with the period of significance of the park, which is turn-of-the-century. The existing wooden and concrete benches were introduced into the park in the 1930s. Trash receptacles are currently of two styles. It is not necessary that they be of an historic design, but a simple, practical receptacle of one style would be preferable. The wooden bollards controlling parking along Tennis Court Road are out of character with the park, and more in keeping with the landscapes of state or national parklands. The gates

controlling circulation on the Interior Park Road are also out of character. They were installed as a temporary trial closing of the road and need to be of a permanent, improved design reflective of and contributing to the park's character.

Path Surfacing and Alignment. All of the park's paths are surfaced with bituminous concrete, which makes them appear more as extensions of the roadway network and less as pedestrian ways. Originally laid out to conform with the topography and diverge from the road alignments, there are some park areas that have only the roadway as the defined traveling way, or have a path alignment that parallels the road. The well-traveled pedestrian route connecting the northern Deering Avenue entrance to the entrance opposite Mellen Street is in a straight alignment, not the gracious alignment originally designed into the circulation system.

Proposed changes in path alignments need to restore the original intent of the circulation system to reflect topographic variations and separate the pedestrian from the automobile as much as possible. At the same time, they cannot be so indirect that they are not followed, and worn paths or desire lines are created instead.

Architectural Elements

There are few buildings in Deering Oaks. The major one, the Castle building, has been expanded from its original size to over twice that size. The new development is not in keeping with the original structure. A major visual problem with the building is the signage covering the facade, which masks the building and is an intrusion into the park landscape.

The original park bandstand was a circular wooden gazebo-like structure, set back against the oak grove in the center area of the park. The current bandstand is larger and of a very different design than the original, and located between the Interior Park Road and the pond, within clear sight of both. It was donated to the city in 1984. The design was contracted and coordinated by the donor. The building is enjoyed by the public for special programs.

At the time, the park was not on the National Register of Historic Places, the city had not passed the Historic Preservation Ordinance, and the Historic Preservation Committee had not been created. All of these structures and safeguards would have guided the process of acceptance and design review of the building in order to ensure that its scale, character and location were in keeping with the historic character and original design intent of the park. The

quality and character of gifts to the city need to be overseen in order to have adequate control over their appropriateness for public spaces and uses.

A small structure in the park, one which is inappropriate in design for Deering Oaks, is the temporary storage locker near the softball field.

Sculpture and Monumentation

There are two pieces of sculpture in Deering Oaks. There is a Spanish War Veterans monument in the rose circle area, and a granite shaft in the Edwards lot with a bronze memorial plaque in honor of the site's namesake, World War I Major General Clarence R. Edwards. There are also nine memorial trees or groves in the main park section with plaques identifying the individual or group to whom the tree is dedicated. At one time there was a small-scale model of city hall mounted on top of a column from the old city hall, which was removed from the park at some point in its history.

Deering Oaks began as a reservation with a simple naturalistic design. As tastes changed, the landscape became more embellished. However, formal spaces appropriate for sculpture were never built into the park's structure. The rose circle is an area that would be appropriate for temporary installations of sculpture, if they were carefully reviewed for design, scale and location within that park area. The only place that could accommodate a permanent installation of sculpture would be at the proposed pedestrian plaza in front of the Castle building, where a sculptural piece at the western edge of the plaza could serve as a focal element that also helps to define and separate the area from nearby park traffic.

Landscape Character and Historic Design Intent Recommendations and Guidelines

A. Park Edges and Entrances:

1. Embellish all park entrances with plantings of trees, shrubs and groundcovers to announce the park and welcome the visitor.

A combination of plant materials used in composition will strengthen the park's entrances and mark more clearly the passage from the city into the park. Underplanting trees with shrubs and groundcovers will also create a community of plants which will be easier to maintain and better able to withstand the rigors of life in a urban environment by lessening the possibility of compaction and helping to retain soil moisture.

2. Introduce plantings of trees, shrubs and groundcovers along the park perimeter with breaks to allow periodic views in, and with variable heights

of vegetation to allow views over, in order to enhance the park landscape and to screen the city from the park.

A ratio of 2/3 closed, or planted edge to 1/3 open, or unplanted edge should be developed in implementing edge planting of the park that will achieve the goals of better separating the park from the city while offering views into the park from without and ensuring the safety of park visitors.

3. Investigate the potential to screen Interstate 295 from the park with planting along the highway right-of-way.
4. Establish entrance gates on State Street south of the railroad tracks, at the perceived entrance into the park.

Entrance gates on the north end of State Street will be a dramatic announcement of entry into this special place, such as the existing gates were when there was two-way circulation on this road. They will also serve to announce entry into the city itself from I-295, in a place where there is currently a maze of busy roads and a yard of stored maintenance materials.

4. Design small-scale entrance gateways for narrowed park entrances.

Pedestrian entrances at the east and west ends of Bowling Green Road and at the Castle need some architectural definition to give them character and to prevent vehicular access. Design for these entrance gateways should reflect the character of nearby vehicular gateways. The Deering Avenue park edge has a more rustic and woodsy character, expressed by the Deering Avenue entrance gates and the proximity of the major oak grove. The State Street edge is more urban and formal architecturally, expressed by the State Street gates and the proximity of the rose circle area.

B. Landscape Details:

1. Introduce a family of details for the park that are coordinated and reflect and reinforce the period of significance of the park, which is turn-of-the-century. (Illustrations of proposed details follow.)
 - **Lights:** Replace the existing Colonial-style pedestrian lights with lights of a design consistent with the period of significance of the park, and similar in design to the lights that were historically on the concrete bridge. Restore the lights on the concrete bridge. Replace the cobra-head fixtures on State and High Streets with lights of a design consistent with the period of significance of the park. Use pedestrian-type rather than roadway-type lights by the pond.

- Signs: Design a coordinated sign system for the historic open spaces of the city, and apply the design to a system for Deering Oaks.
 - Benches: Replace the wooden and concrete park benches with wooden and metal benches of a design consistent with the period of significance of the park. Phase in the new benches, placing them in the high visibility areas of the pond and pedestrian plaza first, the Bowling Green road next, and the playground last.
 - Access Control Gates: Replace existing gates with gates that are similar in design to the Deering Avenue entrance gates, stone pillars with double metal swing gates.
 - Trash Receptacles: Use one design for the park trash receptacles, the simple barrel design used in the city. Make the park barrels distinctive by painting them dark green and adding a logo coordinated with the sign design.
2. Restore the original lights on the State Street gates.
 3. Establish a hierarchy of path surfacing relative to distinct areas of visual character; level and type of use; and relationship to other areas:
 - brick paving at the pedestrian plazas by the Castle building, to extend from the rear plaza to the parking lot and the path north of Tennis Court Road, and from the main plaza east down State Street, and west along the Interior Park Road, along the north pond edge, and over the bridge to the park entrance opposite Mellen Street. These are high-use areas in need of hard surfacing, and will appear and serve as extensions of and connections to the plaza areas.
 - brick paving in the rose circle area, to reflect the more formal character of that park zone.
 - brick paving on the sidewalk north of Tennis Court Road, to accommodate with a hard surface the high level of use and times of the year when the ground is wet. A high visibility pathway.
 - brick paving on the Deering Avenue sidewalk to tie in with the city brick sidewalk on Park Avenue.
 - bituminous concrete paving on all closed and narrowed roads, to accommodate a range of alternative uses (bicycling, roller skating, etc.)
 - bituminous concrete paving on the ramp to Quinn Field, the steep path to the playground from Tennis Court Road, and the path by the baseball

field bleachers, a practical hard-surface solution to steep grades in areas that do not warrant special brick treatment.

- bituminous concrete paving on the path/maintenance access way from Tennis Court Road to the playground, a hard-surface treatment in response to the slope as well as the use of the road for maintenance vehicles. Development of a hammerhead turn-around area at the playground for maintenance vehicles.

- stone dust paving for the access path along the athletic facilities, beyond the limit of vehicle access west toward Quinn Field, where there is no need for a hard-surface pathway.

- stone dust paving along the paths south of the pond to reflect a more rustic character.

- stone dust paving on proposed new paths within the passive park area: to connect to the proposed relocated bandstand, and to pass through the oak grove connecting the Deering Avenue entrance to the brick path that crosses the bridge, where there is currently a desire line indicating the need for a defined path.

The handling of drainage on stone dust paths is a critical factor. Drainage should not be concentrated, but rather designed as sheet drainage with crowns on the paths.

C. Visual Zones:

1. Preserve the distinctiveness of the various visual zones throughout the park, in particular: the arboretum character of the rose circle with its award-winning display of roses; the majestic stand of red and white oaks; the separation of active and passive recreational areas; and the bowling green. Improve the visual definition of the bowling green with edge tree plantings.

D. Pond Landscape Treatment:

1. Increase planting around pond edge with trees, shrubs and groundcovers to enhance pond edge composition, control public use of the edge to minimize erosion, and reduce maintenance.
2. Conduct feasibility study to determine potential and costs of recreating the upper pond in the ravine. Plant along the ravine as a first phase treatment of the area.

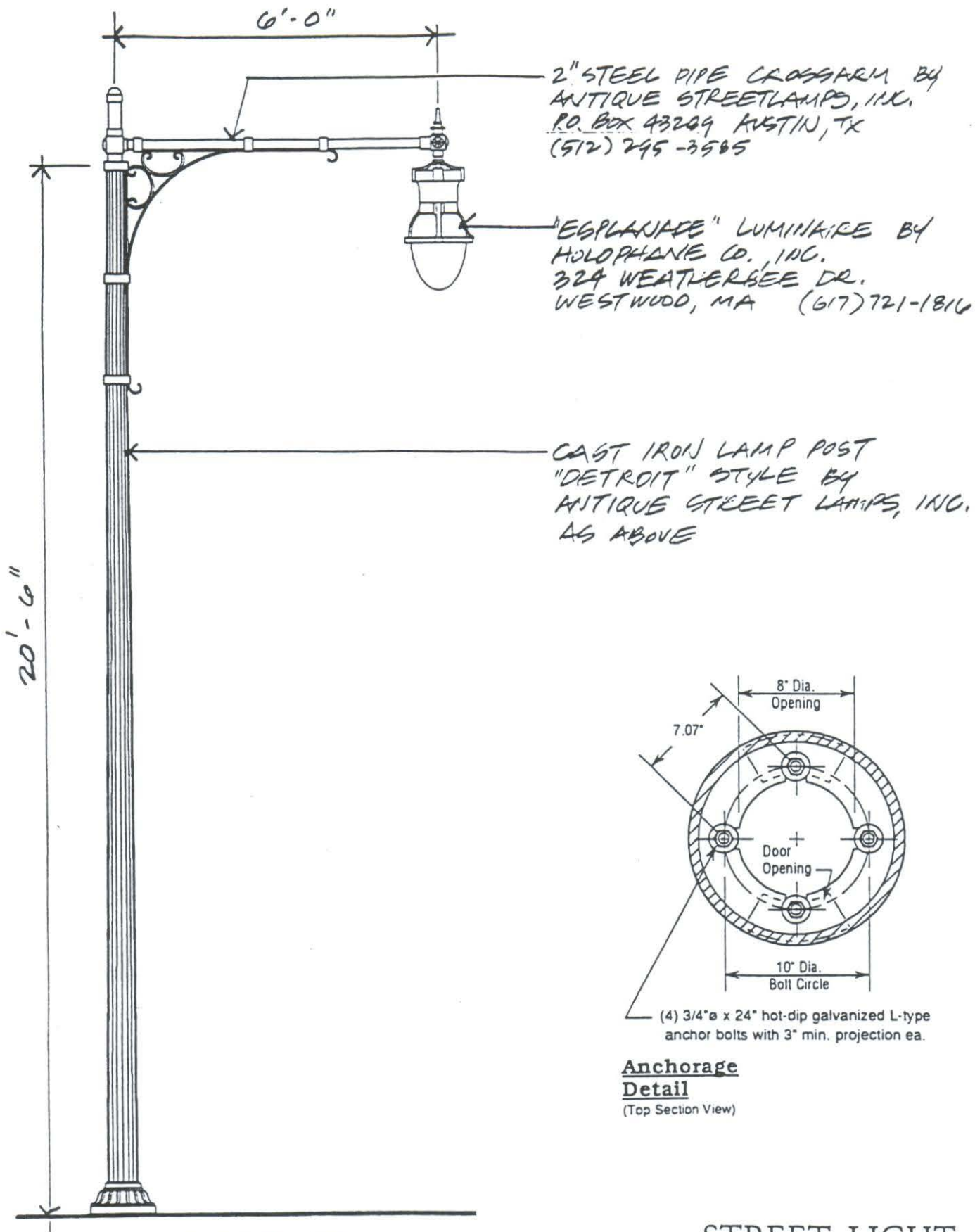
3. Eliminate the wooden bridge at the pond, maintaining the one original concrete bridge. Restore the original lights on the concrete bridge.
4. Reset, on a foundation, the granite curb edge around the pond, in order for the edge to have a consistent level. Discontinue the sloped curb edge, using only the stacked curb detail for areas not bounded by the mortared wall. Continue the edge up to the concrete bridge, reserving the ravine area for more naturalistic treatment.
5. Convert the paddle boats to be like the original swan boats.

D. Park Structures:

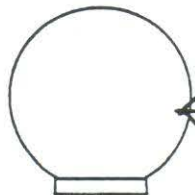
1. Scale down the ramp at the pond, redesigning the structure with cobble drainage swales on either side.
2. When major repairs to the existing bandstand are needed in the future, replace structure with a new one in the location of the original bandstand, in a design and of a scale sympathetic with the original (to be determined during design development). Consider the use of temporary staging in front of the bandstand to accommodate concerts needing more space than the building can provide.
3. Redesign the storage locker near Quinn Field more sympathetic to the character of the park.

E. Sculpture and Memorials:

1. Remove the memorial tree plaques in the park, and place those names on a plaque to be placed in the proposed visitor center. Honor all who contribute to memorial park trees in this manner.
2. Do not accept any donated sculpture or other permanent art pieces for the park. Temporary installations may be installed after review and approval by the Public Arts Committee and the Friends of the Parks Commission.
3. Design and install wire arches at the entrances to the rose circle as structures to support climbing roses, in order to make the rose display more visible from the surrounding roads.



STREET LIGHT
NOT TO SCALE

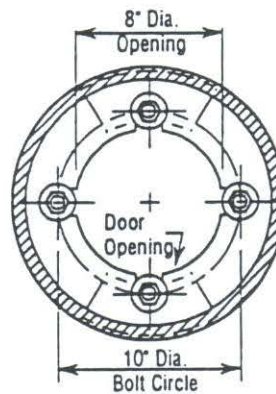


POLYCARBONATE GLOBE W/
175W METAL HALIDE LAMP



CAST IRON LAMP POST
"DETROIT" STYLE BY
ANTIQUE STREET LAMPS, INC.
P.O. BOX 43289 AUSTIN, TX
(512) 295-3585

11'-10"



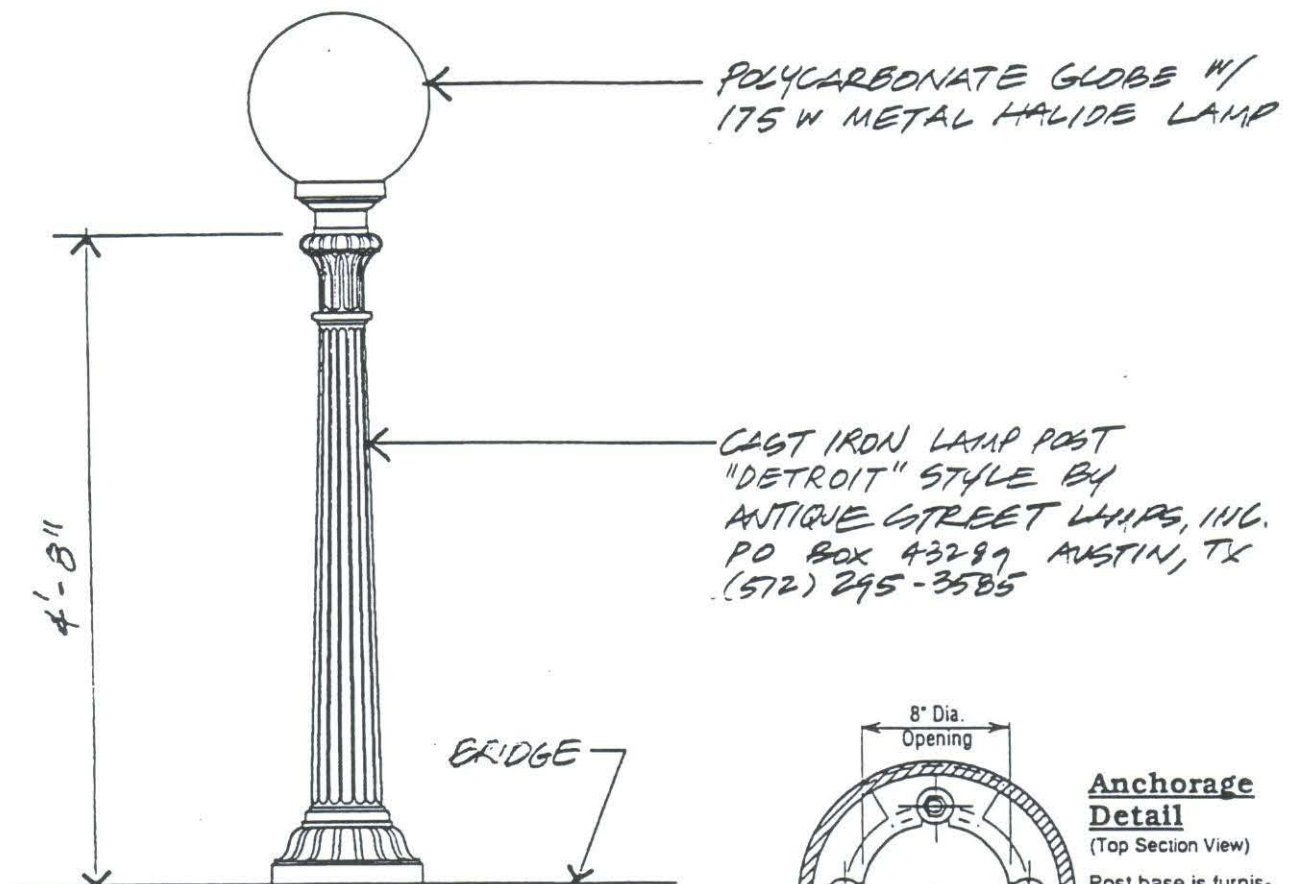
**Anchorage
Detail**

(Top Section View)

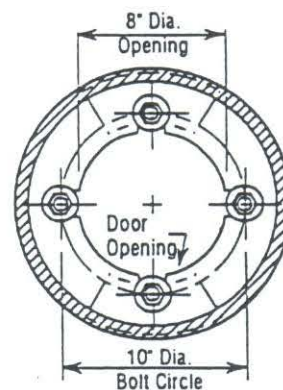
Post base is furnished with (4) 3/4" x 24" hot-dip galvanized L-type anchor bolts with 3" minimum projection each.

