Historic Preservation Board

Wednesday, November 19, 2025 at 5:00 PM Room 209 (2nd Floor of City Hall) and Zoom

MEMBERS
Brad Miller, Chair
Valerie Paquin-Gould, Vice Chair
Hilary Bassett
Michael Hutchins
Robert O'Brien
Brian Sosebee
Rob Whitten

The Historic Preservation Board invites the public to 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. 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.

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.

For more information on how to use zoom, please go here: https://content.civicplus.com/api/assets/18148b5d-f26e-472f-8d2c-245db97e5c27

Please click the link below to join the webinar:
You are invited to a Zoom webinar!
When: Nov 19, 2025 05:00 PM Eastern Time (US and Canada)
Topic: Historic Preservation Workshop and Public Hearing 11-19-2025

Join from PC, Mac, iPad, or Android:
https://portlandmaine-gov.zoom.us/j/85720696713

Phone one-tap:
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+16469313860,,85720696713# US

Join via audio:
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Webinar ID: 857 2069 6713
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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).

AGENDA:

1. ROLL CALL AND DECLARATION OF QUORUM

2. REPORT OF ATTENDANCE AT THE MEETING HELD ON DATE

i. Workshop
Review of New Construction and Sitework; 142 Free Street: Hutchins, Miller, O'Brien and Whitten present. Bassett and Sosebee absent. Paquin-Gould recused.

3. REPORTS OF DECISIONS AT THE MEETING HELD ON DATE

i. Election of Vice Chair Pro Tempore The Board voted 4 in favor to elect member O'Brien as Vice Chair Pro Tempore with the recusal of Vice Chair Paquin-Gould.

4. COMMUNICATION AND REPORTS

i. 2026 Historic Preservation Board Filing Deadlines and Meeting Dates

5. PUBLIC HEARING

i. None

6. WORKSHOP

i. Preliminary Review of Proposed Updates to the City of Portland Historic Resources Design Manual; City of Portland, Applicant. The Historic Preservation Board will hold a hybrid workshop to review draft updates to the City of Portland Historic Resources Design Manual. The current Historic Resources Design Manual can be found here: https://www.portlandmaine.gov/496/Additional-Resources

STAFF MEMORANDUM
HISTORIC PRESERVATION PROGRAM
PLANNING AND URBAN DEVELOPMENT

TO: Chair Miller and Members of the Historic Preservation Board
FROM: Evan R. Schueckler, Historic Preservation Program Manager
DATE: November 14, 2025
RE: 2026 Historic Preservation Board Filing Deadlines & Meeting Dates
MEETING: November 19, 2025

Please find attached the 2026 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.

ATTACHMENTS

1. 2026 Historic Preservation Board Filing Deadlines and Meeting Dates

Portland Historic Preservation Board
2026 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 15, 2025	January 7, 2026
December 29, 2025	January 21, 2026
January 12, 2026	February 4, 2026
January 26, 2026	February 18, 2026
February 9, 2026	March 4, 2026
February 23, 2026	March 18, 2026
March 9, 2026	April 1, 2026
March 23, 2026	April 15, 2026
April 13, 2026	May 6, 2026
April 27, 2026	May 20, 2026
May 11, 2026	June 3, 2026
May 26, 2026*	June 17, 2026
June 8, 2026	July 1, 2026
June 22, 2026	July 15, 2026
July 13, 2026	August 5, 2026
August 10, 2026	September 2, 2026
August 24, 2026	September 16, 2026
September 14, 2026	October 7, 2026
September 28, 2026	October 21, 2026
October 13, 2026*	November 4, 2026
October 26, 2026	November 18, 2026
November 9, 2026	December 2, 2026

* - 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. 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. Staff will review to confirm the proposed project requires review by the Historic Preservation Board (see Subsection 16.5.2 and Table 16-A of the Land Use Code).
2. 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.
3. Review and Comment by Historic Preservation staff: Upon receipt of a complete application, staff will review the project against the Historic Preservation Review Standards (see Section 16.6 of the Land Use Code) and provide comment. Staff will provide availability to meet with the applicants to

discuss the project and review process, if desired. Applicants are encouraged to work with staff to refine their project to meet the Review Standards in order to streamline Board review.