PEDESTRIAN PATH LIGHT
NOT TO SCALE

Catalog # D12/15-CI/PP-WS18/BK-M175/QV



Catalog # D5/15-CI/PP-WS18/BK-M175/QV

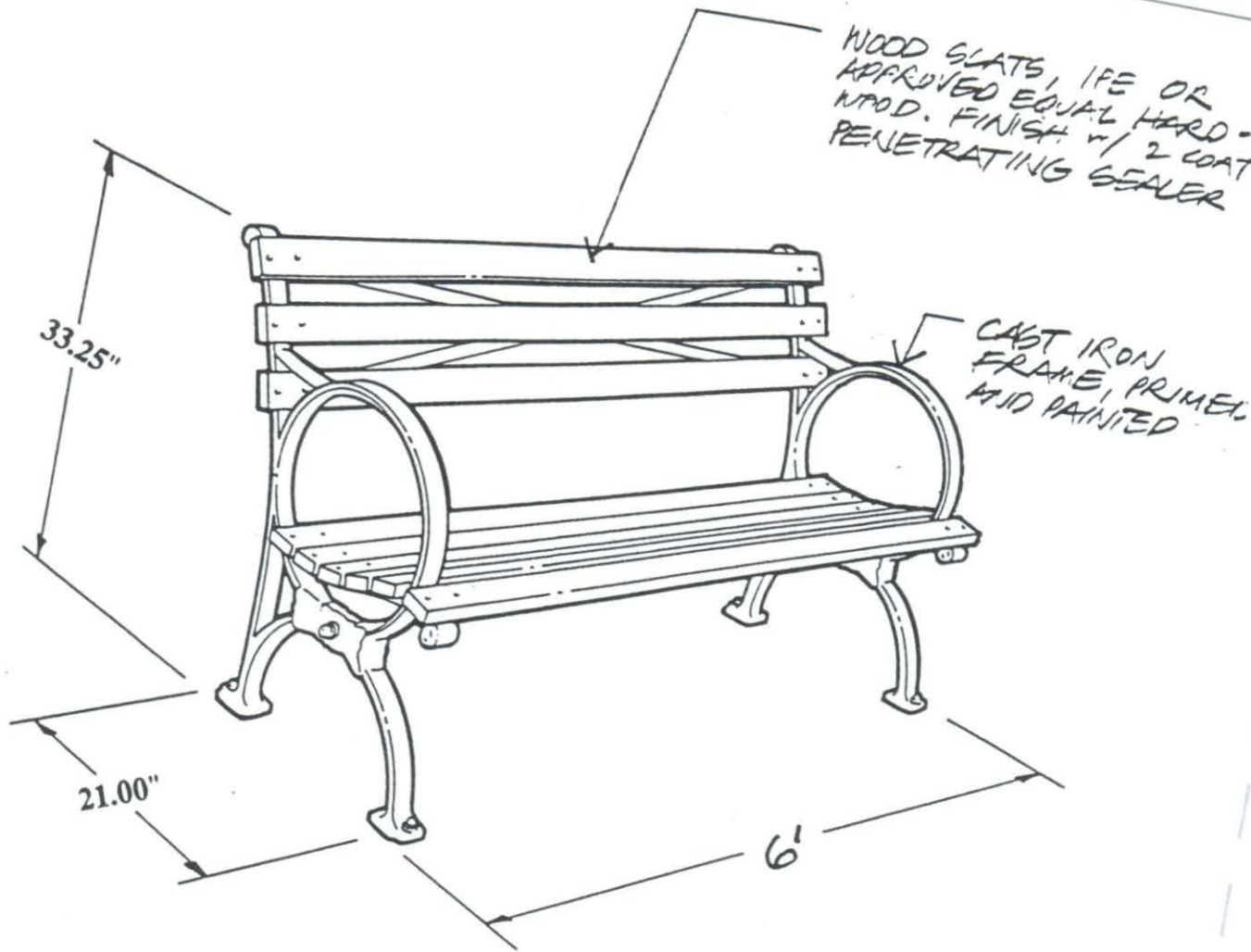


Anchorage Detail

(Top Section View)

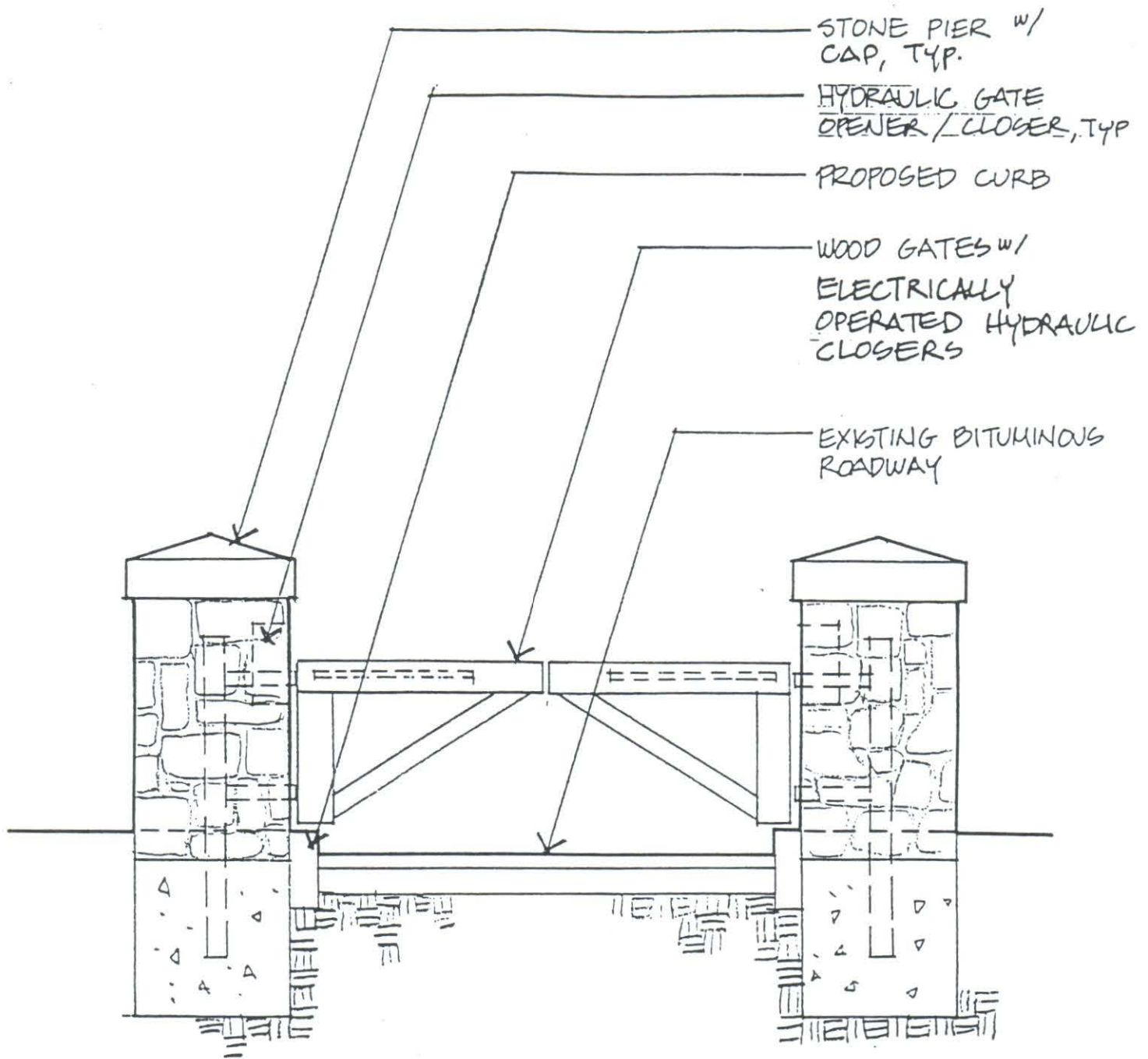
Post base is furnished with (4) 3/4" x 24" hot-dip galvanized L-type anchor bolts with 3" minimum projection each.

BRIDGE LIGHT
NOT TO SCALE



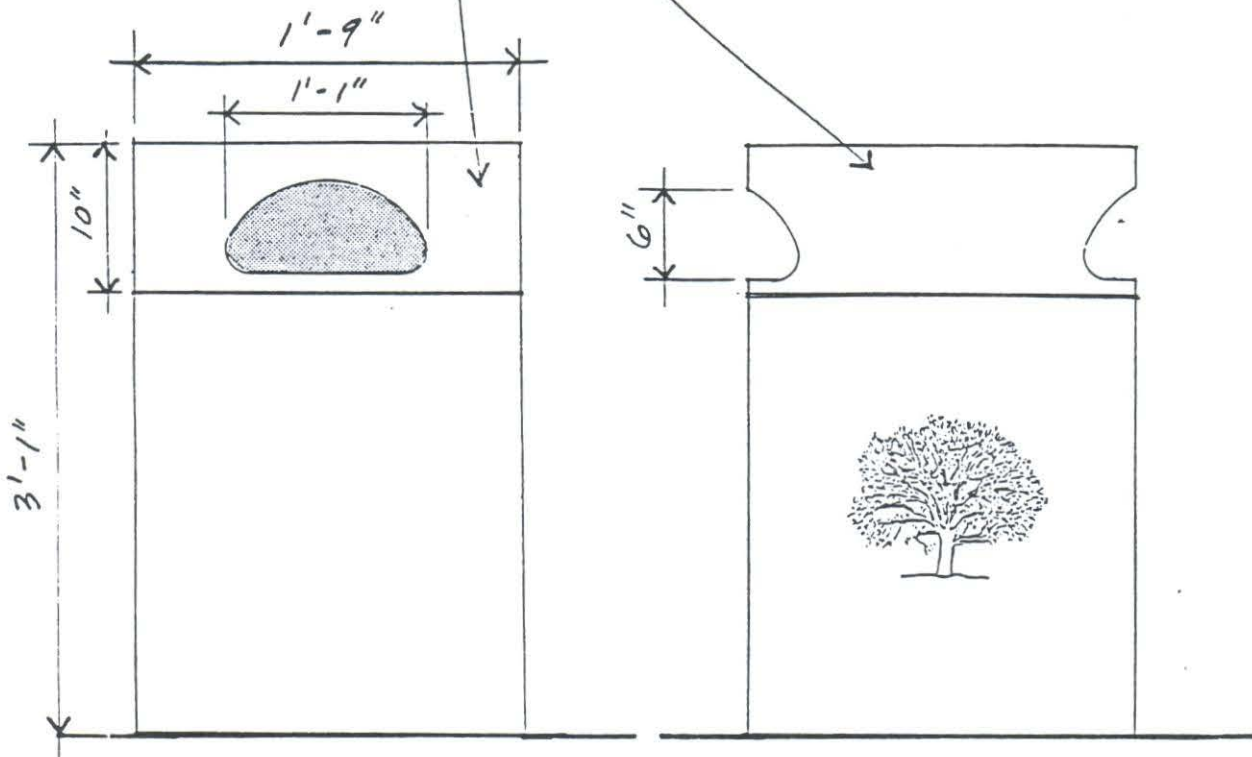
BENCH MODEL B-16 BY
BENCH MFG. CO. PO BOX 158
COLLARD, MA. 01742 (508) 371-3080

PARK BENCH
NOT TO SCALE



STONE PIERS AND WOOD GATE DETAIL
NOT TO SCALE

ROUND, PAINTED METAL
TRASH RECEPTACLE W/ PAINTED
GRAPHIC TO COORDINATE W/ PARK
SIGNAGE GRAPHICS. RECEPTACLE TO
BE REVISED CITY OF PORTLAND STANDARD

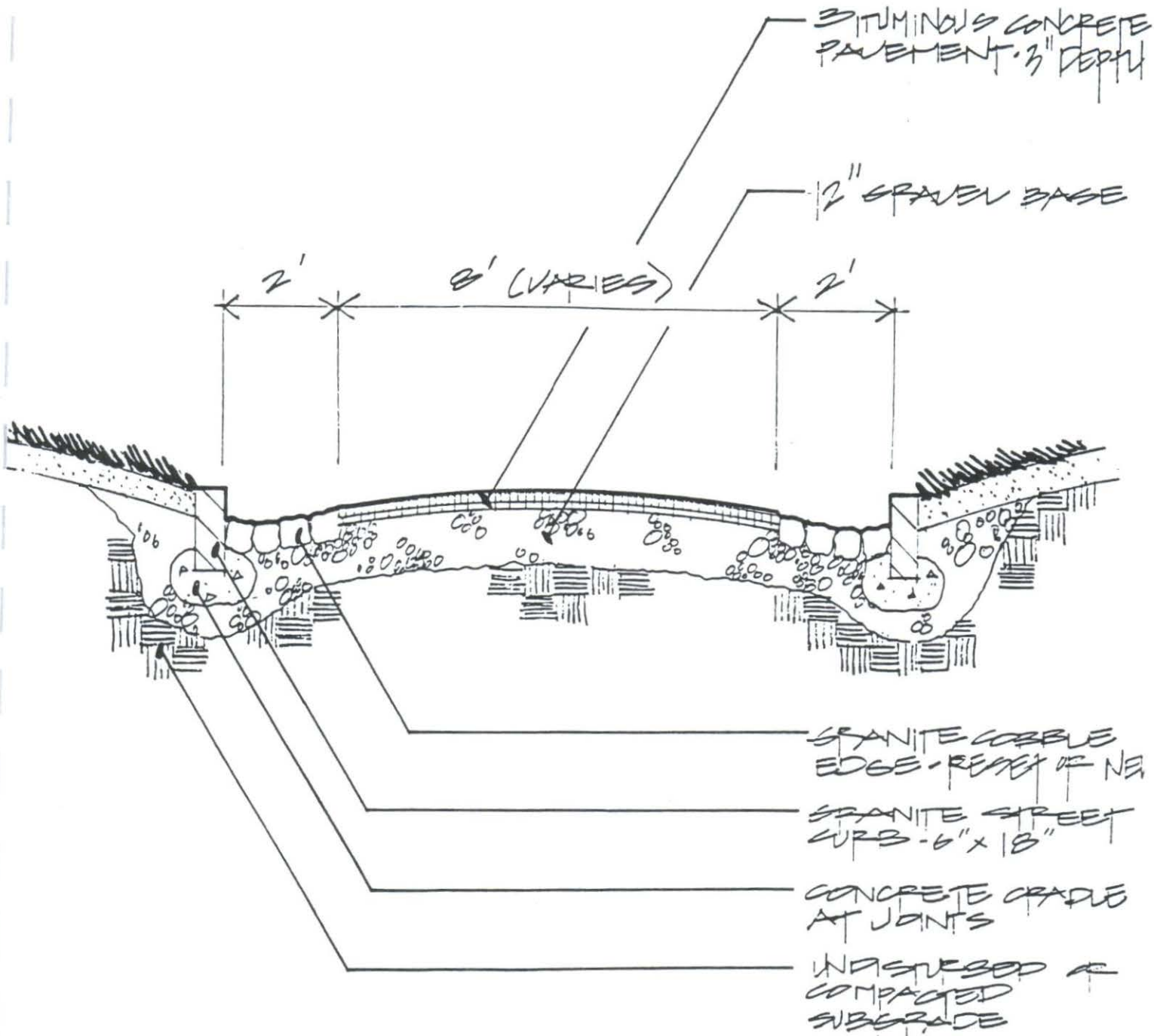


FRONT ELEVATION

SIDE ELEVATION

TRASH RECEPTACLE
NOT TO SCALE

NOTE: COBBLES
TO BE SET IN
STONE DUST.



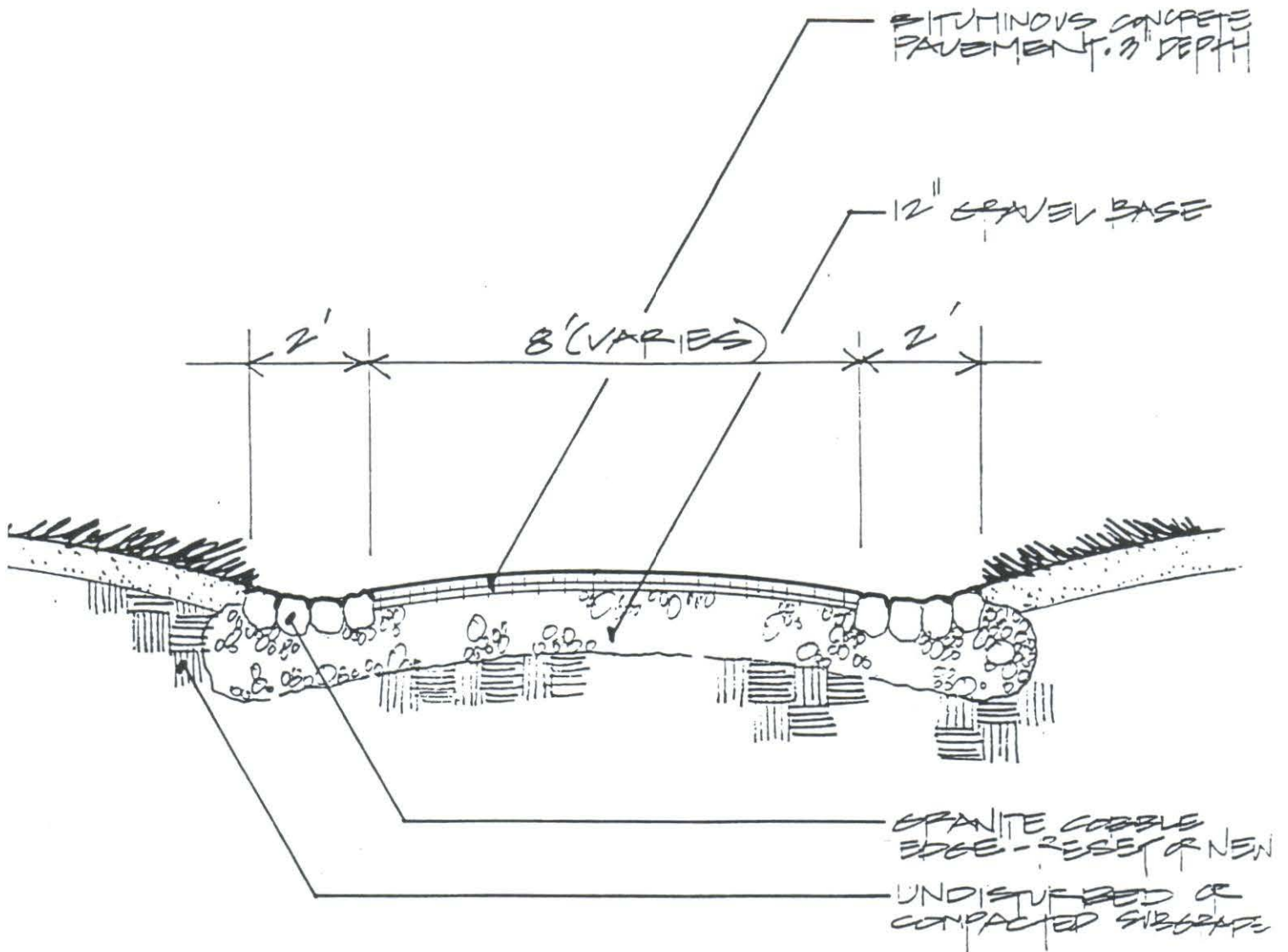
SECTION

VEHICLE ROAD DETAIL

(TENNIS COURT ROAD/INTERIOR PARK ROAD)

SCALE: 3/8" = 1'-0"

NOTE: COBBLES TO
BE SET IN GENE
DUCT.

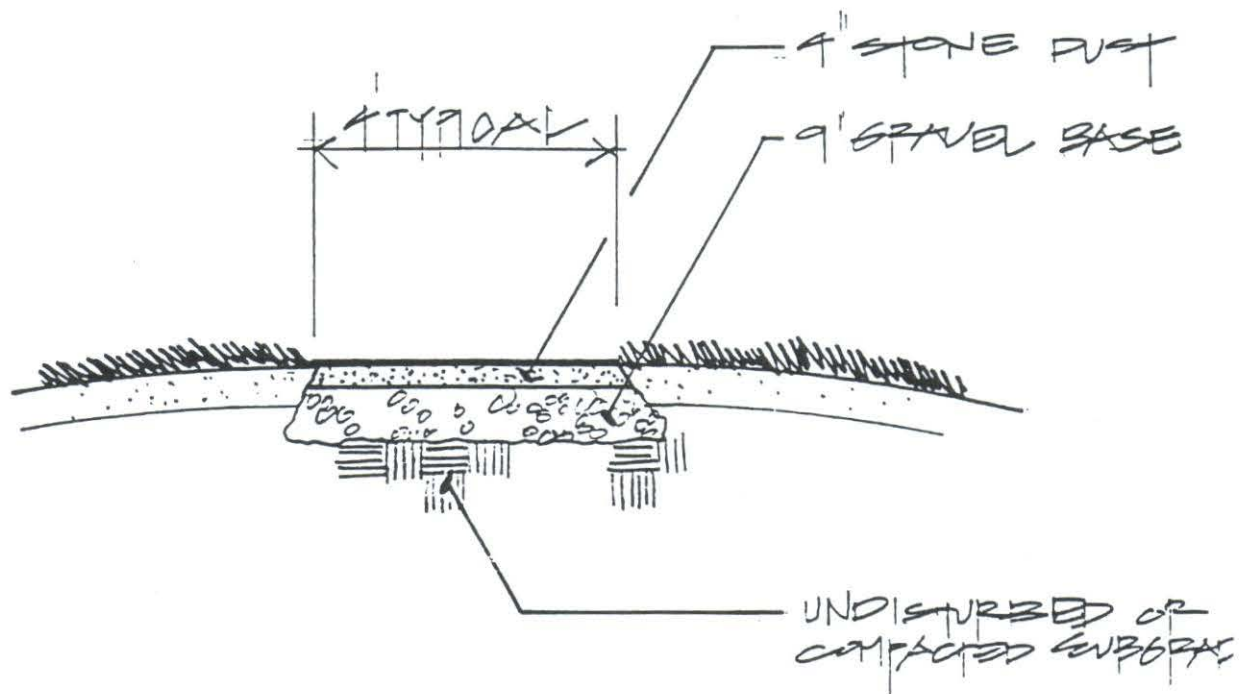


SECTION

PEDESTRIAN PATH DETAIL

(NARROWED ROADWAY)

SCALE: $\frac{3}{8}" = 1'-0"$

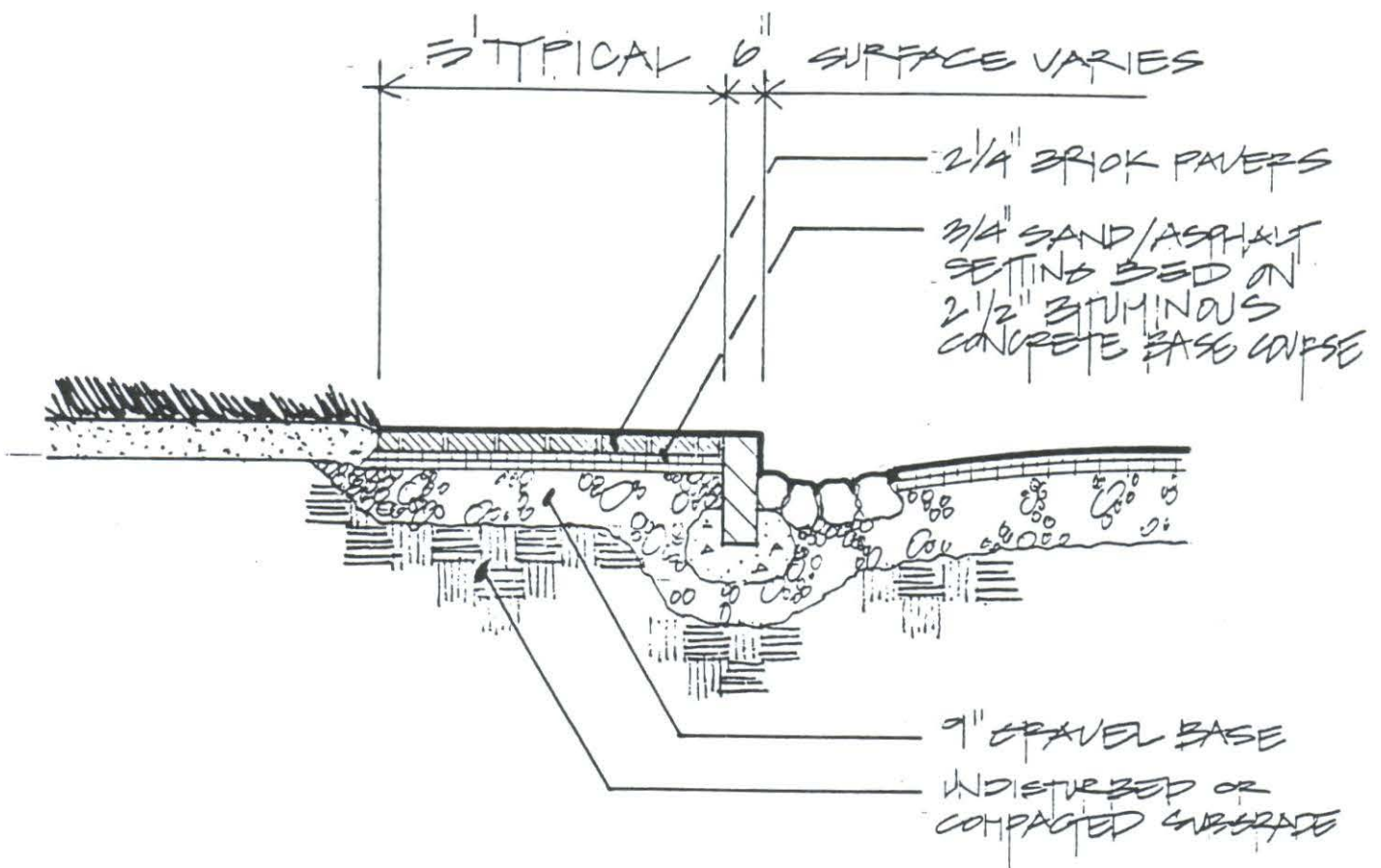


SECTION

STONE DUST PATH

SCALE: $\frac{3}{8}" = 1'-0"$

NOTE: BRICK TO HAVE
SAND SWEEP JOINTS.

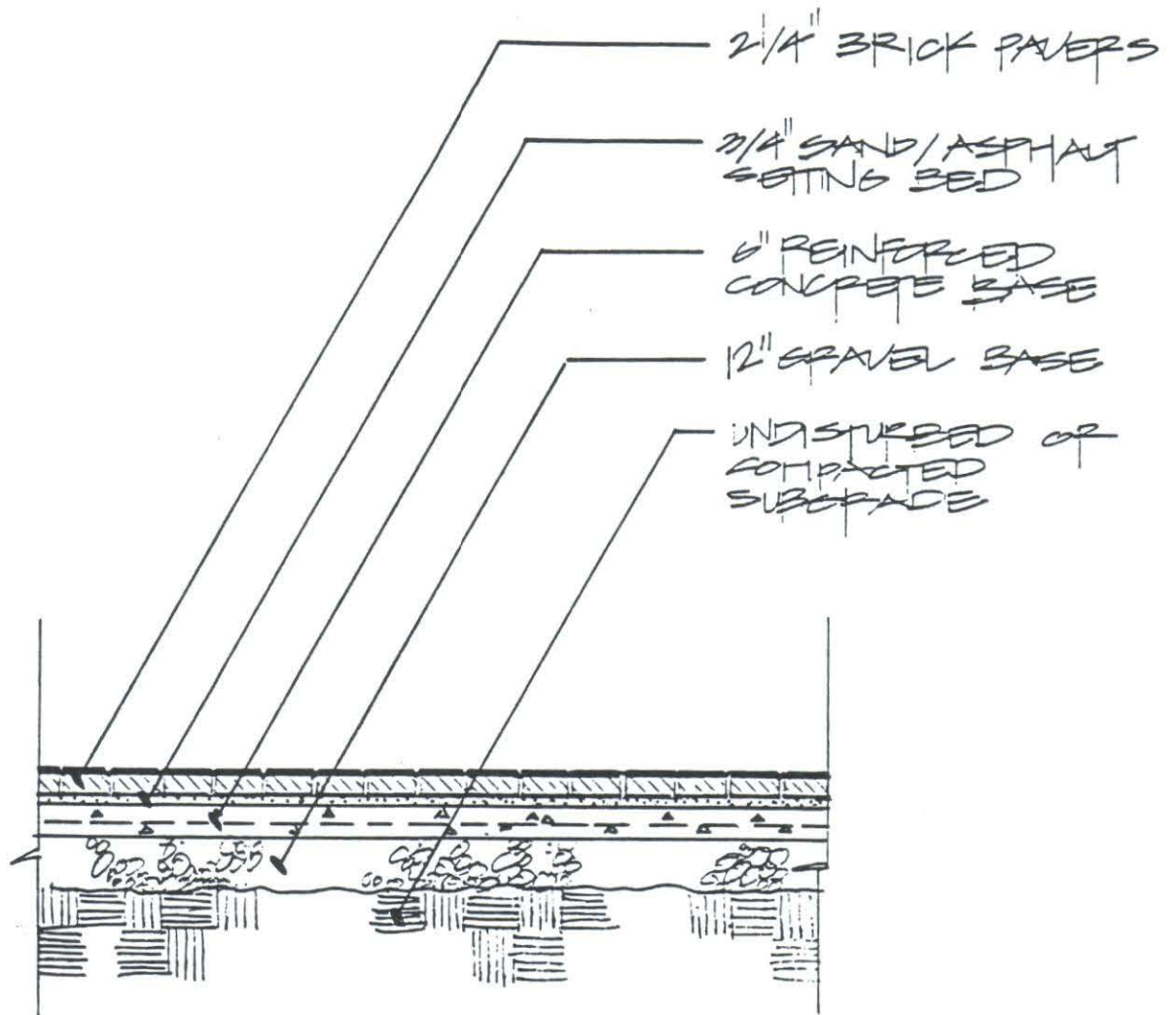


SECTION

BRICK WALK ON BITUMINOUS CONCRETE BASE

SCALE: 3/8"=1'-0"

NOTE: BRICK TO HAVE
SAND SWEEP JOINTS.

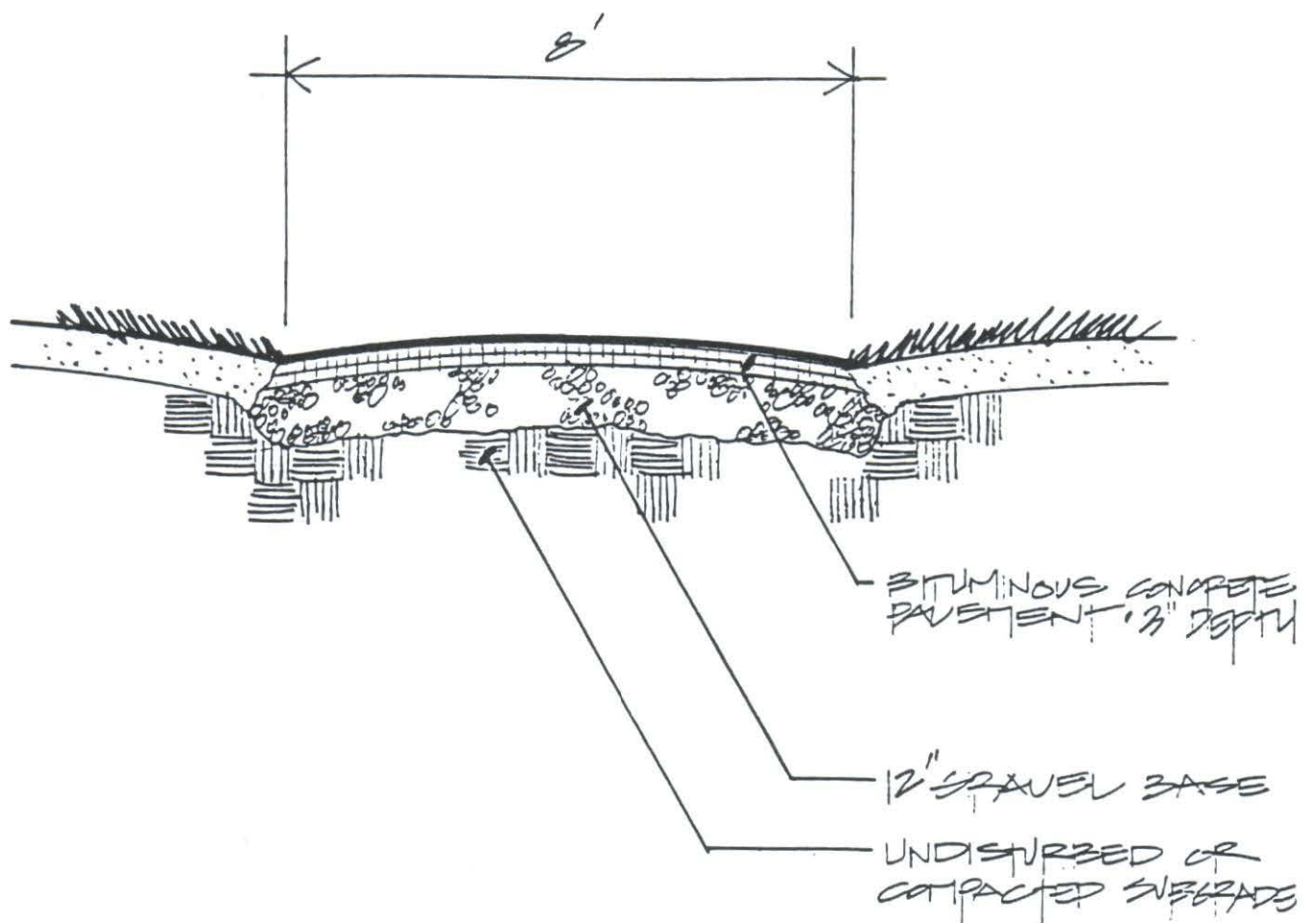


SECTION

BRICK SERVICE DRIVE

(AT CASTLE BUILDING)

SCALE: 3/8"=1'-0"

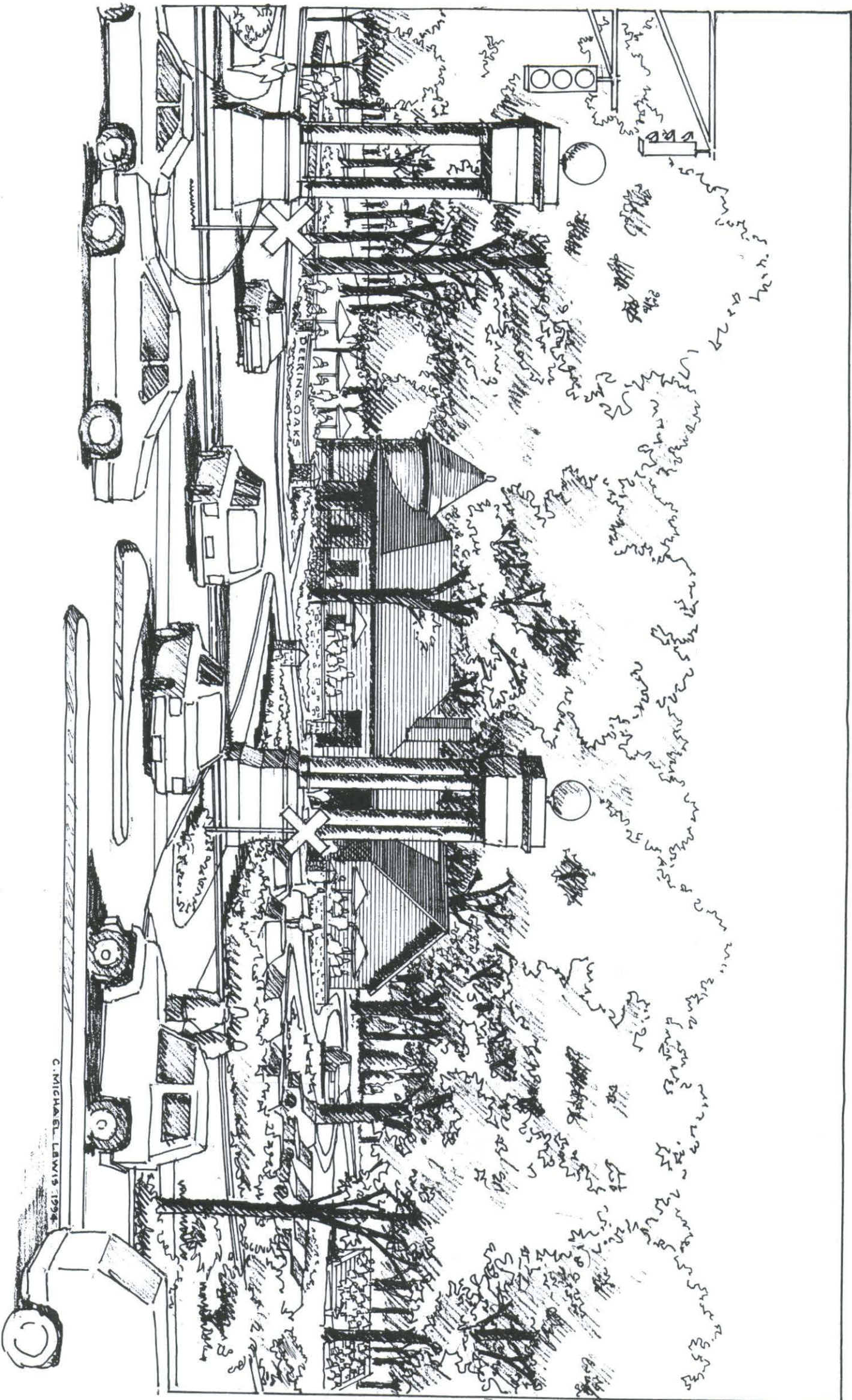


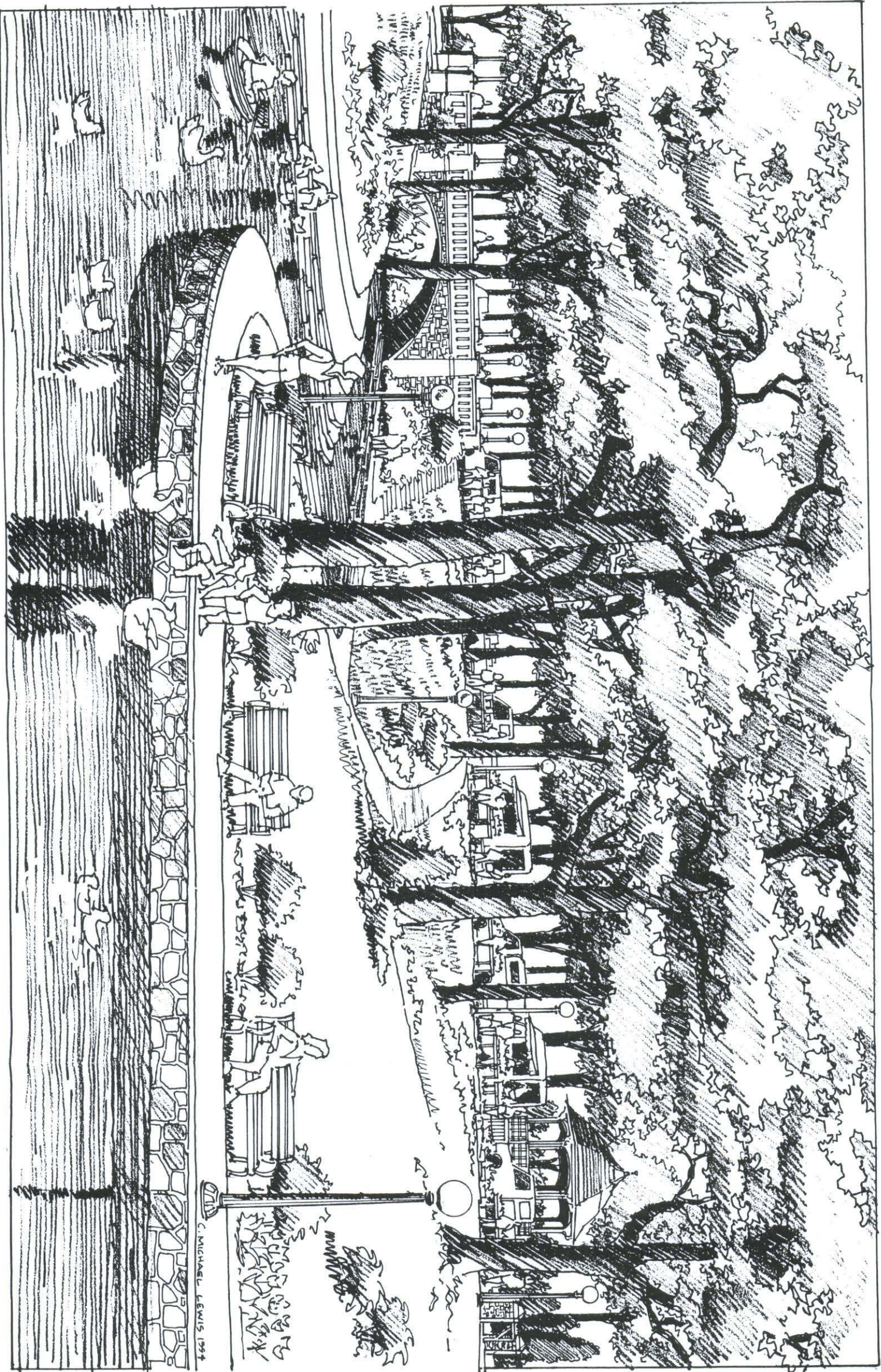
SECTION

BITUMINOUS CONCRETE MAINTENANCE ACCESS WAY

SCALE: 3/8"=1'-0"

ENTRANCE AT FOREST AVENUE AND STATE STREET





C. MICHAEL LEWIS 1994

4. Horticulture and Ecology

An evaluation of the condition of the horticulture at Deering Oaks was made by Paul Rogers, consulting horticulturist to The Halvorson Company. This evaluation was based on interviews with city maintenance and management staff, review of budget material and other pertinent documentation, and one site visit in October, 1993. As part of his site visit, Mr. Rogers met with members of the project committee in order to report and demonstrate his findings.

Further input was provided by a group of consulting arborists who were in Portland for an urban forestry conference and were invited to the park by Mr. Jeffrey Tarling, the City of Portland Arborist.

An evaluation of the hydrology and water quality of the pond at Deering Oaks was made by Stephen Kelley, Senior Environmental Geologist at Haley & Aldrich, Geotechnical Engineers and Environmental Consultants. This evaluation was based on review of available historical material, interviews with city maintenance, management and planning staff, review of the results of chemical testing of the pond water by city staff, and one site visit in October, 1993.

Evaluation of the horticulture follows, after which is an evaluation of the park's hydrology and water quality.

Horticulture: Historical Perspective

Many references can be found in the historic documentation for Deering Oaks to on-going, proactive maintenance and capital improvements. For example, in 1902 the report of the Parks Commission cited much work done on the park's shrub and flower beds. In 1904 it was noted that the park was thoroughly cleaned, borders of walks cut, dead trees removed, lawn repaired, shrubs and trees pruned, and walks and drives repaired. Between 1910 and 1921 1000 oak trees were planted or replaced. Much of the filling that was done in the early twentieth century in the northwest and at State Street was done with donated materials and labor. In 1910 a cottage with a greenhouse was constructed on Park Avenue for a park superintendent. In 1917 \$300 worth of "fancy" evergreens were planted, 36 flower beds were planted with plants grown in the greenhouse, 168 weeping willows were planted around the pond, manure and leaf mold were spread under the oak trees, all trees and shrubs were pruned, and one bed was cited to have been planted with 300 shrubs.

This is an impressive legacy of care for the park, both by the city and by the public. It is a legacy that must be reinstituted to ensure the health and future of Deering Oaks.

Trees

There are approximately 1000 trees in Deering Oaks. The predominant species in the park is oak, white and red oak, some specimens being the 200 year-old survivors of the pre-park life of the site. Seventeenth century plans of the site show that the location of the major oak stand in the central park area has been constant for at least three centuries, a remarkable legacy for an urban park. There have been additions of other species over the years, most particularly in the southern quadrant of the main park section and in the rose circle area, developed after that property was purchased in 1906.

Ornamental species found along the Park Avenue edge were planted in the early twentieth century, an expression of the popular taste of the time for exotic or non-native species. Examples of species are catalpa and horse chestnut. There is also greater variety and ornamental character to the tree population of the rose circle area, which has been planted to display individual specimens. An appropriate species mix for Deering Oaks would be 2/3 oaks, 1/3 other species.

There are evergreens in the park, including Austrian pines, red pines, arborvitae and spruce. The evergreens are primarily located in the southern and southwestern park areas.

Deering Oaks is typical of urban woodland conditions, which are subject to the stresses of pollution, intensive park use, competition, and lack of an understory plant layer which helps to retain soil moisture, regulate soil temperature, and control compaction. In order to ensure the future of a signature oak stand for Deering Oaks, a program of replacement tree planting and maintenance is essential. New trees have been planted in recent years, but overall, the tree population is even-aged and nearing the end of its life cycle. Oaks need sunlight to grow, and without selective tree thinning to open up more light replacement oak tree plantings would have difficulty surviving amidst the mature oak stand of the park. At present, the density of trees is too high. There is a need for a thinning and planting plan to replace old dying trees and plant the next generation. Private donations have been given to the city for tree planting in Deering Oaks, and they should be encouraged in the future. The planting plan should create clear open spaces and canopied spaces in order to restore, where appropriate, the historic intent of tree masses and open lawns.

The city crew does all cabling and other maintenance work on the trees. Remedial pruning is done in the winter, and planting in the summer. For the first time, the city has developed a plan of tree location, type and size, which will provide a good basis for an upgraded maintenance and tree replacement

program that includes a regime for tree pruning and replacement as well as for turf and soil improvements that are essential for healthy tree growth.

Tree roots are normally located in the top 16" of the soil, with most being in the top 9". Soil tests in Deering Oaks have indicated that the soil profile consists primarily of heavy clay soils with less than 1" of organic matter at the surface. In this clay soil condition, all plant roots are surface roots. The positive characteristic of clay soils are that they have a good ability to hold nutrients, however they do limit the infiltration of water down through the soil horizons. They also have an unfortunate tendency to pack together, being easy to compact and therefore needing regular aeration to counteract this tendency.

It was estimated that 10% of the park's trees, or 100 trees, are in poor condition and should be removed immediately, and that 40%-50% need immediate care. This magnitude of tree removal will change the character of the park temporarily, but is necessary to address the severity of the problem and allow for an intensive replanting program.

There is a significant presence throughout the main park section of browning and die-out at the tops of trees. Many tree trunks are also hollow, rotted out from the middle with thin, highly unstable outer rings of trunk wood supporting massive tree canopies.

Many trees have also lost their central leader. Their remaining side branches have formed crotches, which are structurally extremely weak. A tree with a crotch angle of 0-19 degrees has a 100% probability of splitting. Many trees have already lost one side, with all their growth on the remaining side. This unbalanced mass distribution is another very unstable condition and needs attention.

There is ample evidence of girdled tree roots, a situation in which roots are wrapped around the tree base and are strangling one another. This condition is often due to compacted soils which prevent normal root growth. A healthy tree is buttressed at the bottom, with its trunk flaring out as it meets the ground. The trees in the rose circle, where there is less usage and soil compaction, are substantially healthier and show this buttressed condition. In the main park section, many trees can be found with little or no buttressing at the base or a flat trunk on one side, indicating girdling roots caused by soil compaction. A progression of dying limbs up the tree is a further symptom of this problem, which is leading to the irreversible decline of significant numbers of the park's trees.