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:

hp@portlaindmaine.gov | css@portlandmaine.gov | 207-874-8721 | 207-874-8719

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, Associate Preservation Planner
rwiener@portlandmaine.gov | 207-756-8023

STAFF MEMORANDUM
HISTORIC PRESERVATION PROGRAM
PLANNING AND URBAN DEVELOPMENT

TO:	Chair Miller and Members of the Historic Preservation Board
FROM:	Evan R. Schueckler, Historic Preservation Program Manager Kevin Kraft, Planning and Urban Development Director Nell Donaldson, Director of Special Projects
DATE:	November 14, 2025
RE:	Portland Historic Resources Design Manual Update – FOURTH WORKSHOP
MEETING:	November 19, 2025

BACKGROUND

Portland's Historic Preservation Ordinance includes a requirement for a *Historic Resources Design Manual* (Subsection 16.6.2 of the land use code). The *Design Manual* is intended to supplement the Historic Preservation Standards for Review, including, "... descriptions, guidelines, and illustrations of how the standards of this article will be interpreted."

When the Historic Preservation Program was established by City Council in 1990, a first version of the *Design Manual* was made effective that same year. The manual was updated slightly in 1992, but has not received a comprehensive update since.

The current version of the *Design Manual* can be found on the city website:
https://www.portlandmaine.gov/496/Additional-Resources

SCOPE

The goal of this project is to provide a comprehensive update of the *Historic Resources Design Manual*. This will include updating language to reflect the text changes adopted by City Council through ReCode in November 2024. Additionally, the goal is to provide improved color photographs and visuals.

The current *Design Manual* was created soon after the establishment of the Historic Preservation Program, when there was a limited supply of approved projects to provide as examples in explaining the standards. In updating the *Design Manual* at this time, more than 30 years of approvals can be used to illustrate how the standards for review have been and should be applied to projects, and how reviews have successfully guided projects towards greater historical

accuracy, improved compatibility, and contextual development.

Historic designation reports will be removed from the *Design Manual* and hosted on the City website independently to avoid needing to update the *Design Manual* with new designations.

The revised *Design Manual* will have the following chapters:

1. Introduction
2. Fundamentals
3. Standards for review of alterations to contributing properties
4. Standards for review of additions and new construction
5. Standards for review of alterations to noncontributing properties
6. Standards for review of relocation
7. Standards for review of signage

PREVIOUS REVIEW BY HISTORIC PRESERVATION BOARD

September 3, 2025, Workshop:

On September 3, 2025, the Historic Preservation Board held a workshop to review drafts of Chapter 4 (New Construction) and Chapter 5 (Alterations to Noncontributing Properties) of the design manual, along with updates to previous chapters. These updates included the addition of project type case studies as suggested by the Historic Preservation Board in their May workshop on the manual.

During the workshop, the Board was generally positive about the revisions to Chapter 1-3, including the new project type case studies. They continued to provide targeted feedback on selected elements of these chapters, such as graphic conventions and photo selection. In addition, there was some discussion of the case studies, particularly how to handle the guidance around alternative materials and removal of distinctive features.

With respect to the new chapters, the Board was similarly positive. As with prior workshops, there were concrete suggestions about particular graphics, discussion around improving the wayfinding within and usability of the document (e.g. by adding references to relevant case studies with particular standards). Board members also encouraged that the case studies should be selected and framed to address difficult topics that routinely arise during reviews.

STAFF COMMENTS

Since the last Board workshop, staff have continued to refine previously reviewed chapters, and have developed draft of Chapters 6 (Relocation) and 7 (Signs).

As noted previously, staff are viewing the text throughout the documents as largely in final draft form and would strongly encourage the Board to complete a close reading of all text in the document and to provide proposed edits or questions during the meeting or in separate written comments. Staff would also note that many images in the document continue to be placeholders. The Board should take the subject of each photo (the specific building, detail, or material pictured) as the intended final content, but recognize that in some cases, clearer images may be provided in the final draft.

Revised Chapters 1-5

Chapters 1-5 are largely consistent with earlier drafts, except for some ongoing modifications to graphics, and the completion of some additional case studies under Chapter 3.

Chapter 6: Relocations

Chapter 6 is brief, given that relocation is quite rare. This chapter features brief explanatory text for the standards, but largely focuses on using Building 12 of the Portland Company Historic District as a case study. To staff's knowledge, this is the only recent example of a building relocation.