The two-needle pines in the park have diplodia, a disease that has spread throughout New England over the last 10-15 years. Holes drilled by sapsuckers can be seen in the trunks of infected trees. This indicates the

presence of insects which are feeding on the infected, weakened wood and are in turn being eaten by the birds. There are infected trees throughout the park.

Grass

There is no regular grass maintenance at Deering Oaks other than mowing and trimming. There is insufficient money and crew to perform regular and necessary liming, fertilizing, aerating, topdressing or overseeding of turf areas. Remedial work is done only in response to certain specific uses, in particular the Family Festival, and insufficient funds received from use-intensive activities such as the festival mean that insufficient repair work is done. With the present budget, the city could not keep up with the mowing requirements if these maintenance techniques were instituted to improve the turf.

The quality of the turf in the park varies according to the location within the park: the sports fields, especially the baseball field, receive specialized care and have relatively little use and consequently are in the best condition; the turf in the rose garden area benefits from its isolation and relatively small use and thus is in relatively good condition; the remainder of the park and especially in the areas of high use, heavily tree-covered areas, and road edges is badly worn, in some cases barren, and in some eroded.

Because of the severe soil compaction present in the park, in some places, fescue—a type of hardy grass—is the only grass growing. Many places exhibit poor grass growth and the presence of weeds. In some places, such as under the major stand of pines along the Deering Avenue park edge, the grass is mildewed because of intense shade. Soil tests under these evergreens showed that there were less microorganisms than there should be: a result of the nutrients being taken by the grass. This is a case in which a mulch layer around all the evergreens in the stand would be more beneficial than attempting to maintain grass. Round Up is used to a limited extent around tree bases to control grass growth.

Soil Compaction

A soil probe was used to determine the amount of soil compaction in the park. A probe should be able to be pushed down through one foot of soil. Tests throughout the park showed such a severe level of compaction that in places the probe could not penetrate the soil surface at all, and in no case could it be penetrate further than three inches. This means that no oxygen and little moisture is getting into the soil, both of which are essential for plant survival. A cubic foot of good quality soil typically consists of 45% mineral matter, 5% organic matter, 25% water, and 25% air. When the air content of soil is below 18%, plant roots suffer. When it is below 9%, they die. The carbon dioxide given off by plant roots in the normal process of respiration

becomes toxic if compacted soil causes it to build up in high concentrations. This is most likely occurring in Deering Oaks.

One of the major causes of soil compaction and stress to the trees adjacent to park roads is uncontrolled parking, particularly along the southern park road, commonly referred to as Bowling Green Road. That road is used for regular overnight parking with a capacity of 100 cars, and the lack of curbing has allowed cars to move beyond the paved surface and onto turf areas. Those areas are now barren, compacted and eroded, an invitation for continued parking and further degradation of the physical environment. Testing of trees along the pond side of that road by visiting arborist Alex Shigo indicated that the trees are suffering severely from the stress of soil compaction by cars that each weigh thousands of pounds each. A clear indication of the source of the stress was the fact that the sides of the trees facing the pond were in much better condition than the sides facing the road. If this situation is not alleviated, all the trees along the side of the road will be lost. There are bituminous curbs along the Tennis Court Road, and although they are scarcely high enough to do a good job of vehicular control, the trees near this curbing are in better condition than those where there are no curbs.

There are a number of concentrated, long-term uses that have a particularly heavy impact on the park's environment. The Deering Oaks Family Festival takes place during one week in July, and draws upwards of 150,000 people. There has been an attempt in recent years to minimize damage through the location of festival structures. Nevertheless, the combination of tents, carnival rides and attendees causes tremendous soil compaction throughout the park. The fees paid by the Chamber of Commerce, sponsor of the event, are insufficient to address the real damage. In addition, they are not dedicated for park maintenance, but rather go to the Recreation Division general fund.

Christmas tree sales occur at seven locations throughout the park from Thanksgiving to Christmas. Only one location, at the Castle building, is on a hard surface. Vendors set up trailers and large numbers of trees. The turf at this time of year is in a dormant state, and not able to repair itself from such heavy usage over so extended a time period. This is clearly a significant damaging use of the park.

The Farmers Market occurs on Saturdays from May to November, and vendors park their trucks along the Interior Park Road. At the height of the season, 20 trucks can be present, 10 on each side of the road. They park off the paved surface onto the turf areas and contribute to damage to the turf and nearby trees through soil compaction. It is important to the health of the park environment that this use be accommodated on paved areas only.

Athletic Fields

Deering Oaks has almost 11 acres of athletic fields. The outfield of Quinn Field is also used for football, lacrosse and field hockey. Because this intense level of use causes severe decline in the condition of the turf, it is replaced every spring. It also has an irrigation system. It appears that the ballfield crew is well equipped to maintain these facilities.

Leaves and Mulching

In the fall, leaves are blown into piles, collected with a vac unit, and removed. The result of this leaf pick-up is that, over the long term, the natural source of organic material in the soil is lost to the park. The value of this material was recognized in the early twentieth century when there are records of humus being applied throughout the park as a way to improve the soil quality.

Next to soil compaction, damage by weed wackers and other maintenance equipment poses the greatest danger to the health of the park's trees, particularly the small trees trying to get established. The city is beginning to use wood chips as mulch around the base of trees. The use of mulch helps to retain soil moisture and nutrients and reduce the danger of soil compaction near the trees. It also regulates the proximity of maintenance vehicles and equipment to tree trunks. Trees should be mulched at least 4'-5' beyond the tree trunk. Groves of trees in the park should be mulched together as a community of plants.

The city is planning to recycle its leaves this year at Portland's landfill. It is experimenting to find the proper mix of leaves and wood chips for mulch.

Wooded and Open Areas

An important determinant of visual character, one that also affects park use and should be considered in a vegetation management plan, is the relationship between areas of tree cover and open areas. The 1879 plan of Goodwin clearly shows wooded areas, partially wooded areas and open areas. The 1870 plan of Portland shows wooded and open areas in the parkland that closely align with Goodwin's proposal, and that in most respects correspond with the current condition. There have been modest changes over time, but an area that has changed most markedly is the land to the northwest of the pond, where the bandstand is currently located, and behind it, the eastern third of the central park section. This was open space in Goodwin's plan, at the edge of which he located the bandstand, with the oak grove behind it and looking out over the pond. Today this is a wooded area, most likely the result of planting that was recorded over time. The lack of understanding about the importance of open spaces as contrast to the woods, and as opportunities for a

different type of use, has caused a blurring of the edges between open and closed park areas.

Hydrology: Historical Perspective

Until the late 1800s the pond was part of a tidal estuary that was continuous with Back Cove. Since that time the estuary has been filled, and the pond is no longer tidal or connected to Back Cove. The edge of the pond was defined by a combination of dry-laid stone and mortar, and stone walls beginning in 1882. The fountain was added in 1885 and the duckhouse in 1887.

The edge of the pond in Deering Oaks has been significantly modified in two areas, at the Castle building and along the pond's southwestern edge. In the early years of the park, a tributary channel of the pond extended from behind the building under the current entry road and connecting to the main pond across the road. A small bridge brought the visitor into the park from the Forest Avenue entrance. Another inlet and bridge existed at the southern pond edge, which was later filled in and the bridge removed. The southwestern edge of the pond was also modified with another bay filled in. The western edge of the pond, where there once was a dam and an upper pond, is now a dry inlet with remains of the concrete dam structure along the edges of the ravine. It appears that the dam did not have a spillway, but rather, held back water to create an upper pool. An original wooden bridge here was replaced by a concrete and granite bridge in 1911. The bridge was reconstructed in the early 1970s. Another smaller bridge was constructed just east of the main bridge about 20 years ago.

According to park records, water quality has been a problem from the beginning, due to lack of water flow and depth of the pond. There are many references to algae and grasses being cleaned from the pond. The pond bottom was dredged and lined with gravel in the early 1970s.

Water Sources and Water Quality

The pond, which is approximately four feet deep, is filled with municipal water. It also receives inflow from stormwater through catchbasins in the park. Overland sheetflow also reaches the pond during and after large storms.

Outflow from the pond is controlled by an outlet structure on the eastern pond edge. It is closed except when the pond is drained in the fall.

Chemical water tests indicated that the pond is highly eutrophic. Eutrophication is the process that a water body undergoes as it moves towards unhealthy conditions, resulting in excessive plant or algae growth and unpleasant odors. Plant growth is caused by the excessive addition of inorganic nutrients, organic matter or silt which causes increased biological

production and decreased water volume. The shallow depth of the pond allows sunlight to reach the bottom and promote weed growth. It is also relatively stagnant, with minimal flow-through except in times of high runoff. A water body is considered to be highly eutrophic if phosphorous concentrations are above 50 parts-per-billion (ppb). Samples collected in the pond ranged from 54 ppb at the ramp at the southern edge to over 200 ppb at the footbridge.

The high phosphorous levels reflect the numerous nutrient sources in the area such as bird droppings, incoming sediment, and surface runoff. Because there is no regular outflow these nutrients and contaminants accumulate until the pond is drained in the fall. Even then, some nutrients and contaminants are likely absorbed by the soils, are present in the vegetation, or remain on the floor of the pond to affect the water quality when the pond is filled again.

The water quality of the pond would be improved by eliminating or reducing the potential sources of contamination. It would also be improved by introducing mechanical aeration and water circulation measures. However, nutrients and contaminants will still accumulate and eventually result in similar conditions unless a system is introduced to allow water to flow through and drain from the pond continuously or be mechanically treated. At present the only major recharge is metered water from the Portland Water District. Recharging the pond from this source could cost the city a significant amount of money. The use of stormwater for recharge is problematic because of the potential accumulation of toxic concentrations of contaminants as well as the undependable nature of summer rainfall. The development of wells for recharge appears to be viable as a reliable, inexpensive source of water, assuming that the potentially brackish water is not a problem.

Other actions that should be considered are controlling the waterfowl population and dredging to deepen the pond. Deepening the pond will cause the water temperature to lower somewhat and reduce the sunlight sustaining bottom vegetation, making conditions that support weed growth less desirable. A greater volume of water would also increase the amount of nutrients and contaminants that the pond could accept without significantly affecting water quality. Saltwater intrusion is likely with the use of well water and the deepening of the pond. However, the current uses of the pond should not be greatly impacted by it.

The Ravine

The ravine in the western edge of the pond was evaluated for the potential to create a viable water body. It appears that an inflow stream and waterfall can be created only by mechanical recycling or pumping. A small spring in the upper reaches of the ravine appears to reach the old dam location only

occasionally. If wells and a flow-through system were introduced, the water could be pumped to and discharged in the ravine to flow naturally towards the pond. Based on the configuration of the ravine, a substantial amount of water would be necessary to create a steady flow across the bottom of the ravine. However, the current created by this water flow would provide the added benefits of supplying additional oxygen to the water, discouraging the settling of contaminants and thereby improving water quality.

Horticulture and Ecology Recommendations and Guidelines

A. Vegetation Maintenance and Improvements:

1. Develop and implement a vegetation management plan with the following goals and components:
 - selectively thin the current tree population and interplant the next generation of trees, giving highest priority to the oak groves.
 - maintain a mix of red and white oak in the oak groves of the park.
 - maintain a ratio of 2/3 native species, including oaks and evergreens, and 1/3 introduced species such as catalpa, horse chestnut, tree lilac, yellowwood, crabapple.
 - concentrate the exotic species in the area south of Bowling Green Road and in the rose circle area, using some flowering or other ornamental species at park entrances.
 - develop a clearer division of wooded and open spaces, using the historic Goodwin plan as a guide (see master plan map for delineation of areas).
 - conduct a tree-by-tree condition assessment to serve as a baseline and to form the basis for a removal and replanting program.
 - set up a computerized record-keeping system that can allow record-keeping of vegetation condition on an individual plant basis, facilitate planning, and allow tracking of operations in order to learn what works best in terms of maintenance and management and make adjustments over time. This should include new plant material in order to track the feeding, pruning and survival of the replanting program.
2. Institute a regular program of fertilization and pruning for the site's trees to improve tree condition:
 - fertilize and prune trees on a cycle of 20% a year to start, 33% a year once program is established. Fertilize with organic fertilizer, and add lime first in order to not lose the benefits of the fertilizer.
 - anticipate increased growth and maintenance needs in response to fertilization, to be supported by increased budget support for tree maintenance.

3. Implement a regular, higher intensity program of turf maintenance and soil improvements to improve turf condition, relieve damage due to compaction and add nutrients to the soil:

- apply ground limestone at the rate of fifty pounds per one thousand square feet.
- apply 12-8-20 fertilizer in the fall at the rate of ten pounds per one thousand square feet.
- core aerate the ground in the fall, using four passes with a core aerator, minimum 3" deep penetration.
- overseed with a fescue grass mix at the rate of three pounds per one thousand square feet.
- anticipate increased growth and maintenance needs in response to fertilization, to be supported by increased budget support for turf maintenance.

These recommendations are based on current research which shows fall to be the ideal time to fertilize turf. Feeding at this time makes grass more cold resistant; reduces disease and winter injury; keeps the grass growing later in the fall, thus shortening its dormant season; provides a residue of nutrients for spring green-up of the grass; and suppresses weed growth by promoting grass health.

4. Introduce shrub and groundcover plantings in particular areas (identified under Landscape Character and Historic Design Intent) to embellish the landscape, reduce maintenance, and establish communities of plants to cross-support one another.

5. Institute a regular program of fertilization and pruning of existing and new shrub and groundcover plantings:

- fertilize and prune shrubs on a cycle of 20% a year to start, 33% a year once program is established. Fertilize with organic fertilizer, and add lime first in order to not lose the benefits of the fertilizer.
- anticipate increased maintenance needs in response to new plantings, to be supported by increased budget support for maintenance.
- commit to the increased maintenance necessary to culture new groundcover plantings and establish ground coverage for two to three years: weeding, watering, mulching.

6. Develop staff training sessions in preparation for high-intensity maintenance and implementation of vegetation management plan.

7. Compost and re-use leaves as mulch on site, concentrating particularly on new shrub and groundcover plantings to help them become established. Mulch to a five foot radius around the trees, mulching some groves of trees

together and eliminating grass as an understory. Mulch plants in the fall no deeper than 3" coverage. Maintain mulch in a loose consistency, cultivating any mulch that has compacted around plants.

8. Discontinue the use of herbicides in the park. Substitute Integrated Plant Management (IPM) which utilizes alternatives to chemicals for pest control and establishes a monitoring system for early detection.

B. Pond Water Quality:

1. Conduct further study to determine the best method of increasing flow-through of water in the pond and thereby improving water quality.
2. Investigate the possibility of trapping and removing a certain number of ducks to maintain an appropriate population. Seal the openings in the duckhouse to discourage the duck population. Sell cracked corn for the public to use for duck feed instead of bread which becomes suspended in the water.

5. Maintenance and Management

Management, Personnel and Budget

The city has instituted umbrella management, a cooperative arrangement under which various crews and equipment from the Department of Parks and Public Works are available to one another, thereby increasing efficiency. What this means for Deering Oaks is that there are roving crews to maintain the park, rather than dedicated caretakers.

The following divisions and crews have jurisdiction in Deering Oaks:

- Parks: mowing, trimming, litter pick-up
- Recreation
- Ballfield
- Forestry
- Horticultural: flower beds
- DPW: roads and sidewalks
- Wastewater and Sewer
- Traffic: lights and signs
- Buildings and Trades: maintenance of the "castle"
- Engineering: plans for upgrade of roads, etc.
- Parks Division, 3-person crew: benches, fences, gates, and bleachers
- Cross between 3-person crew and Buildings and Trades: fountain

The presence of this many crews and divisions presents coordination challenges, if not coordination problems for maintenance of the park. In addition, there are no plans or schedules for regular maintenance tasks such as tree pruning or grass aeration.

The Recreation Division at one time was part of Parks Division. The two are now separated under the Department of Health and Human Services and the Department of Parks and Public Works, respectively. It is critical that there be good coordination and agreement on common goals for the park between these two divisions. While Parks maintains and repairs Deering Oaks, Recreation issues permits and receives money from users such as the Chamber of Commerce, which goes into the general revenue rather than being dedicated for maintenance and repair of Deering Oaks. There is no set-aside funding for maintenance or for planting, while at the same time the intensive use that the park gets demands that equally intensive maintenance be provided to counteract the impact.

The lack of a detailed maintenance and management plan, the challenges of maintenance coordination, and the lack of adequate funding for capital improvements and maintenance, are among the largest and most serious issues the park must face.

Maintenance of Structures

The structures in Deering Oaks were evaluated by visual assessment, and a summary of their physical condition follows. Park structures need to be repaired as well as regularly maintained in order to forestall accelerated deterioration.

Entrance Gates, Pillars. In good condition, with some minor repointing necessary in places.

Castle Building. Recent work has been done to the structure. Roof work is needed. The building's interior should be assessed in terms of retrofitting to satisfy proposed use for a visitor center and ranger station, as well as possible sports equipment storage, etc.

Paths. Bituminous concrete in good condition. No formal edging of paths, which are crumbling in places.

Roads. Bituminous concrete in good condition, with some cracked pavement in places. Roads have been over-paved over time, with the loss of the original cobble drainageways and adequate curb height.

Stairs, Dams at Ravine. Stairs in poor condition, remains of dams along ravine.

Walls at Pond. Overall good condition, with significant mortar loss in places, particularly on the northern shore where some sedimentation has occurred. Freezing of water for winter skating will cause degradation of stonework.

Lights. Most of lenses in park lights broken.

Drainage Structures. Appear to be operating well, although a number are filled with debris.

Park Concession

Deering Oaks is fortunate to have a food concession at the Castle building. It is a function that was considered by early park planners to be very important for a public space, a gregarious place where people could gather, have refreshments, and casually see and meet one another. It also provides a place for orientation and information.

The concessionaires at the Castle operate year-round, providing refreshments during the temperate months of the year, selling Christmas trees in late fall,

and renting skates, serving hot chocolate and working with the city to maintain the ice on the pond during the winter.

It is in the city's and the park's best interests that the agreements between the city and the concessionaires allow for the stability of the concessionaires and the ability for them to deliver a quality product for park visitors. The agreements should be reviewed in order to ensure an equitable partnership that defines relative responsibilities for maintenance costs and capital expenditures for the physical plant and the services provided.

It is also very important that the city have control over certain design, management and use issues, i.e.: the character of signage and boats; the multiple uses of the building for the concession, a warming house in the winter, and future year-round visitor center; and the warehousing of seasonal equipment.

Public/Private Partnership

It is essential that Deering Oaks have private friends as well as public servants. Friends who are organized and dedicated to the future health, well-being and appropriate use of this special place in Portland. Friends groups for parks across the country have, in partnership with cities, accomplished a tremendous amount on behalf of their parks, most notably in garnering private donations to support the on-going efforts of park maintenance and capital improvements and to augment the limited funding of city budgets.

A Friends group for Deering Oaks should also serve the important role of watchdog for the park, advocating for policies, practices and budgets that help to improve the quality of the park's physical environment and make it an inviting place for the visitor.

A Friends group will be critical for Deering Oaks as master plan recommendations are considered for implementation, and the competing interests of city departments and needs are weighed for priorities and funding.

Maintenance and Management Recommendations and Guidelines

A. Park Management:

1. Improve coordination and cooperation between the several departments with maintenance and management responsibilities in the park, particularly between the Recreation and Parks Divisions.
2. Implement mechanisms that can improve communication and accountability, such as written work schedules and job sheets.
3. Establish a budget with dedicated line items in order to plan, manage effectively, quantify the budget need and effectively advocate for increased funding.
4. Develop job descriptions for park staff.
5. Implement management guidelines and policies for special park events including the Family Festival (see Appendices 4 and 5). Incorporate a system of fees dedicated to park maintenance.

B. Private Advocacy and Support:

1. Encourage the establishment of the Friends of Deering Oaks group to spearhead fund-raising efforts and serve as a public watchdog and advocate for the park.

C. Maintenance of and Improvements to Structures:

1. Make necessary repairs to park structures and infrastructure.
2. Retrofit Castle building to accommodate proposed additional uses.

D. Park Regulations:

1. Post and enforce park regulations.

E. Park Concession:

1. Review the agreement between the city and the vendors of the Castle. Make any necessary changes that ensure vendor stability and the ability to deliver a quality product, while giving the city the necessary control over design and management issues (i.e. design of signage; type of boats used in pond; use of Castle building space for other park-related functions).

| | HIGH PRIORITY PROJECTS | MODERATE PRIORITY PROJECTS | LONG-TERM PRIORITY PROJECTS |
|---|---|--|--|
| Use: Access, Circulation and Parking | <ul style="list-style-type: none"> Tennis Court Road: narrowing of road and installation of granite curbs; closing of park entrance in front of Castle; developing of access road and associated sidewalk behind Castle Parking Lot: development of 50-car parking lot at site of current maintenance yard Bowling Green Road: narrowing of road to pedestrian scale; redesign of southern park entrances at Deering Avenue and State Street to pedestrian scale Park Avenue/Deering Avenue Parking: development of parallel parking along Park and Deering Avenues Pathways: Brick—Deering Avenue: construction of brick pathway along Deering Avenue park edge | <ul style="list-style-type: none"> State Street: narrowing of State Street; planting along pond edge; development of brick pathway; installation of new lights of historic parkway character Interior Park Road: redesign of access control gates; narrowing of access road between Tennis Court Road and Interior Park Road; installation of granite curbs | <ul style="list-style-type: none"> High Street: narrowing of High Street; installation of new lights of historic parkway character |
| Use: Facilities | <ul style="list-style-type: none"> Pedestrian Plazas at Castle: development of front and rear pedestrian plazas at building Planting at the Playground Site Improvements: Picnic Tables: two additional tables in oak grove Site Improvements: Removal of existing horseshoe pits and relocation of new pits behind the tennis courts to clear space for development of volleyball courts Site Improvements: Volleyball Courts: construction of two courts Site Improvements: Tennis Court Restoration Site Improvements: Basketball Court Reconstruction | <ul style="list-style-type: none"> Castle Renovation: making necessary repairs to structure; development of a visitor center/ranger station at the Castle | |
| Landscape Character: Structures | | <ul style="list-style-type: none"> Pond: removal of wooden bridge; repairs to mortared wall; resetting of stacked curbing; continuation of stacked curbing to the concrete bridge Structures: Deering Avenue Gates/Wall Restoration: repairs to gates and walls at Deering Avenue entrance Structures: Pond Access Drive: redesign of ramp at south pond edge | <ul style="list-style-type: none"> Structures: Concrete Bridge Restoration: repairs to bridge; restoration of lights on bridge Structures: State Street Gates Restoration: repairs to gates; restoration of lights on top of gates Structures: Bandstand: redesign and relocation |
| Landscape Character: Details and Planting | <ul style="list-style-type: none"> Site Improvements: Benches of appropriate historic character at the pond, Bowling Green Road, and playground (can be phased according to visibility and function of areas) | <ul style="list-style-type: none"> Park Lighting: installation of new lights of appropriate historic character Signage System: design and installation of coordinated signage system of appropriate historic character Pathways: Brick S. of Interior Road: development of brick pathways from pedestrian plaza west along Interior Park Road, along north pond edge, over bridge and to park entrance opposite Mellen Street Pathways: Stone Dust-surfacing of paths south of pond, through middle park section, and between playground and Quinn Field with stone dust Planting: Entrances—Bowling Green Road: special entrance planting at the two narrowed park entrances accessing Bowling Green Road Planting: Entrances—Deering Avenue: special entrance planting at proposed main park vehicular entrance Site Improvements: Trash Receptacles: placement of receptacles of coordinated design in selected park areas | <ul style="list-style-type: none"> Pathways: Brick—Rose Circle: resurfacing of paths in rose circle with brick Planting: Edges—Rose Garden/Edwards Lot: planting of edges to embellish landscape and better separate park from city Planting: Edges—Park Avenue/Deering Avenue: planting of edges to embellish landscape and better separate park from city Planting: Edges—I-295: planting to screen I-295 to greatest extent possible Planting: Pond Edges: planting to embellish pond landscape, control erosion and facilitate maintenance Planting: Ravine: restoration planting in upper pond area with reference to 1935 planting plan Site Improvements: Rose Arbors: installation of wire arches at rose circle entrances as structures for climbing roses |
| Horticulture and Ecology: Plans and Feasibility Studies | | <ul style="list-style-type: none"> Study of Pond Water Quality Feasibility Study: Upper Pond in Ravine: study to determine feasibility, costs and methods of reinstating water in ravine Vegetation Management Plan | |
| Maintenance and Management: Structures | <ul style="list-style-type: none"> Pathways: Brick—Park Avenue: reconstruction of brick pathways along Park Avenue | | <ul style="list-style-type: none"> Bituminous Concrete Pathway: improvements to pathway to active recreational area |

Phased Plan for Implementation

High Priority Projects are those which are most critical for satisfying the needs of the park and supporting the plan's goals, in terms of park use, character and functioning. High priority projects are proposed to be implemented within the next five years.

Moderate Priority Projects are projects that, although not an immediate need, are desirable to be implemented in the near term. They are significant for the long-term success and impact of the master plan and incrementally achieve the plan's goals. Some projects are continuations of work begun in high priority projects, such as the implementation of circulation recommendations. Moderate priority projects are proposed to be implemented within the next five to ten years.

Long-Range Priority Projects can only be implemented over the long term, can be done as funds become available, or are low priority relative to other park needs. Most long-term priority projects are proposed to be implemented after ten years. In some cases, however, particularly the edge planting projects, it is desirable that they be initiated in the short-term—sooner than ten years—but completed over the long term. Although they are extremely important for the character and use of the park, they appear in this category because of their scale.

Projects have been broken down in terms of construction projects although some projects are closely related and would most likely be done in tandem, such as the narrowing of Tennis Court Road, the development of an access road behind the Castle, and construction of the parking lot at the site of the current maintenance yard. Some projects are large and can be further subdivided, such as installation of park lighting in phases or the construction of new entry gates at State Street at a later date after narrowing of the road.

The master plan is intended to provide a blueprint for phased rehabilitation of Deering Oaks and to stimulate further public and private investment in the park. It is essential that the process of investment in the park be long-term and on-going. The plan as well as implementation of the first projects recommended therein will set the direction and provide the inspiration for that investment.

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|---|--|
| Deering Oaks Master Plan | |
| Portland, Maine | |
| | |
| | |
| Project & Materials List | |
| | |
| Project/Item | |
| A. Tennis Court Road | D. Bowing Green Road |
| Bituminous Concrete Pavement Removal | Bituminous Concrete Pavement and Base Removal |
| Bituminous Concrete Pavement and Base Removal | Bituminous Concrete Pavement on Existing Base |
| Unclassified Excavation | Granite Cobbles |
| Clear and Grub for Roadway and Brick Pavement | Brick Pavement on Bituminous Base at Entrances |
| Strip and Stockpile Loam | New Loam |
| Bituminous Concrete Pavement and Gravel Base | Seeded Lawn |
| Bituminous Concrete Pavement on Existing Base | Stone Entry Gates (6'Ht x 3'Square) |
| Granite Curbing | Granite Bollard |
| Granite Cobbles | Drainage |
| Brick Pavement on Bituminous Base | |
| Recondition and Spread Loam | |
| New Loam | E. Pedestrian Plazas @ "Castle" |
| Seeded Lawn | Bituminous Concrete Pavement Removal |
| Drainage | Bituminous Concrete Pavement and Base Removal |
| | Unclassified Excavation |
| | Clear and Grub |
| B. Parking Lot | Strip and Stockpile Loam |
| Bituminous Concrete Pavement and Base Removal | Brick Pavement on Bituminous Base |
| Unclassified Excavation | Brick Pavement on Concrete Base |
| Clear and Grub for Roadway and Brick Pavement | Stone Walls (2'Ht x 2' Wide) |
| Strip and Stockpile Loam | Benches |
| Bituminous Concrete Pavement and Gravel Base | Recondition and Spread Loam |
| Granite Curbing | New Loam |
| Brick Pavement on Bituminous Base | Seeded Lawn |
| Recondition and Spread Loam | Deciduous Tree Planting: 2-1/2"-3" Caliper |
| New Loam | Ornamental Tree Planting: 2-1/2"-3" Caliper |
| Seeded Lawn | Shrub Planting |
| Deciduous Tree Planting: 2-1/2"-3" Caliper | Groundcover Planting |
| Deciduous Ornamental Trees: 2-1/2"-3" Caliper | Pedestrian Lighting |
| Shrub Planting | Drainage |
| Lighting | |
| Guardrail | |
| Line Painting | F. State Street |
| Drainage | Bituminous Concrete Pavement and Base Removal |
| | Remove and Reset Ex. Granite Curb / Bit. Conc. Patch |
| | New Granite Curb |
| C. Interior Park Road | Brick Pavement on Bituminous Conc. Base |
| Bituminous Concrete Pavement and Base Removal | New Loam |
| Bituminous Concrete Pavement and Gravel Base | Seeded Lawn |
| Granite Curbing | Entrance Pillers at Forest Avenue Intersection |
| Granite Cobbles | Deciduous Tree Planting: 2-1/2"-3" Caliper |
| New Loam | Shrub Planting |
| Seeded Lawn | Parkway Lighting |
| Access Gates | Drainage |
| Drainage | |

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| G. High Street | P. Planting: Edges-Park Ave/Deering Ave |
| Bituminous Concrete Pavement and Base Removal | Deciduous Shade Tree Planting: 1"-1-1/2" Caliper |
| Remove and Reset Ex. Granite Curb / Bit. Conc. Patch | Deciduous Ornamental Trees: 2-1/2-3" Caliper |
| New Loam | Shrub Planting |
| Seeded Lawn | |
| Parkway Lighting | |
| Removal and Relocate Signage | Q. Planting: Edges-I-295 |
| Drainage | Deciduous Shade Tree Planting: 1"-1-1/2" Caliper |
| | Evergreen Tree Planting: 6'-8' Ht. |
| | |
| H. Park Ave/Deering Ave Parking | |
| Bituminous Concrete Pavement and Base Removal | R. Planting: Entrances-Bowling Green Road (2) |
| Remove and Reset Ex. Granite Curb / Bit. Conc. Patch | Deciduous Ornamental Trees: 2-1/2-3" Caliper |
| Unclassified Excavation | Shrub Planting |
| New Granite Curb | |
| Bituminous Concrete Pavement and Gravel Base | |
| Removal and Relocate Signage | S. Planting: Entrances-Deering Ave |
| Line Painting | Deciduous Ornamental Trees: 2-1/2-3" Caliper |
| Drainage | Shrub Planting |
| | |
| | |
| I. Pathways: Brick-S of Interior Rd (Not State St) | T. Planting: Pond Edges |
| Bituminous Concrete Pavement and Base Removal | Deciduous Shade Tree Planting: 2-1/2"-3" Caliper |
| Brick Pavement on Bituminous Base | Deciduous Ornamental Trees: 2-1/2-3" Caliper |
| Loam | Shrub, Groundcover, Perennial Planting |
| Seeded Lawn | |
| | |
| | U. Planting: Ravine |
| J. Pathways: Brick-Park Ave | Deciduous Ornamental Trees: 2-1/2-3" Caliper |
| Bituminous Concrete Pavement and Base Removal | Shrub, Groundcover, Perennial Planting |
| Brick Pavement on Bituminous Base | |
| | |
| | V. Planting: @Active Recreation/Totlot Area |
| K. Pathways: Brick-Deering Ave | Deciduous Shade Tree Planting: 2-1/2"-3" Caliper |
| Bituminous Concrete Pavement and Base Removal | |
| Unclassified Excavation | |
| Clear and Grub | W. Park Lighting: |
| Brick Pavement on Bituminous Base | Pedestrian Lighting |
| | |
| | |
| L. Pathways: Brick-Rose Circle | X. Pond |
| Bituminous Concrete Pavement and Base Removal | Restoration of existing Edge Wall |
| Unclassified Excavation | Curb Edging on Gravel Base |
| Brick Pavement on Bituminous Base | Demolition & Removal of Wood Bridge |
| | Dam above Conc. Bridge |
| | |
| M. Bituminous Concrete Pathway | |
| Bituminous Concrete Pavement and Base Removal | Y. Site Improvements |
| Unclassified Excavation | Benches |
| Clear and Grub | Picnic Tables |
| Bituminous Concrete Pavement and Gravel Base | Removal of Ex. Horseshoe Pits |
| | New Horseshoe Pits |
| | Volleyball Courts |
| | Trash Receptacles |
| N. Stone Dust Pathway | Rose Arbors |
| Bituminous Concrete Pavement and Base Removal | Tennis Court Rehabilitation |
| Unclassified Excavation | Basketball Court Reconstruction |
| Clear and Grub | Tennis Court Conversion to Basketball Court |
| Stone Dust Pavement and Gravel Base | |
| Recondition and Spread Loam | |
| New Loam | |
| Seeded Lawn | Z. Signage System |
| | Signs |
| | |
| O. Planting: Edges-Rose Garden/Edwards Lot | |
| Deciduous Shade Tree Planting: 2-1/2"-3" Caliper | |
| Deciduous Ornamental Trees: 2-1/2-3" Caliper | |
| Shrub Planting | |
| | |
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| AA. Structures: Castle Restoration | EE. Structures: Pond Access Drive |
| Restoration Work | Bituminous Concrete Pavement and Base Removal |
| | Bituminous Concrete Pavement and Gravel Base |
| | Granite Cobbles |
| BB. Structures: State Street Gates Restoration | New Loam |
| Gate Restoration | Seeded Lawn |
| New Lights | |
| | |
| CC. Structures: Concrete Bridge Restoration | FF. Structures: Bandstand |
| Bridge Restoration | Demolition of Existing Bandstand |
| New Lights | New Bandstand |
| | Temporary Staging |
| | |
| DD. Structures: Deering Ave Gates/Wall Restoration | GG. Feasibility Studies: Upper Pond in Ravine |
| Gate Restoration | Upper Pond in Ravine Feasibility Study: |
| Wall Restoration | |
| | |
| | |
| HH. Feasibility Studies: Pond Water Quality | II. Vegetation Maintenance/Management Plan |
| Pond Water Quality Feasibility Study | Maintenance/Management Document |

**Appendix 1:
Landscape Chronology**

- 1678 Brackett family returned to their farm after the Indian wars.
- 1689 Major Benjamin Church defeated the Indians in Brackett's orchard. The following spring Falmouth was annihilated.
- 1690 Plan of Falmouth Neck shows Oaks area heavily wooded.
- 1700s Portland grew rapidly once Indian threat was eliminated.
- 1775 Portland bombarded and burned by the British.
- 1820 Maine became a state. Portland population: 8,581.
- 1856 City offer to purchase Deering Oaks refused.
- 1872 - 92 William Goodwin appointed city civil engineer.
- 1876 Bird's eye view of Portland shows Deering Oaks as forested -- largest open space near city.
- 1878 Calvert Vaux visited Portland, may have influenced Goodwin.
- 1879 City acquired 44.62 acres at Deering Oaks. Goodwin prepared plan.
- 1879-80 Initial improvements included trunk sewer and dam. Goodwin stressed tree preservation.
- 1881-2 Driveway created along dam embankment, footbridges built, additional roads cut through woods, some trees planted.
- 1883-4 Bandstand built, driveways improved, stone wall built at northeast corner of pond.
- 1885 Board of Commissioners appointed, walks and lawns extended.
- 1887-8 Gondola used in pond, waterfowl house built, shrubbery planted, pond wall extended, wooden three-arched bridge built.
- 1889 Deering Oaks appropriation \$3,150, over half of parks budget, stone dam built in ravine, swan boat and row boats purchased.
- c 1889 Railroad spur built along north edge of Oaks despite objections.

- 1891 Creek north of Oaks deemed a huge cesspool.
- 1893 James Phinney Baxter elected mayor, strong interest in parks. City purchased a few acres between creek and railroad.
- 1894 City purchased portion of Larrabee land north of Portland Street. Waiting room built, Frederick Thompson, architect.
- 1895 Driveway around southern edge of pond built.
- 1897 Additional land bought north of Portland Street.
- 1900 New deer paddock completed, old deer paddock graded, stone wall extended 185' around pond.
- 1901 New shrubbery planted, 25 benches added, wall extended on north side of pond.
- 1902 First playground built with \$500 appropriation.
- 1903 Granite columns at State Street entrance completed, John Charles Olmsted advised on landscape. Filling of cove at head of Mellen Street begun. Playground in active use.
- 1904 Ornamental lights installed on State Street columns, landscape work begun. Stone wall rebuilt around pond on main driveway. Cove filled, rustic bridge eliminated. Pond drained and cleaned.
- 1905 Baxter/Olmsted plan completed. Filling underway at northwest corner, State Street entrance and Larrabee lot.
- 1906 Larrabee lot graded, fence constructed, 400 shrubs planted.
- 1907 Filling along Portland Street. Playground equipment added.
- 1908 Algae once again a problem. Toilet room added at concession building. Improvements continued near State Street entrance. W. O. Thompson employed to lay out park improvements.
- 1909 Filling continued at northwest corner. Part of almshouse lot acquired by Parks Department.
- 1911 Concrete bridge built at ravine.

- 1912 Water supply provided at ravine to resolve algae problem, adjacent slopes planted. Lots of roadwork undertaken. Wooden bridge near Mellen Street replaced by rustic bridge, slopes graded and planted. Filling of northwest corner nearly completed. 523 trees trimmed, 29 dead trees removed.
- 1915 Deering Oaks totalled 51.22 acres, budget \$3,955.31. Trees received careful attention with 100 oaks, 150 weeping willows, 35 flower beds, 600 shrubs planted. Extensive grading, turfing and seeding done. Gully above pond partly filled and graded. Roadways repaired. 300 loads of cinders put on sidewalks. Pond cleaned.
- 1917 40 oak trees, 168 weeping willows, \$300 worth of "fancy evergreens", 300 shrubs, 24 rhododendrons, 18 kalmias and 36 flower beds planted. Walks repaired, driveways oiled. Six geese and 40 ducks put in pond. Ten dead trees removed, other trees and shrubs pruned. Gasoline lawn mower purchased. Band concerts given to large, appreciative audience.
- 1918 Wall around northeast end of pond rebuilt, fence repaired. Ashes used on walks. Main drive resurfaced, gas lights installed from Forest Avenue to Park Avenue.
- 1920 150 oak trees planted, 50 Lombardy poplars set out to hide tannery fence. Iris and ferns planted in upper pond.
- 1921 Shrubbery in ravines had to be cut twice. Pruning, tree replacement, painting and other repairs continued. 150 oaks planted.
- 1922 Casco Tannery land purchased. Dead wood removed, replacement trees and shrubs planted. Need for connection between State Street and Forest Avenue reiterated.
- 1923 25 young oaks transplanted, new pipe system laid to fountain.
- 1924 Portland switched to council manager form of government.
- 1927 Landscape improvements made on new land in southeast corner. Deering Oaks acreage: 53.70 acres.
- 1928 Girls hockey field constructed.
- 1929 Further improvements in southeast corner. Area near Mellen Street also improved. 25 young white oaks planted.
- 1930-1 50 oaks planted. Improvements continued at southeast corner.

- 1932 Road near tennis courts straightened and widened. Entrance at Deering and Park Aves improved.
- 1933 Pond floor dredged to reduce marine growth.
- 1935 Soccer field constructed.
- 1980 UPARR Plan identified \$4 million needed city-wide to upgrade parks and recreation facilities, Deering Oaks was high priority.
- 1981 \$143,000 allocated for Deering Oaks Phase I rehabilitation, pond wall restoration.
- 1983 \$333,000 requested for improvements to Deering Oaks.
- 1989 Deering Oaks nominated to National Register of Historic Places.

Appendix 2: Analysis of Questionnaire on Public Use

Introduction

A survey was conducted in the fall of 1993 in association with the development of a master plan for rehabilitation of Deering Oaks. The purpose of the survey was to gather information about public perception and use of the park, as a supplemental aid to the planning process. A questionnaire consisting of 17 questions was sent to 4000 households throughout Portland — 2500 to the neighborhoods within an approximately 5-mile radius of the park, and 1500 distributed throughout the rest of the city. (See Appendix for the survey instrument.) 701 questionnaires were returned, which is an impressive 18% return. The Open Space Opinion Survey conducted by Portland in 1990 received an 11% return, and anything more than 5% is considered to be an excellent response to a mail-back questionnaire.

In terms of the distribution of responses, 52% came from the neighborhood, 46% came from the larger city, and 2% came from project committee members. The latter was considered both as insight into the perceptions of committee members as well as input from residents concerned about their park.

Breakdown of Responses

Responses to each question were reviewed to determine if there were any significant distinctions between perceptions of neighborhood residents and those of city-wide residents. It was found that responses and patterns of use were remarkably similar between the two groups of users. There were some expected differences, and some unexpected ones as well. For example, as expected a greater percentage of neighborhood visitors stay in the park for short visits, under one hour, while a larger number of visitors from greater Portland stay for longer periods of time. Also, results showed a greater percentage of neighborhood visitors who came to Deering Oaks to walk as well as who arrived by walking, which was also expected. However, 26% of the city-wide respondents came to use the playground as opposed to 16% of the neighborhood respondents. Demographics and city-wide distribution of playground facilities may play a part in this finding.

The analysis that follows is based on the combined responses of neighborhood and city-wide residents. More detailed analysis can be conducted of the data gathered from this survey if more information is needed about household location and responses to particular questions. This analysis is sufficient for the needs of the current master planning effort.

A note about percentages. For several questions, percentages do not total 100 because not everyone answered them.

Summary of Major Findings

The results of the survey yielded some important information, and clarified as well as confirmed a number of critical issues for the future well-being of Deering Oaks. It is not intended that definitive conclusions be drawn on the basis of this survey. Rather, these findings should provide a basis for further discussions with the community, analysis of the park, and master plan recommendations that protect what is most valuable about Deering Oaks while making the changes necessary to improve the park landscape and physical environment, and the public's enjoyment of it.

The interests, concerns and patterns of use expressed by the survey respondents can be summarized in the following findings, which should be reflected in the master plan recommendations:

1. The community is very fond of, and concerned for, Deering Oaks, indicated by the immediate and large volume of response to the questionnaire and by the amount of comments and suggestions offered. Continued communication with the public about the planning process and rehabilitation plans for Deering Oaks, as well as the organization of a public advocacy group on behalf of the park, will be very important. Portland residents as well as Deering Oaks will reap the benefits.
2. A major priority in the master plan should be directed toward supporting and strengthening the park environment for passive activities and for its use as a quiet haven, particularly the identification of those park uses and elements which undermine its ability to satisfy these needs. Passive and unstructured uses are by far the most common ones of the park. This finding is shared by research in urban naturalistic parks in many other cities, including Boston, New York, Hartford and Worcester.
3. Active recreation and use of the park for special events are important and should also be accommodated, particularly when considering circulation changes. There is interest in more organized events, particularly family events.
4. The public has a very positive image of the city's maintenance of Deering Oaks. This is unusual for something that is normally the object of public criticism of urban parks. Most likely this reflects a combination of accurate perception of some aspects of park maintenance and lack of awareness of the condition of the park's natural elements.

5. Most urban parks share the problem of public concern for safety and security. The problem is both real and perceived at Deering Oaks as well as in other similar urban parks. Perceptions change slowly, once they are ingrained. High visibility efforts must be made to address the issues of greatest public concern, allay fears, and encourage those who do not use the park to visit it.

Illegal or nuisance activities in the park are a major issue for the public. In particular, many people feel that the degree of solicitation that occurs in Deering Oaks renders whole areas of the park uncomfortable to be in and unusable for the general public.

There is a widely-shared fear of the park after dark, and a range of suggestions for alleviating the problem, from more lighting to closing the park after dark. This is also a problem that has been grappled with elsewhere, and needs to be resolved for Deering Oaks.

The third most-expressed concern for safety centers on the dominance of the car in the park. The amount and speed of traffic and the danger of crossing streets in the park (including State Street), are all major issues for respondents.

The use of Deering Oaks as an oasis in the city for active and passive use will be greatly enhanced by tackling these issues, and by relieving the pressures brought about by the real as well as perceived threats to safety and security in the park.

Survey Results

The survey questions cover the following:

- frequency and duration of visits, mode of travel, and entrances most often used;
- what people do in the park;
- their response to several planning issues;
- what people like best about the park;
- what their concerns are about the park;
- their opinion of park maintenance;
- demographics

Frequency of Visitation

People were asked how often they visit Deering Oaks. The greatest number, 42%, visit four times per year. 11% come once a year, 2% come less than once a year, those who visit monthly number 22% of respondents, while 19% come weekly and 4% come daily.