Chapter 7: Signs

Chapter 7 has been drafted based on existing language from Chapter 7 of the current *Historic Resources Design Manual* (see attachment 2) and a more recently updated set of illustrated design guidelines for historic preservation review of signage (see attachment 3). As with other chapters, the chapter includes an explanation of each of the three standards from the Land Use Code, as well as guidance for interpreting the standards. In this case, the explanatory language is framed more as guidelines, building on the existing language. Edits to this text focused on eliminating redundancies and unnecessary overlaps with the broader sign code (see attachment 4). The guidelines for the first standard (compatibility of signage) highlights several key concepts (general design, size, placement, illumination) which provide a structure for sign reviews. The other two standards are explained in more narrative form. The chapter also includes guidelines for particular types of signs, replicating a feature of the existing language which is somewhat similar to the project type guidance found elsewhere in the newly drafted document.

NEXT STEPS

Following this workshop, staff will complete revisions to the draft manual based on Board feedback, refine graphics, and work to develop the missing case studies and other outstanding elements.

Subsequently, staff will release a final draft for broader public comment via Konvieo, a virtual document commenting platform (Konvieo was the same platform used by the City to solicit public comment on drafts of ReCode). The release of the public review draft will be publicized over City social media, and communicated to the Board. This release will provide an opportunity for members of the public to walk through the final draft and comment page by page with great specificity. This will also provide an additional opportunity for the Board to review the final compiled draft, with all text, graphics, annotation, and case studies and provide comments in advance of the public hearing. It is anticipated that the document will be available for two to three weeks for public comment, beginning sometime in mid-December or early in 2026.

Following this public review period, staff will complete additional revisions as necessary, and respond to public comments where appropriate. The final *Historic Resources Design Manual* will then return to the Board for a final hearing, likely in early in 2026.

ATTACHMENTS

1. Current Historic Resources Design Manual
2. Draft Historic Resources Design Manual, November 14, 2025
3. Current illustrated Design Guidelines for Signage Installations in Historic Districts
4. Article 19 of the Land Use Code: Signs

CITY OF PORTLAND

HISTORIC RESOURCES DESIGN MANUAL

A Component of the City's Historic Preservation Ordinance and Comprehensive Plan

prepared by:
The Department of Planning and Urban Development
of the City of Portland
and
Greater Portland Landmarks, Inc.

Adopted: February 26, 1990
Effective: August 1, 1990
Current Printing Date: June 30, 1992

Credits

Portland City Council

	(at time of adoption)
Charles Harlow, Mayor	Esther B. Clenott, Mayor
Thomas H. Allen	Thomas H. Allen
Cheryl A. Leeman	Linda E. Abromson
Keri D. Lord	Edward I. Bernstein
John F. McDonough	Cheryl A. Leeman
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Richard W. Paulson, Jr.	Pamela Plumb
Anne B. Pringle	Anne B. Pringle
Theodore Rand	Barbara Wood

Portland Planning Board

	(at time of adoption)
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Maine State Historic Preservation Office

Earle Shettleworth, Executive Director
Elizabeth Igleheart, Architectural Historian


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HISTORIC LANDSCAPE DISTRICT

DISTRICTS AND LANDMARKS 2

DISTRICTS AND LANDMARKS 2

Historic Properties in Portland

The following listing includes all properties currently designated as historic resources under the City's Historic Preservation Ordinance. Designation reports for properties identified as Historic Districts and Historic Landscape Districts are included within the Historic Resources Design Manual. Designation reports for the remaining individually listed properties are included within a separate volumn. The designation N.H.L. denotes a property individually indentified as a National Historic Landmark.

In addition to Landmarks, Historic Districts and Historic Landscape Districts, a number of properties have been identified as of the date of this document's printing as eligible for the National Register. These properties are listed here as well.