Of those respondents who haven't visited the park, the greatest number, 6%, cited their reason as concern about safety.

How Do Park Visitors Travel to Deering Oaks?

In order to understand more about circulation and parking patterns and needs, respondents were asked about their mode of transportation to and from the park, and whether they used particular modes "Occasionally" or "More Frequently". The two most often cited modes of travel were driving a car and walking, and they were cited with equal frequency but, interestingly enough, in reverse order — 36% of visitors occasionally drive their car to the park while 64% do so more frequently, in contrast with 64% of visitors who occasionally walk to the park and 36% who do so more frequently. Clearly, visitors who drive as well as walk to Deering Oaks need to be accommodated.

Bicycling was also cited often, with 71% of respondents who occasionally bicycle to the park and 24% of respondents who do so more frequently. 56% of respondents cited public transportation as an occasional mode of transportation, with only 6% citing this as a more frequently used mode. Recommendations for circulation changes should facilitate the use of alternative modes of travel to and throughout the park.

Where Do Visitors Enter the Park?

A map was included in the questionnaire in order to gain an understanding of where visitors enter Deering Oaks. The answers are important in developing access and circulation recommendations that respond to visitor needs. They also give insight into people's perceptions of where one enters Deering Oaks.

24% of respondents, the largest number, marked the entrance they used most frequently as the point along State Street where the city's maintenance yard is located, in fact the point at which the park land begins. This is not where the park entrance is presently marked. 21% of respondents identified the park road at the "Castle" building to be their most frequently used entrance. 18% identified the Deering Avenue entrance at the stone entrance gates, while 18% identified the Deering Avenue entrance near Park Avenue as the one they most frequently used. Other entrance points were identified — along the Park Avenue edge; up State Street from the city; up High Street; across Forest Avenue — but these answers were not given in statistically significant numbers.

In summary, 45% of park visitors enter Deering Oaks from the northeast or along State Street, while 36% of park visitors enter from the west or along Deering Avenue. These are the two most popular access points into the park.

What Do People Do in Deering Oaks?

People were asked to identify the reasons for which they visit the park, choosing activities from a long list of passive and active ones. Of all the activities listed, attending festivals was identified the most, with 60% of the respondents checking that as a reason to visit the park. The next most-identified activity was visiting the farmer's market — 49% of respondents. Buying a Christmas Tree and Walking were each listed by 36% of respondents, while 32% listed Sitting and Relaxing as a reason to visit.

However, in order to get an overall picture of the type and frequency of activities enjoyed by park users, the activities listed in the survey were combined into passive uses, active uses, special events and parking a car or driving through the park (including on State Street). When this breakdown was analyzed, it was seen that a variety of passive uses was cited most often, 1169 times; a variety of special events (including going to the refreshment stand) next at 1078 times; a variety of active uses about half as often as passive uses, 616 times; and parking a car or driving through 343 times.

People were also asked whether they go to the same area or visit different areas of the park. 37% said they go to the same area, while 63% visit different areas of the park.

Planning Issues and Responses

There are four issues that have been identified as primary concerns for the master plan to address, and therefore important issues about which to solicit public opinion. They were posed in the form of statements of opinion, in order to provoke an answer of agreement or disagreement. People were also given the option of choosing "Don't Care" as a response:

1. Some people think that there are too many cars parked in Deering Oaks, and that there should be some restrictions on parking. 46% of respondents agreed with this statement, 32% disagreed, and the rest answered Don't Care.
2. Some people are concerned about the amount and speed of traffic moving through the park, and think there should be some restrictions on use of park roads. Of all four questions, this one received the greatest majority of agreement, with 64% of respondents agreeing with this statement, 22% disagreeing, and the rest answering Don't Care.
3. The traffic on State Street is perceived by some people to negatively impact the park, and they think that ways to alleviate that impact should be found. As opposed to the two statements above concerning vehicular

circulation and parking, more people disagreed with this statement, with 31% agreeing, 51% disagreeing, and the rest answering Don't Care. Because State Street is a major city and regional arterial, it is not perceived by everyone as a park road, but rather as a road that passes Deering Oaks and offers motorists a pleasant view of park scenery. This may be a factor in the breakdown of responses to this statement.

4. Some people think that the intensity of use caused by large festivals is damaging to the park environment, and such use should be limited. The response to this question was close to evenly split, with 47% agreeing, 50% disagreeing, and the rest answering Don't Care. This question implied an understanding about the relationship between festival use and park damage, and may have provoked concern about limiting popular festivals more than a concern for the park environment.

What Do People Like Best About Deering Oaks?

People were asked to list what they like best about Deering Oaks, either physical elements or experiences. The natural landscape of the park — open space, pond, wildlife, trees, flowers, etc.— was cited 560 times, by far the greatest majority of reasons listed. The second most-cited reason, related to the first, was the quality of the park landscape — the cleanliness of the park; the peacefulness of the space as an oasis in the city; the beauty of the landscape. These reasons were cited 273 times. By contrast, opportunities for active recreation were cited 168 times, and events (including festivals, the farmer's market, and refreshments) were cited only 63 times.

Clearly, although many people come to Deering Oaks for special events and active recreation, what they value most is the beauty and peacefulness of this naturalistic park in the city.

What are People's Concerns About Deering Oaks?

A number of questions sought to hear people's concerns about the park. One question asked whether respondents perceived any safety issues in the park. The greatest percentage of respondents, 39%, cited a variety of illegal or nuisance park uses that posed safety issues: drinking; sexual solicitation; violence; drug dealing; gang activity. 10% of the respondents said there were no safety issues in Deering Oaks. 6% cited dangerous street crossing and traffic moving too fast. A number of respondents recommended corrective measures in answer to this question, including better police patrolling, better lighting and enforcing a ban on park use from sunset to sunrise. A number of respondents did not cite personal experience, but said that they heard from news reports that the park was unsafe.

Respondents were asked whether there were things they would like to see changed in the park. The highest numbers of respondents, 15%, identified better security and more police patrolling. 5% of respondents cited closing roads and reducing or removing vehicular traffic from the park. 4% of respondents identified more landscaping, and 3% cited the need to clean the pond water more often and maintain the pond ice better in the winter. 3% wanted to see the park closed after dark. More picnic tables and benches, better maintenance, and more organized events were each cited by 3% of respondents. 2% of respondents said that the park was beautiful the way it was. A broad range of answers was given to this question, from decreasing the waterfowl to increasing the number and maintenance of bathrooms.

A third question sought to understand the public's concerns and issues about Deering Oaks, by asking respondents to complete the sentence, "I would use Deering Oaks more if..." The highest response, from 12% of those who answered this question, was, if it was safer. 6% of respondents said they would use the park more if they had more time. 5% said they would use it more if there were more organized activities, while 4% said they would use it more if they lived closer. As in the previous question, there was a broad range of answers to this one, from if there were better traffic controls and more police patrolling to if the park was cleaner.

Park Maintenance

Respondents were asked to rate park maintenance. Overall, park maintenance was given high marks, with 87% rating it as sufficient or better. 16% rated maintenance as excellent; 49% rated it as very good; 22% rated it as sufficient; 11% said that it needs improvement; and 2% said that it is poor. This may realistically reflect the care of the grounds, but may also indicate a lack of sophistication about the condition of many park elements, such as the trees and water.

Other Comments

The last survey question asked for respondents to give final comments about Deering Oaks. The greatest number of respondents answered with praise and thanks: the park looks great and is a beautiful asset to the city; the city is doing a great job; thank you for asking. Issues that were noted by a significant number of people were: concern about safety and the need for better police patrolling; concern about soliciting in the park; and the need for better traffic and parking controls.

Demographics

The average age of respondents to the survey was 47.2 years old. 56% of respondents were female and 44% of respondents were male. There were an average of two adults and 1.9 children in the households of respondents.

DEERING OAKS MASTER PLAN
Summary of Questionnaire on Public Use:
Answers to Quantifiable Questions

| | | | |
|--|--|---|--|
| Respondent Type | 2% Staff | 52% Neighborhood | 46% City |
| 1. Have you ever visited Deering Oaks? | 99% Yes | 0% No | 1% Drive through only |
| 2. When you visit, how long do you stay? | 37% <1 hr.
1% >4 hrs. | 52% 1-2 hrs. | 10% 2-4 hrs. |
| 3. If you haven't visited, why not? | 2% Not convenient
2% Don't use parks
1% Other | 7% Concerned about safety
1% Not interested | |
| 4. How frequently do you visit? | 3% Daily
42% 4 Times a year
2% Less than Once a Year | 19% Weekly | 20% Monthly
14% Once a Year |
| 5. For which reasons do you visit? | 18% Picnic
32% Sit and relax
1% Play Horseshoes
4% Park a Car
29% Feed the ducks
10% Boat ride
14% Play Tennis
36% Buy Christmas tree
14% People Watch
25% Ice Skate
10% Buy refreshments
2% Play baseball/softball | 6% Bicycle
49% Farmer's Market
28% Rose Circle
36% Walk
3% Sled/Cross Country Ski
20% Playground
60% Festivals
22% Short cut through
21% Special Events
1% Rollerblade/skateboard
17% Baseball/softball (watch)
23% Drive State Street | |
| 6. Which areas do you usually use? | 37% Same | 63% Different | |
| 7. What mode of transport? | Car
Public Transportation
Bicycle
Walk
Other | 36% Occasionally
56% Occasionally
71% Occasionally
64% Occasionally
25% Occasionally | 64% More frequently
6% More frequently
24% More frequently
36% More frequently
25% More frequently |
| 11a. Parking should be restricted | 46% Agree | 32% Disagree | Rest - Don't Care |
| 11b. Restrict use of roads | 67% Agree | 22% Disagree | Rest - Don't Care |
| 11c. Alleviate State Street traffic | 32% Agree | 50% Disagree | Rest - Don't Care |
| 11d. Limit festival use | 47% Agree | 50% Disagree | Rest - Don't Care |
| 13. How do you rate maintenance? | 16% Excellent
11% Needs Improvement | 49% Very Good | 22% Sufficient
1% Poor |
| Demographics of Respondents: | | | |
| Male 44% Female 56% | Average Age 47.2 Years | | |
| Avg. # Adults in Household 2.0 | Avgi. # Children in Household 1.9 | | |

APPENDIX B

Deering Oak Park Master Plan Public Use Questionnaire

1. Have you ever visited Deering Oaks? ☐ Yes ☐ No ☐ Drive through only
2. When you visit, how long do you usually stay?
☐ less than 1 hour ☐ 1-2 hours ☐ 2-4 hours ☐ more than 4 hours
3. If you haven't visited, why not?
☐ Not convenient geographically ☐ Don't use park facilities ☐ Not interested
☐ Concern about public safety ☐ Other (please specify)
4. If yes, how frequently do you visit the park?
☐ Daily ☐ Weekly ☐ Monthly ☐ 4x per year ☐ Once per year ☐ Other
5. For which of these reasons do you go to Deering Oaks?

| | | |
|---|---|---|
| ☐ to picnic | ☐ to sit and relax | ☐ to play horseshoes |
| ☐ to park a car | ☐ to feed the ducks | ☐ to take a boat ride |
| ☐ to play tennis | ☐ to buy a Christmas tree | ☐ to people watch |
| ☐ to ice skate | ☐ to buy refreshments | ☐ to play basketball |
| ☐ to bicycle | ☐ to attend Farmer's Market | ☐ to look at Rose Circle |
| ☐ to walk | ☐ to sled/cross country ski | ☐ to use the playground |
| ☐ to go to festivals (please specify) | ☐ to go to special events (please specify) | |
| ☐ to take a short cut drive through the park | ☐ to roller board/blade skate | |
| ☐ to play or watch baseball/softball | ☐ to drive through park along State Street | |
6. Do you usually ☐ go to the same area of the park? (please specify)
☐ wander around to many areas of the park?
7. How many miles is your residence from Deering Oaks? (Please indicate your street.)
8. What mode of transportation do you use to get to Deering Oaks?

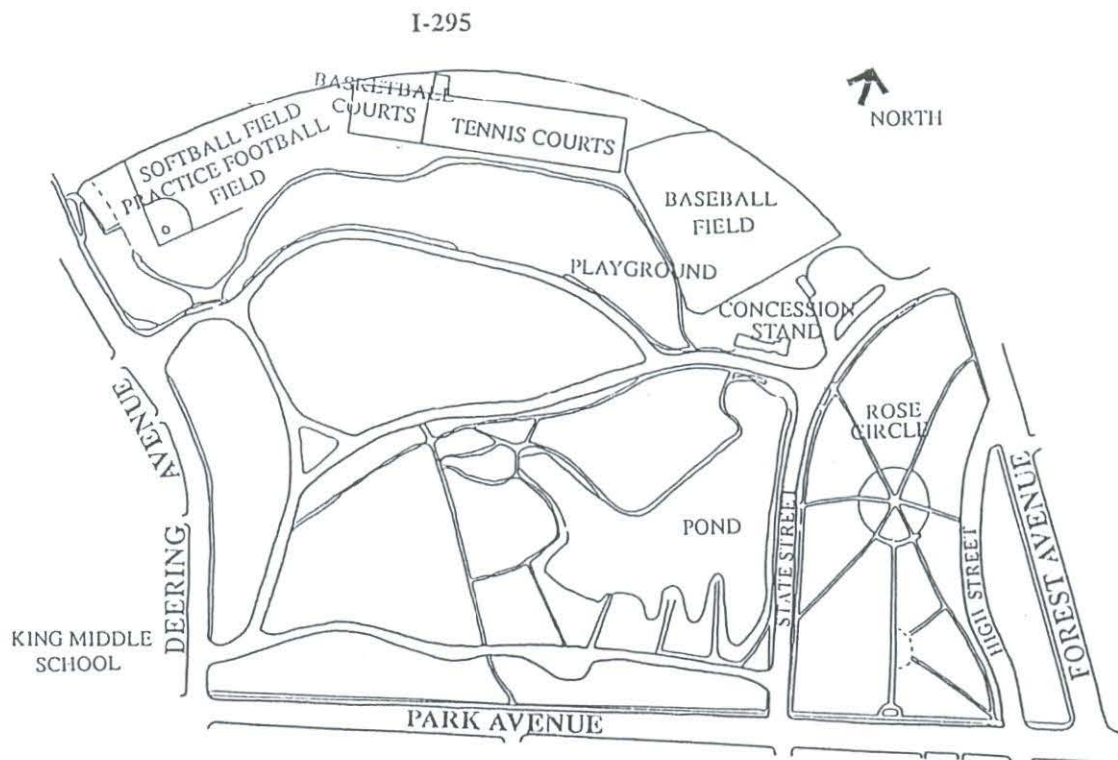
| | | |
|-----------------------|--------------------------|--------------------------|
| | Use occasionally | Use more frequently |
| Car | ☐ | ☐ |
| Public transportation | ☐ | ☐ |
| Bicycle | ☐ | ☐ |
| Walk | ☐ | ☐ |
| Other | ☐ | ☐ |
9. Where do you most often enter the park? (please place arrow on the map on the back of this survey.)

The City of Portland is interested in people's opinions and experiences in Deering Oaks.

10. What do you like best about Deering Oaks?
11. We have a list of possible issues and priorities that are being considered in planning decisions about the park. Could you tell us whether you Agree, Disagree or Don't Care about each of these? Please offer any further comments you may have.
 - a. Some people think that there are too many cars parked in Deering Oaks, and that there should be some restrictions on parking. ☐ Agree ☐ Disagree ☐ Don't Care
 - b. Some people are concerned about the amount and speed of traffic moving through the park, and think there should be some restrictions on use of park roads.
☐ Agree ☐ Disagree ☐ Don't Care

- c. The traffic on State Street is perceived by some people to negatively impact the park, and they think that ways to alleviate that impact should be found. ☐ Agree ☐ Disagree ☐ Don't Care
- d. Some people think that the intensity of use caused by large festivals is damaging to the park environment, and such use should be limited. ☐ Agree ☐ Disagree ☐ Don't Care
12. Do you perceive any safety issues in Deering Oaks? If so, what and where?
13. How do you rate the overall maintenance of the park?
☐ excellent ☐ very good ☐ sufficient ☐ needs improvement ☐ poor
14. Are there things you would like to see change in Deering Oaks that would make it a better park?
15. I would use Deering Oaks more if
16. Further Information: ☐ Male ☐ Female ☐ Age ☐ # Adults in household
☐ # Children in household
17. Other Comments:

Thank you very much for helping us. Your participation is invaluable in creating a master plan that truly reflects our city and its needs.



Appendix 3: Master Plan Alternatives

Introduction

During the planning process, a range of alternative solutions to the issues facing the park was developed and explored. This Appendix summarizes those alternatives, as well as the components that were considered to be common to any alternative master plan proposal.

The component of the Deering Oaks landscape that has had the greatest impact on the use and character of the park, and the one that had the potential for the greatest range of alternative design treatments, is the circulation system. That range was explored, and a preferred alternative agreed upon by the Project Committee. This is the major design decision that had to be made during Alternatives, and the structure of that solution also defined the parameters of a number of other issues, particularly issues related to park use.

In reviewing the various physical components, use issues, and maintenance and management needs of the park, it was determined that there was a broad range of recommendations that should be basic to any alternative plan for park rehabilitation. Those components are defined below, after which the issues that were subject to possible alternative resolution are identified.

Common Components

1. Vegetation Maintenance and Improvements

Woodland management to selectively thin the current tree population and interplant the next generation of trees (to maintain a mix of red and white oak, and a ratio of 2/3 native trees to 1/3 introduced trees in the park); higher intensity turf and tree maintenance; a regular program of soil improvements to relieve damage due to compaction and add nutrients to the soil; increase of pond-side vegetation to stabilize banks in places, enhance planting composition, and reduce maintenance; clarification of wooded and open park areas.

2. Circulation System Changes

Development of perimeter parking scheme including major parking lot at present maintenance yard and parallel parking along Park and Deering Avenues; limiting of motorized vehicular circulation to one way along Tennis Court Road, with access at Deering Avenue and egress behind Castle building and through proposed parking lot; closure of road in front of Castle and development of pedestrian plazas in front and rear of

8. *Park Visitor Center*

Development of a visitor center in "Castle" building for information, tours, and as a potential station for park rangers; possible combination of building use as a center with use for equipment storage.

9. *Amenities for Passive Use*

Increase of benches and picnic tables in selected places.

10. *Sculpture and Memorials*

Development of a centralized place; i.e. within the proposed visitor center, to honor those who have contributed to memorial park trees; development of guidelines for any further memorialization/sculpture in the park, using the policy for accepting donated items developed by the City Arts Subcommittee of the Friends of the Parks.

Alternative Components

Alternative treatments were recommended for the following components of the park landscape and park use.

1. *The Pond*

Alt. A: Plant along the ravine, add signage to interpret the history of the site;

maintain present fountain and duckhouse; maintain paddle boats.

Alt. B: Rebuild the dam or dams, and recreate the upper pond with a mechanical water pumping system; plant along the ravine; restore the original fountain and scale down the duckhouse; re-introduce swan boats.

2. *The Path System*

Alt. A: Maintain the current path system, selectively paving those path segments that have become worn dirt paths ("desire lines"), and using closed roads as paths.

Alt. B: Pave path segments where necessary and use closed roads as paths; reconfigure some paths consistent with historic design intent to work with topography and move away from road alignments.

3. *Park Lighting and Nighttime Use*

Alt. A: Replace park lights with fixtures of appropriate turn-of-the-century design, including lights along State and High Streets; turn park lights out at 10 p.m.; maintain open vehicular entrances; continue to enforce 10 p.m. curfew.

Alt. B: Remove interior park lights, except around pond and at "Castle" for winter skating; replace lights along State and High Streets with appropriate turn-of-the-century design; close vehicular entrances with gates after dark; continue to enforce 10 p.m. curfew.

4. *Deering Oaks Family Festival*

Alt. A: Keep the same scale of event; limit structures to areas accessible by roads open to vehicles; require appropriate compensation.

Alt. B: Scale down the event, eliminating carnival rides; limit structures to areas accessible by roads open to vehicles; require appropriate compensation.

Alt. C: Remove the event from the park.

5. *Farmers Market*

Alt. A: Scale down the number of trucks within the park to fit within a curbed Interior Park Road. (To discuss: locating Farmers Market in new parking lot.)

Alt. B: Relocate Saturday Farmers Market to downtown.

6. *Bowling Green*

Alt. A: Encourage currently popular uses, i.e. croquet, bocce; provide equipment.

Alt. B: Reconfigure area: regrade with natural contours for general passive recreational use.

Appendix 4: Guidelines for Special Event Use

The following guidelines define specific areas and special event uses of Deering Oaks. Uses such as walks or runs are not included here because they are diffused throughout the park and of short-term duration.

The underlying principle that governs the following guidelines is that any activity beyond the ordinary park activity will have a negative affect on the park's physical environment. Some activities can be allowed in particular locations, provided mitigation measures are conducted and paid for by the sponsoring agency. If the city is sponsoring the event, it is responsible for mitigation measures. Mitigation measures have been spelled out below, under the section addressing the Family Festival. A subcommittee of the Friends of the Parks Commission should be established to determine the extent of intensive and diffuse use areas after special event use of the park.

For horticultural as well as visual reasons, there are very few turf areas in Deering Oaks available for events involving structures. With the exception of the athletic fields, there are tree roots throughout the lawn areas of the park.

The Bandstand and the grass area in front of the bandstand to be used for public speaking or live entertainment. It is assumed that the bandstand is restored to its original location, and the area southeast of it is gradually opened up with less trees and more lawn. It is also proposed that the bandstand will be of a character and scale in keeping with the original structure, and that temporary staging be considered to accommodate larger performances. The exact size and design of the structure will be determined during design development of the project.

A maximum of 15 events during the three-month summer season is permitted, given the currently poor condition of the grass. Chairs shall not be provided by the city or the sponsoring agency.

Half-way through the three-month period, there should be a rest period of at least four days during which the area should be aerated with four passes of an aerator, minimum 3" deep penetration.

In the fall, the area shall be treated with the specifications developed for mitigation of intensive use of soft-surface areas. Those specifications are outlined below, under the Deering Oaks Family Festival.

The Athletic Fields to be primarily used for sports play, as well as for occasional special events. After festival use, it is optimum that there be a recovery period of five and one half weeks for the grass to be re-seeded,

germinate, mowed once, and mowed a second time for turf to be ready for play. If that is not possible, three to four weeks is the minimum rest period necessary for the field to be ready for play.

The Bowling Green to be used for croquet, bocce, lawn bowling, etc., games not requiring permanent structures. The space is also to be used for passive activities such as sun bathing. No special events involving tents, platforms or other staging to be allowed for horticultural reasons, and because the 8' way is proposed to be closed to vehicles.

The Pedestrian Plazas in front of and behind the Castle building appropriate for small one-day events or vendor use of a scale appropriate to the space, to be negotiated by the city.

The Rose Circle area to be used for short-term events such as weddings, as well as other passive recreational uses such as sun bathing and visiting the garden. For visual reasons, no events to be located here that require tents, platforms or other staging.

The Deering Oaks Family Festival sponsored by the Chamber of Commerce of Greater Portland is the only multiple-day event involving placement of structures on soft-surface areas allowed in Deering Oaks. All other events involving tents are to be located in another park or at Marginal Way. The guidelines for use of the park by the Family Festival are as follows:

1. Restrict any animal, vehicle, or other item that weighs more than 500 pounds to hard surface areas or athletic fields only.
2. After the 1994 Festival, restrict Festival structures to paved areas accessible by Tennis Court Road or the Interior Park Road, keeping park areas along the southern roads proposed to be closed to visitor vehicular traffic and narrowed free of structures.
3. Distribute the concentration of people and events by moving some aspects of the event to the athletic fields, some to the festival grounds on Marginal Way or to Fitzpatrick Stadium, and some to road surfaces only. Allow only the minimum pedestrian traffic to take place on the grass.
4. Use temporary fencing to control pedestrian circulation and minimize foot traffic over certain identified areas, to protect trees and prevent degradation of slopes. Place barriers, station police, or utilize a combination of both means to prevent people from parking on the rose garden lot.
5. Treat the turf areas immediately after the Festival with lime, gypsum, fertilizer, aeration and overseeding according to the following specifications:

A. Primary areas receiving the most intensive use:

- 60 pounds per 1000 square feet (SF) of gypsum
- 50 pounds per 1000 SF of ground limestone
- 20 pounds per 1000 SF of 10/10/10 fertilizer
- 4 passes with an aerator, minimum 3" deep penetration
- Overseeding with a fescue grass mix spread at the rate of 6 pounds per 1000 SF

B. Secondary areas receiving diffuse use:

- 50 pounds per 1000SF of gypsum
- 50 pounds per 1000 SF of ground limestone
- 10 pounds per 1000 SF of 10/10/10 fertilizer
- 2 passes with an aerator, minimum 3" deep penetration
- Overseeding with a fescue grass mix at the rate of 3 pounds per 1000 SF

6. Conduct compaction tests in selected areas throughout the park before the event, after the event and after mitigation measures to determine the extent of compaction and the effectiveness of mitigation.

If mitigation does not return the park to pre-event conditions, there needs to be an assessment of the Festival and a determination of additional measures necessary to protect the park, i.e.: scaling down of the Festival; removal or relocation of Festival structures or components that concentrate foot traffic and are shown from compaction tests to degrade particular areas; further removal of heavy structures from soft surfaces.

7. The cost of mitigation shall be paid for by the sponsor of the Festival. The city has the option of allowing the sponsor to bring in its own contractor to complete work according to specifications set forth by the city. Work shall be completed to the satisfaction of the city staff.

8. After the 1994 Family Festival, the duration of the event shall be limited to four days including setup and breakdown time.

If the Family Festival ceases to be in the park, the following guidelines for use of the park for multiple-day events involving tents shall apply:

1. A total of two multiple-day events shall be allowed.
2. There shall be a rest period between events of no less than five weeks.
3. There are two locations appropriate for tents: Quinn Field and the lawn area where the bandstand is currently located. Any item that weighs more than 500 pounds shall be restricted to hard surface areas, athletic fields or the

site of the current bandstand only, with the exception of necessary maintenance, service or emergency vehicles.

4. Tents shall remain erected for a total of four days including setup and breakdown time.
5. Coverage of turf areas by tents shall be restricted to 20% of the turf area.
6. The turf areas shall be treated as detailed above in the Family Festival guidelines.

Because Quinn Field is used from mid-August for high school football practice, festival use of the field cannot occur less than three to four weeks, and preferably five and one half weeks prior to the beginning of practice, in order to allow the field to be re-seeded and the turf ready for play.

Appendix 5: Deering Oaks Family Festival Management and Policy

Overview

The development of a master plan for Deering Oaks has become an opportunity to bring to the citizens of Portland a renewed awareness of the value of parkland, a realization that plants are living, responsive organic entities that can be injured, even killed, by inappropriate actions, and the need to seek a dynamic balance between current uses of the land and a long-term responsibility to maintain this property for the future.

The function of the park is to be available for all of the people of Portland to use and enjoy in a variety of ways, from use by individuals to use by small groups. It is also legitimate for the park to serve periodically as a place for larger, publicly-sponsored special events, of which the Family Festival is one.

The following is an excerpt from Analysis and Recommendations, above. Italics highlight important passages:

From a horticultural point of view, turf should be tough enough to withstand the type of use represented by the Festival and to provide adequate protection for trees, if it is in a healthy condition and given regular maintenance, particularly adequate repair after such an event including aeration, overseeding, fertilizing of turf and trees, and tree fertilizing and pruning. The funds received from the Festival are inadequate to pay for the necessary mitigation of the damage to the park.

"The Family Festival is a publicly sponsored event and a public service. It is also an event which animates the park, invites use by many who would otherwise not use Deering Oaks, and represents an important part of the Maine recreational culture which enjoys outdoor activities during the relatively short warm months of the year. Deering Oaks, as Portland's major park, is an appropriate place in which to host such large public gatherings.

However, an event of such large proportions, occurring over so extended a time, does considerable damage to the park's environment. The clay soils of Deering Oaks are heavy and more prone to compaction than sandy soils. Tree roots in heavy clay soils are usually in the top zone of the soil, from 0"-9" in depth, and easily susceptible to damage. From a horticultural point of view, turf should be tough enough to withstand the type of use represented by the Festival and to provide adequate protection for trees, if it is in a healthy condition and given regular maintenance, particularly an adequate level of repair after such an event including aeration, overseeding, fertilizing of turf, and fertilizing and pruning of the trees. The funds received from the Festival are inadequate to pay for the necessary mitigation of the damage to the park.

The city, however, bears the major responsibility for the deteriorated condition of the park, and needs to take its fair share of the responsibility for horticultural restoration and maintenance. This responsibility includes policies that have allowed events such as the Family Festival to occur without adequate guidelines to control use, require follow-up mitigation measures and direct funds to park maintenance. The city must enforce guidelines that speak for the ecological voice of the park as well as the recreational voice. Adequate funding that is dedicated for park maintenance is necessary if the Festival is to continue. "

The appropriateness of Deering Oaks as host to the Family Festival must be measured against the ability of the park, in its present condition, to withstand such intensive use and not suffer increasing decline, which will ultimately put the future of the park as a green space at risk.

Issues

1. Maintenance and Extraordinary Use. Regular maintenance of the park is necessary to allow each individual element, and the dynamic system as a whole, to function properly and be in optimum health. Such maintenance is necessary for the healthy functioning of the organic system of an urban park, and an adequate response to ordinary park use.

It should be stressed that Deering Oaks, unfortunately, is not receiving adequate maintenance because of inadequate budgets. This means that the park's horticulture has over the years been subject to accelerated decline and less able to withstand the yearly damage caused by the Family Festival. The statement made in the site analysis summary above should be reiterated, that "adequate funding [on the part of the city] that is dedicated for park maintenance is necessary if the festival is to continue" in its present form.

Extraordinary park use—that which goes far beyond the ordinary degree or measure of use—should not be within the province of ordinary city maintenance, but be the responsibility of the sponsoring agency. Adequate compensation needs to be determined for such use.

2. Scale of Family Festival and Size of Deering Oaks. The duration of the Family Festival is one week, and it draws approximately 150,000 people. There are tents on all three promontories overlooking the athletic fields, and tents on the eastern third of the park area bounded by the Interior Park Road and Tennis Court Road. Booths line the road from the southern Deering Avenue entrance northeast to the eastern intersection of the Interior Park Road and Tennis Court Road. Carnival rides are located in the southern half of the western park edge and along Deering Avenue. A petting zoo is located on the promontory above Quinn Field closest to Deering Avenue. It features such

animals as goats, lambs, pigs (pig races were conducted last year), and an elephant.

An event of this magnitude, occurring over a week's time, does significant damage to the turf and trees of Deering Oaks. The park's 53-acre size is too small to allow for redistribution of the event from year to year, giving soft-surface areas adequate time to rest and recover. Of that 53 acres, only a small percentage is hard surface, which allows very little opportunity to locate heavy and damaging festival elements on paved areas and to protect horticultural areas.

If Deering Oaks is used yearly for the Family Festival, in its current configuration and duration, it is questionable whether the park can recover from the damage inflicted.

In addition, the attempt to mitigate damage of the park by locating carnival rides on Deering Avenue has created conflicts with the neighborhood. The close proximity of the rides to residences has brought complaints from several residents.

Guidelines from Other Urban Parks

1. The Common, Boston (48 acres). The following are excerpts from the Boston Common Management Plan:

"Carty Parade Ground (northwestern edge of Common, area without trees) is the only area of the Common where tents are permitted, provided that their location and staking method prevent damage to the roof of the underground garage. No tent should remain erected for longer than 72 hours including setup and breakdown time."

"Vehicles over 5 tons gvw (gross vehicle weight) for any program or event are not permitted."

2. Prospect Park (525 acres)

Prospect Park almost exclusively hosts one-day events only. They are held in different locations throughout the park to distribute the damage. Currently they are held on ballfields, and they are held on asphalt whenever possible. A substantial fee is charged for one-day events—\$200,000—for security, maintenance and park restoration. If there are unforeseen circumstances, such as considerable damage beyond the expected, or rain, there is an additional charge. This spring there will be a week-long event—The Big Apple Circus—which will be only allowed on asphalt. Events are never allowed in the Long Meadow, the park's premier open space, and there are no exceptions.

Proposed Management Guidelines for Extraordinary Use of Deering Oaks by the Family Festival

In an effort to stem the deterioration of the horticulture of Deering Oaks and to accommodate park use by the Family Festival, the following guidelines are proposed for discussion.

1. Restrict any animal, vehicle, or other item that weighs more than 500 pounds to hard surface areas or athletic fields only.
2. After the 1994 Festival, restrict Festival structures to paved areas able to be accessed by Tennis Court Road or the Interior Park Road, keeping park areas along the southern roads proposed to be closed to visitor vehicular traffic and narrowed free of structures.
3. Distribute the concentration of people and events by moving some aspects of the event to the athletic fields, some to the festival grounds on Marginal Way or to Fitzpatrick Stadium, and some to road surfaces only. Allow only the minimum pedestrian traffic to take place on the grass.
4. Use fencing to control pedestrian circulation and minimize foot traffic over certain identified areas, to protect trees and prevent degradation of slopes. Place barriers, station police, or utilize a combination of both means to prevent people from parking on the rose garden lot.
5. Treat the turf areas immediately after the Festival with lime, gypsum, fertilizer, aeration and overseeding according to the following specifications:

A. Primary areas receiving the most intensive use:

60 pounds per 1000 square feet (SF) of gypsum
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20 pounds per 1000 SF of 10/10/10 fertilizer
4 passes with an aerator, minimum 3" deep penetration
Overseeding with a fescue grass mix spread at the rate of 6 pounds per 1000 SF

B. Secondary areas receiving diffuse use:

50 pounds per 1000SF of gypsum
50 pounds per 1000 SF of ground limestone
10 pounds per 1000 SF of 10/10/10 fertilizer
2 passes with an aerator, minimum 3" deep penetration
Overseeding with a fescue grass mix at the rate of 3 pounds per 1000 SF

6. Conduct compaction tests in selected areas throughout the park before the event, after the event and after mitigation measures to determine the extent of compaction and the effectiveness of mitigation.

If mitigation does not return the park to pre-event conditions, there needs to be an assessment of the Festival and a determination of additional measures necessary to protect the park, i.e.: scaling down of the Festival; removal or relocation of Festival structures or components that concentrate foot traffic and are shown from compaction tests to degrade particular areas; further removal of heavy structures from soft surfaces.

7. The cost of mitigation shall be paid for by the sponsor of the Festival. The city has the option of allowing the sponsor to bring in its own contractor to complete work according to specifications set forth by the city. Work shall be completed to the satisfaction of city staff.

8. After the 1994 Festival, limit the duration of the event to four days including setup and breakdown time.

**HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE**

**WORKSHOP
DEERING OAKS, VICINITY OF FOREST, STATE and HIGH STS.**

TO: Chair Benson and Members of the Historic Preservation Board

FROM: Deborah Andrews, Historic Preservation Program Manager

DATE: February 8, 2017

RE: February 15, 2017 Workshop – Preliminary Review of Proposed
Bayside Trail Extension

Address: Deering Oaks and vicinity for State, Forest and High Streets

Applicant: City of Portland
Bruce Hyman, Transportation Program Manager

Consultant: Ransom Consulting Inc.

Introduction

Bruce Hyman, Transportation Program Manager in the Planning Department, has requested a workshop to present preliminary plans for the extension of the City's trail network. Specifically, the subject plan calls for extending the trail from its current termination point in the Bayside neighborhood to the Portland Transportation Center (PTC) at Thompson's Point. Under the plan, the trail extension will pass through Deering Oaks. As such, it requires review and approval by the Historic Preservation Board.

The City has received funding from the Maine DOT to study potential alignments for the trail. Specific criteria apply in reviewing the merits of identified alignment options. Mr. Hyman will be presenting the preferred option identified as a result of the preliminary planning exercise. As the project is still in the very early planning stages, he is seeking input from the Board about the alignment itself, but also about the treatment of proposed crossings within the Park.

As Board members will note, this project requires coordination with the Storm Drain Project currently under development by the Department of Public Works. Particular attention will need to be paid to the alignment of the trail across the portion of Deering Oaks between High and State, the location of the crosswalk across State and the alignment of sidewalk connections on the Castle side of State Street. To that end, reviewing the two projects in conjunction with each other is advantageous. Staff working on the two projects are well aware that the projects will need to be coordinated before finalizing designs.

Mr. Hyman has provided a memo describing the planning process to date, identifying the criteria that led to the proposed alignment. He will review the rationale for the alignment at

Wednesday's workshop and identify specific details where Board input is sought. Enclosed with the staff report are 2009 and 2014 letters from the Friends of Deering Oaks regarding this trail extension project.

Proposed Scope of Work

Following consideration of several trail alignment options, the Bayside to PTC Pathway Project committee is recommending that the trail extension run along the Union Branch rail corridor at the northerly edge of Deering Oaks next to I-295. The rail line has been inactive for many years and is owned by MDOT. As Mr. Hyman will explain on Wednesday, this alignment was ultimately preferred because of the limited number of traffic/crossing conflicts it entails, particularly in the area of the Portland Expo and Hadlock Field. One of the options considered was to run the trail through Deering Oaks, which had been favored by the Friends of Deering Oaks to encourage use and enjoyment of the Oaks—see 2009 and 2014 letters from FoDO. However, this alignment requires that trail users cross the intersection of Park Avenue and Deering Avenue as well as the entrance drives to Hadlock Field and the Portland Expo.. But for the necessary crossing at Forest Avenue and State Street (which would be required under any alignment), the Union Branch rail alignment offers a more straightforward, safe solution.

The project calls for the introduction of two new pathways within the portion of Deering Oaks flanked by High and State Streets—see ATTACHMENT 3. (This area, which includes the Rose Garden, is often not recognized as part of the Oaks as it is surrounded by significant roadways.) One of the pathways is located in the general vicinity of an original park entrance road off Forest Avenue. (See enclosed postcard views and plan of the early road.) The other proposed pathway runs more or less parallel to Forest Avenue. Two State Street crossings correspond to these paths. The position of the crossing next the Castle will need to be coordinated with the Storm Drain project, as the Storm Drain project will be implemented first. The other crossing will lead to a new landscaped traffic island that will separate Forest Avenue and State Street extension. From this point another crossing across State Street Extension will lead to the Union Branch crossing.

Staff Comments

Mr. Hyman is looking for Board input on the preferred trail alignment and, in particular, the location and configuration of the connections across this eastern section of Deering Oaks. Questions for consideration include:

- Is the proposed use compatible with the landscape character of Deering Oaks? (See Standard #1.) Does the trail's configuration require "minimal alteration of the character-defining features of the... site and its environment or ...use a property for its originally intended purpose"?

- Does the introduction of the proposed paths in the eastern section of Deering Oaks negatively impact the Oaks? As located and delineated, are the paths generally compatible with the landscape character of Deering Oaks?
- Should the pathway closest to the rose garden follow the alignment of the abandoned historic entrance road off Forest Avenue as depicted in early views or is it acceptable for the alignment to deviate slightly as shown? Note that although the original entrance road was straight, consistent with the formal nature of the entrance, Deering Oaks' circulation system is generally curvilinear.
- What paving material should be used for the paths and sidewalk connections? Note that the Deering Oaks Master Plan addresses the question of alignments and calls for a hierarchy of paving materials to reflect intended uses. (See pgs. 42 and 45 of the Plan.)
- Is the treatment of the proposed traffic island separating Forest Ave and State Street generally compatible with the adjacent park and appropriate for its gateway location?
- How should the circulation "hubs" or "nodes" where several paths or sidewalks converge be designed? Note that the node in the traffic island is shown as depicted in Public Works' site plans. The two other nodes near are designed otherwise.

Applicable Review Standards

In addition to the following general review standards, the Historic Resources Design Manual includes Standards for Streetscape and Pedestrian Improvements. (Standards are included with staff report for Storm Drain Project.)

Standards for Review of Alterations

- (1) *Every reasonable effort shall be made to provide a compatible use for the 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.*
- (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.*
- (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 archeological 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.*

- (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.*

Attachments

- A. Memo from Bruce Hyman, Transportation Program Manager
 - 1. Pathway alignment alternatives
 - 2. Postcard of historic Forest Avenue entrance
 - 3. Site Plan
- B. Letters from Friends of Deering Oaks

Portland, Maine



Yes. Life's good here.

Jeff Levine, AICP
Director, Planning & Urban Development Department

MEMORANDUM

TO: Deb Andrews, Historic Preservation Program Manager
FROM: Bruce Hyman, Transportation Program Manager
DATE: February 9, 2017
RE: HP Workshop: Bayside to Portland Transportation Center Pathway

The Transportation Division is locally administering a MaineDOT-funded project to select a preferred alignment and create a final design for an extension of a bicycle and pedestrian/shared use pathway from the future terminus of the Bayside Trail at Forest Avenue to the Portland Transportation Center (PTC)/Thompson's Point. There is currently no funding identified for construction of the pathway.

The preliminary preferred alignment proposes to enter Deering Oaks Park at a future pedestrian-bike crossing of Forest Avenue opposite a newly aligned Kennebec Street intersection with Forest Avenue, then proceed to and across State Street and then utilize the MaineDOT-owned Union Branch rail corridor between the Park and I-295. This crossing and entrance into Deering Oaks Park is generally the location of an older park entrance that no longer exists and its re-establishment has been a long-standing goal of the Friends of Deering Oaks.

Staff are seeking the Historic Preservation Board's input in a workshop setting on the proposed preliminary alignment of the pathway to and within Deering Oaks Park and its connections.

Background

The Bayside to PTC pathway project is part of a larger vision for a separated (from the roadway) bicycle and pedestrian way around the Portland peninsula for transportation and recreation purposes. Segments of this vision that have been completed include the Eastern Promenade Trail, the Bayside Trail from the Eastern Prom Trail to Elm Street, the Fore River Parkway Trail and short sections of the West Commercial Street Trail. Plans are in the works to extend the Bayside Trail to Forest Avenue in the next several years and construct much of the remaining gap of the West Commercial Street Trail in 2018.

Selection of a Preferred Pathway Route

The project is nearing completion of the initial planning stage for the selection of the preferred route for the pathway. **Attachment 1** illustrates the range of alignments that are being considered to connect the Bayside Trail to the PTC. Segment 1 is the portion within the project area from Forest Avenue to St. John Street and includes Deering Oaks Park.

Ten criteria are being used and are as follows:

1. Provide a direct route from the existing terminus of the Bayside Trail to the Portland Transportation Center that can be navigated by the target users with comfort and ease.
2. Provide access to key hubs of activity, and connectivity to the broader street, sidewalk and pathway network.
3. Provide safe, convenient and intuitive pathway crossings of City streets for both pedestrians and cyclists.
4. Create a pleasant, safe environment and a unique experience for a wide range of users.
5. Achieve broad stakeholder support.
6. Minimize impacts to private property and disruptions to existing uses of public property.
7. Minimize impacts to motor vehicle traffic and operations.
8. Complement the goals of other City projects, departments and policies.
9. Facilitate phased construction.
10. Cost-effectiveness.

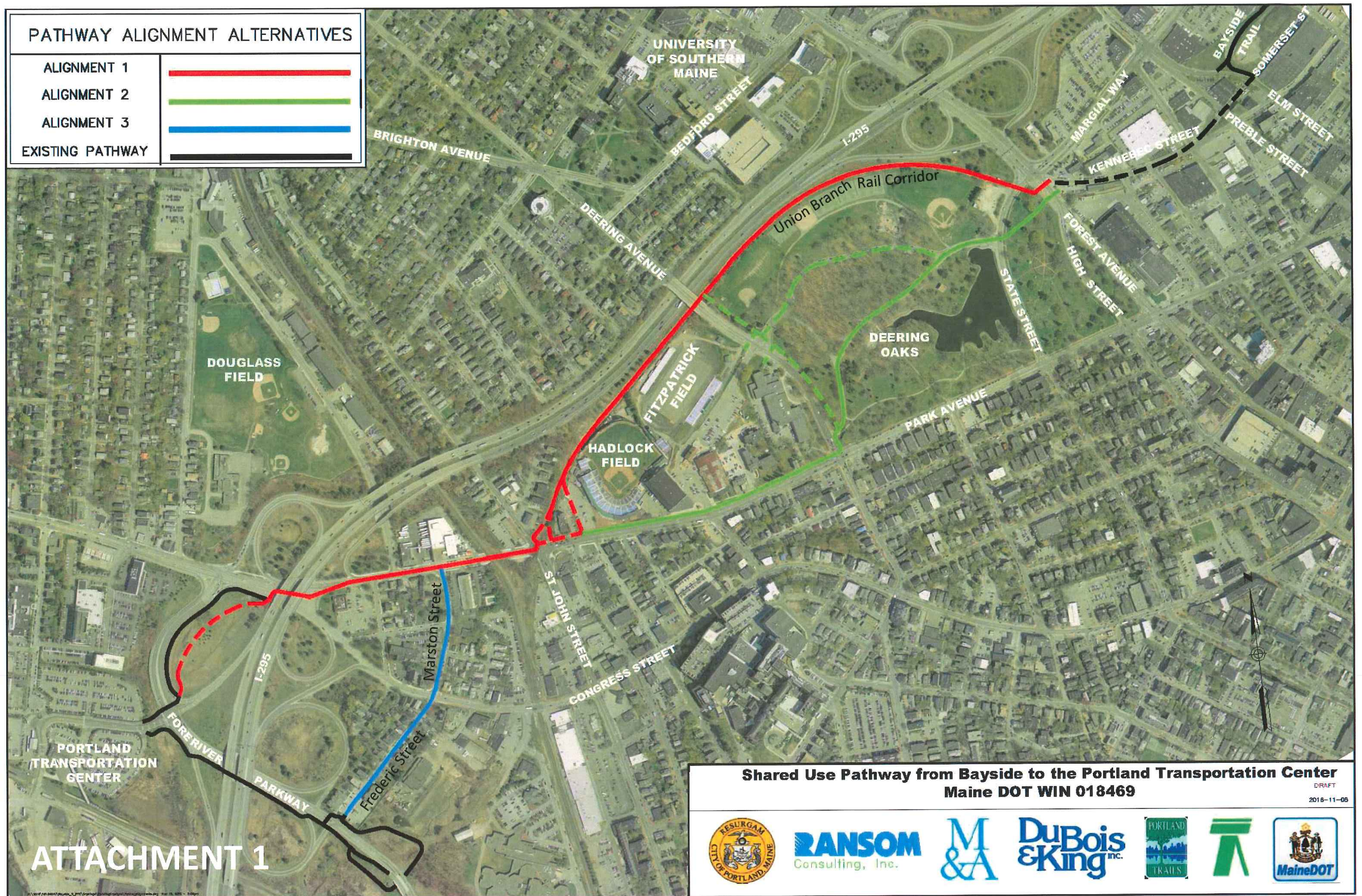
Based on these criteria, Alignment 1 (shown in red) was selected as best meeting the project objectives. It consists primarily of the Union Branch rail corridor from Forest Avenue to St. John Street, generally running along the northerly edge of Deering Oaks next to I-295. This rail line has been inactive for a number of years and is owned by the MaineDOT. The crossing of Forest Avenue and into Deering Oaks Park is proposed to be created with the realignment and reconfiguration of Kennebec Street and to include the extension of the Bayside Trail. This new entrance into Deering Oaks is in the vicinity of one of the earlier vehicular entrances into the Park (see Attachment 2).

Proposed Pathway Configuration within the Park

Attachment 3 shows: a conceptual configuration of this Forest Avenue crossing; the location of a pathway into the Park and connections to two crossings of State Street; and, a connection to the Union Branch rail corridor across State Street. Preliminarily, the pathway is proposed to be placed adjacent to the rails which would remain in place. An approximate footprint of the old entrance and road is shown in blue dashed lines. The Deering Oaks Master Plan emphasizes the use of curvilinear pathways within the park. Along the pathway where it is adjacent to the Park, multiple new connections into the park are envisioned, for instance, at the horse shoe pits and volley ball courts.

PATHWAY ALIGNMENT ALTERNATIVES

| | |
|------------------|---|
| ALIGNMENT 1 |  |
| ALIGNMENT 2 |  |
| ALIGNMENT 3 |  |
| EXISTING PATHWAY |  |



Shared Use Pathway from Bayside to the Portland Transportation Center
Maine DOT WIN 018469

DRAFT
2016-11-08

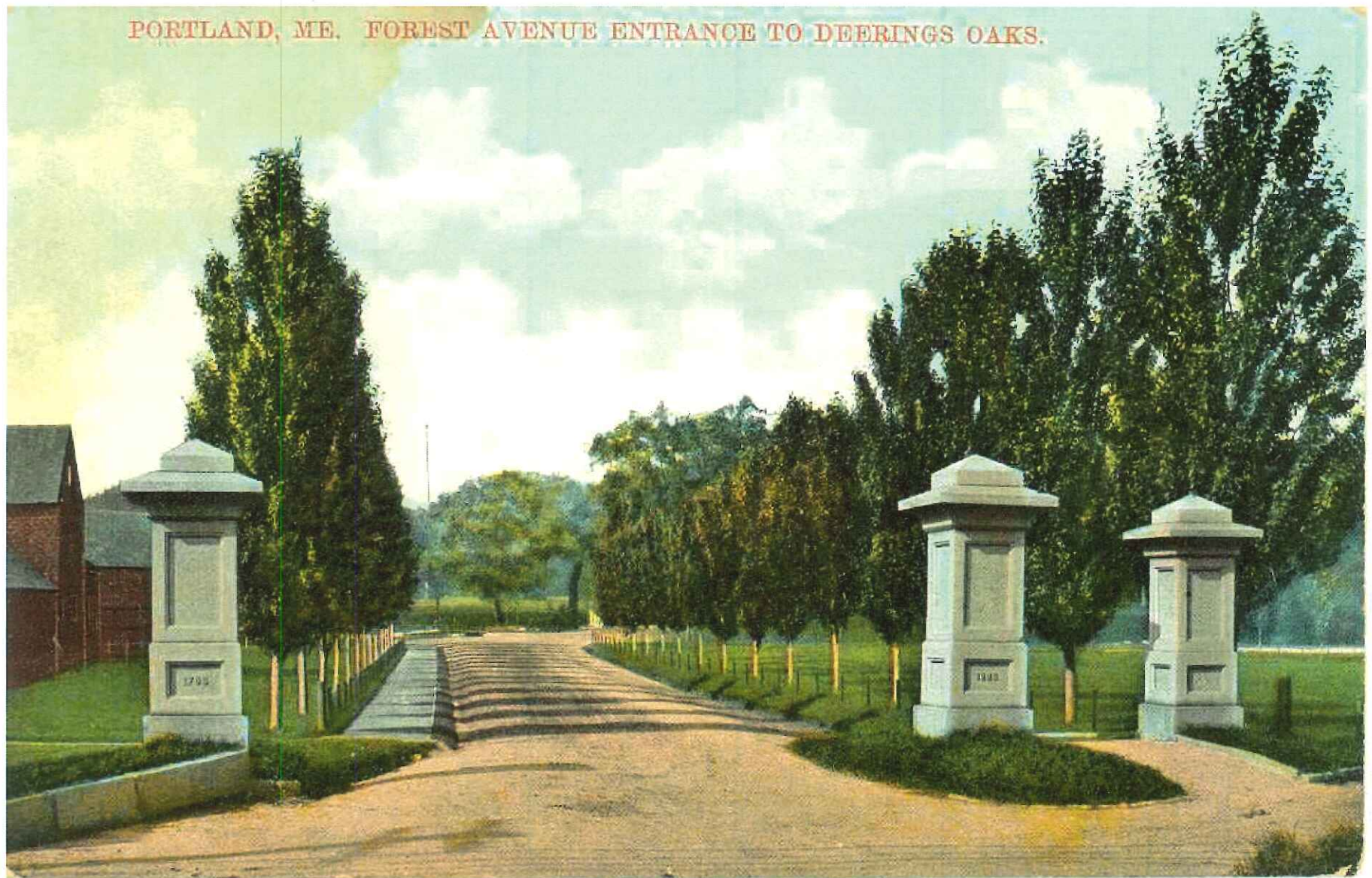


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Consulting, Inc.



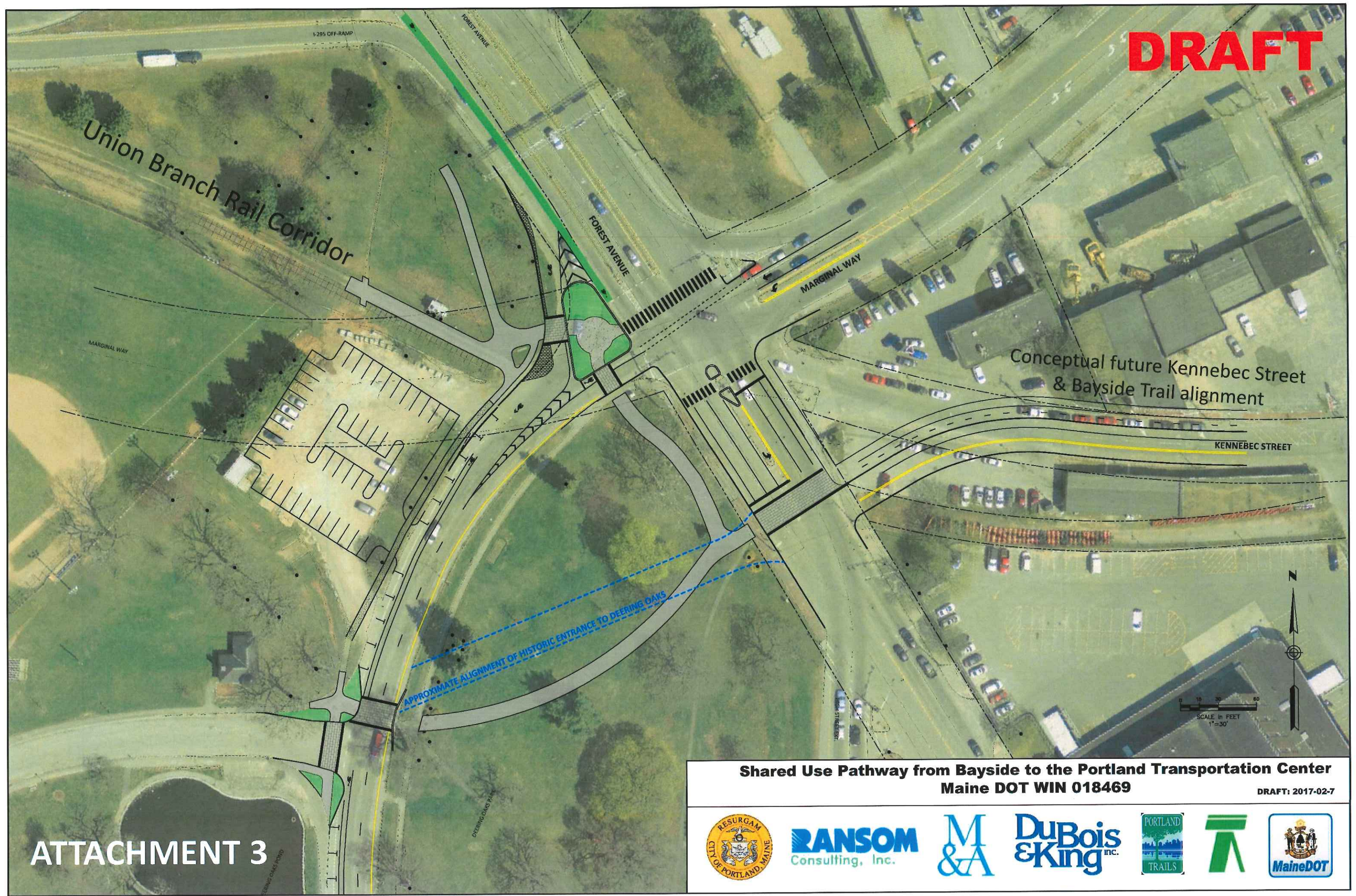
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ATTACHMENT 2 (Shown as “Approximate Alignment of Historic Entrance” on Attachment 3.)

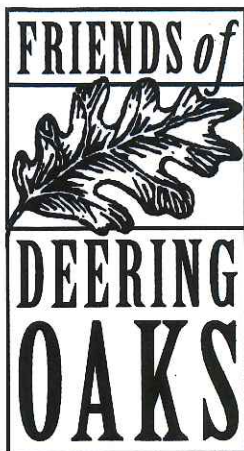
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ATTACHMENT 3

Shared Use Pathway from Bayside to the Portland Transportation Center
Maine DOT WIN 018469
DRAFT: 2017-02-7





MISSION STATEMENT

The Friends of Deering Oaks is a non-profit citizen organization committed to preserving, protecting and enhancing the physical condition of Portland's historic Deering Oaks Park and promoting its use by residents and visitors. The 1994 Deering Oaks Master Plan will guide the activities of the Friends of Deering Oaks.

Friends of Deering Oaks
P.O. Box 10416
Portland, Maine 04104
(207) 774-0437

November 14, 2014

Mr. Rick Knowland
Senior Planner
City of Portland
389 Congress Street
Portland, ME 04101

Re: Somerset Street Extension

Dear Rick:

Thanks for meeting with me this week to provide an overview of the proposed route options for the Somerset Street extension and particularly the Phase II connection to Deering Oaks.

This connection is the perfect opportunity to further Mayor Baxter's Plan for the Portland Park System, developed in 1905 by Olmsted Brothers Landscape Architects (copy enclosed). The Plan envisioned connections between Back Cove and the principal peninsula parks: Eastern Prom, Deering Oaks, and the Western Prom (including the Western Cemetery).

In Deering Oaks, one can see the location of the original Forest Avenue entrance (images enclosed), which was almost directly across from where the rail line exited Kennebec Street. We believe this is the ideal location for the extended Bayside Trail's pedestrian crossing of Forest Avenue. This alignment would require less intrusion onto private property and may require some minor adjustment of High Street's exit from Deering Oaks and moving the traffic light slightly. It would allow reestablishing the historic park entrance, as a pedestrian pathway into the park rather than a roadway -- just as Bowling Green Road was converted to a pathway in the 1990s. And we believe it would be a much more appealing crossover than any of the options shown crossing the massive intersection of Forest, Marginal and State, even if design attempts are made to calm that intimidating area.

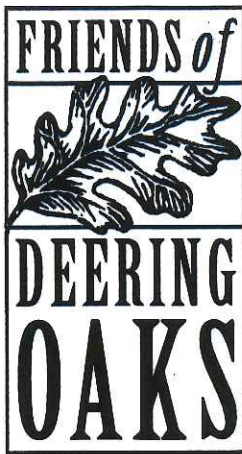
As I mentioned and as the Baxter Plan envisioned, we see people entering beautiful Deering Oaks as part of the trail experience (either on foot or bicycle), traversing through the heart of the park via several optional routes and exiting at the Park Street/Deering Avenue intersection, continuing along an enhanced Park Avenue and Valley Street (both improved by an allee of trees and other streetscape improvements) and up onto the Western Prom via the pathway that was built about five years ago. See image of an historic postcard I bought recently showing what Park Avenue looked like around 1915 and what it could look like today.

An additional point to be considered is the potential for restoring State and High to two-way traffic, which will greatly improve safety in crossing State Street to the Castle.

Please see FoDO's 2009 comment letter in response to the prior Libbytown visioning process. Please share this alternative at the meeting, to spark reaction and further discussion.

Very truly yours,

Anne B. Pringle
President



MISSION STATEMENT

The Friends of Deering Oaks is a non-profit citizen organization committed to preserving, protecting and enhancing the physical condition of Portland's historic Deering Oaks Park and promoting its use by residents and visitors. The 1994 Deering Oaks Master Plan will guide the activities of the Friends of Deering Oaks.

Friends of Deering Oaks
P.O. Box 10416
Portland, Maine 04104
(207) 774-0437

April 15, 2009

Ms. Nan Cumming, Executive Director
Portland Trails
305 Commercial Street
Portland, ME 04101

Dear Nan:

I am writing on behalf of the Friends of Deering Oaks to convey our thoughts on trail connections to Deering Oaks.

Trails will be coming to Deering Oaks from two directions, from Bayside and from the west. We believe that both approaches should bring people into the park itself, not deliver them to a trail at the edge, especially along the rail corridor at the north end of the park, abutting noisy I-295. Deering Oaks is one of Portland's premier open spaces and should be enjoyed by those using the trail system, not bypassed by a trail at a perimeter.

At the meeting the other night, mention was made of the desire for off-road trail experiences, which we can appreciate and which are certainly available in many other areas of the city. We do not believe that desire should override the choices as to where the trail enters and traverses Deering Oaks, as the park should be a focal element of the trail system.

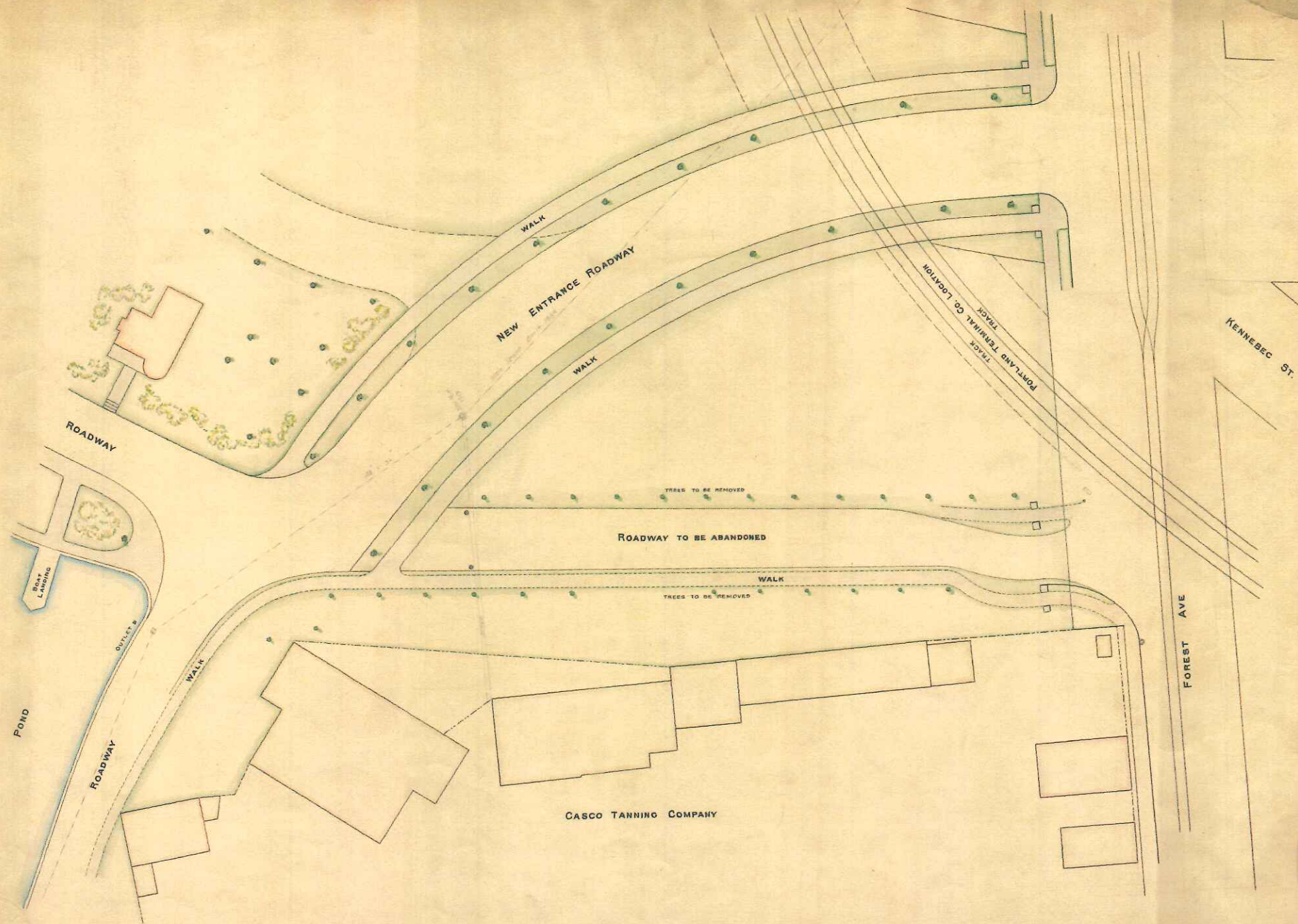
We believe that the entrance from Bayside should come in at the point where the historic Forest Avenue entrance was located. This entrance should be restored as a pedestrian-only entrance to the park. This will require a significant investment in infrastructure to make a safe crossing and to reestablish the historic entrance. With financial resources limited, we believe that any available funds would be better spent on this link rather than creating an expensive trail at the I-295 perimeter.

From the west, we believe that the trail should enter at the Deering and Park Avenue intersection, and that the trail should come along a redesigned Park Avenue corridor, with investment in trees and other pedestrian amenities. This will put in place the original Olmsted vision, a connection to the Western Prom by improved Park, Valley, and Gilman Streets. People would traverse the park via Farmers' Market Road, exiting the newly-established Bayside pedestrian entrance.

We hope that Portland Trails will take these views into consideration as it advances the various trail route alternatives.

Very truly yours,

Anne B. Pringle
President







Portland, Maine, Forest Avenue Entrance to Deering Oaks.

Public Comment on HPBR-002687-2023 0 views

 Assigned to me



Andrew Weaver <andrewrivr@gmail.com>
to hp@portlandmaine.gov

Oct 28, 2023, 10:55:10 AM (yesterday) ☐ ☐ ☐

Good morning,

This is a public comment for the 11/1/23 HPB Meeting on Agenda Item: Preliminary Review of Shared Use Pathway: 61 FARK AVENUE (DEERING OAKS FARK); City of Portland, Applicant. Plan Number: HPBR-002687-2023

Name: Andrew Weaver
Address: 118 Mabel St, Portland, ME 04103

Comment: Removable bollards should be added to the proposed shared use path entrances at station 117+70 (Plan Sheet 7), sta. 132+20 (Sheet 9), and sta. 135+50 (Sheet 10). Bollards are a low-cost investment that will greatly increase the safety of park and path users. These will both prevent drivers from inadvertently taking cars on the path and prevent drivers who end up on the path from driving onto other park paths. Removable bollards can be unlocked and removed for snow clearing and maintenance vehicle access. Many options exist on the market that are manufactured in compliance with procurement standards for federally-funded projects.