Landmarks

	Listing Date	
	National Register	Local
Wadsworth-Longfellow House (N.H.L.), 487 Congress St.	10/15/66	08/01/90
Tate House (N.H.L.), 1270 Westbrook St.	01/12/70	08/01/90
McLellan-Sweat Mansion (N.H.L.), 111 High St.	03/05/70	08/01/90
Victoria Mansion-Morse Libby House (N.H.L.), 109 Danforth St.	05/19/70	08/01/90
Park Street Row, 88-114 Park St.	02/23/72	08/01/90
Woodman Building, 133-141 Middle Street	02/23/72	08/01/90
Charles Q. Clapp House, 97 Spring St.	02/23/72	08/01/90
First Parish Church, 425 Congress St.	01/12/73	08/01/90
Green Memorial A. M. E. Zion Church, 46 Sheridan St.	01/17/73	08/01/90
Portland Club, 156 State St.	01/25/73	08/01/90
Thompson Block, 117-125 Middle St.	02/28/73	08/01/90
General Neal Dow House (N.H.L.), 714 Congress St.	04/11/73	08/01/90
Mariner's Church, 368-374 Fore St.	04/24/73	08/01/90
Portland Observatory, 138 Congress St.	04/24/73	08/01/90
Portland City Hall, 389 Congress St.	05/07/73	08/01/90
Thomas Brackett Reed House (N.H.L.), 30-32 Deering St.	05/07/73	08/01/90
Rackleff Building, 127-133 Middle St.	05/09/73	08/01/90
U.S. Customhouse, 312 Fore St.	05/17/73	08/01/90
Joseph Holt Ingraham House, 51 State St.	07/16/73	08/01/90
John Calvin Stevens House, 52 Bowdoin St.	07/16/73	08/01/90
Fort Gorges, Hog Island	08/28/73	08/01/90
Mechanic's Hall, 519 Congress Street	10/03/73	08/01/90
Eastern Cemetery, Congress St., Corner of Mountford St.	12/12/73	08/01/90
U.S. Courthouse, 156 Federal St.	02/12/74	08/01/90

	Listing Date	
	National Register	Local
A.B. Butler House, 4 Walker St.	05/08/74	08/01/90
Marine Hospital, 331 Veranda St.	08/21/74	08/01/90
Portland Stove Foundry, 57 Kennebec St.	11/18/74	08/01/90
F.O.J. Smith Tomb, Stevens Ave. in Evergreen Cemetery	12/31/74	08/01/90
The Gothic House, 387 Spring St.	12/31/74	08/01/90
Byron Greenough Block, Free and Middle Sts.	03/10/77	08/01/90
Chestnut Street Methodist Church, 11-19 Chestnut St.	10/20/77	08/01/90
Fifth Maine Regiment Community Center, Seashore Ave., Peaks Isl.	01/05/78	08/01/90
Charles Q. Clapp Block, Congress Sq.	01/31/78	08/01/90
J. B. Brown Memorial Block, Congress and Casco Sts.	05/23/78	08/01/90
St. Paul's Church and Rectory, 279 Congress St.	12/22/78	08/01/90
Maine Archaeological Site No. 9-16	05/07/79	08/01/90
William Minott House, 45 Park St.	07/10/79	08/01/90
St. Lawrence Church, 76 Congress St.	10/01/79	08/01/90
Leonard Bond Chapman House, 90 Capisic St.	04/23/80	08/01/90
Williston-West Church and Parish House, 32 Thomas St.	06/23/80	08/01/90
Maine Historical Society, 485 Congress St.	11/17/80	08/01/90
Masonic Temple, 415 Congress St.	02/11/82	08/01/90
Adam P. Leighton, 261 Western Promenade	02/11/82	08/01/90
North School, 248-264 Congress St.	04/12/82	08/01/90
Lancaster Block, 474 Congress St.	09/29/82	08/01/90
Sparrow House, 35 Arlington St.	10/29/82	08/01/90
Hamblen Block, 188-194 Danforth St.	07/21/83	08/01/90
John B. Russworm House, 238 Ocean Ave.	07/21/83	08/01/90
Griffin House, 200 High St.	07/19/84	08/01/90
Portland High School, 284 Cumberland Ave.	11/23/84	08/01/90
Portland City Hospital, Brighton Ave.	03/21/85	08/01/90
Cathedral of the Immaculate Conception, Cumberland Ave. & Congress St.	06/20/85	08/01/90
U.S. Post Office - Portland Main, 125 Forest Ave.	05/09/86	08/01/90
Maine Eye and Ear Infirmary, 794-800 Congress St.	09/25/86	08/01/90
Nathaniel Dyer House, 168 York St.	04/14/87	08/01/90
Maine Central Railroad General Office Bldg., 222-224 St. John St.	01/07/88	08/01/90
Tracy-Causer Building, 507 Fore Street	Eligible	09/04/91

Historic Landscape Districts

Deering Oaks Park	10/16/89	08/01/90
Back Cove/Baxter Boulevard	10/16/89	08/01/90
Lincoln Park	10/16/89	08/01/90
Eastern Promenade	10/16/89	08/01/90
Western Promenade	10/16/89	08/01/90

Historic Districts

	Listing Date National Register	Local
Spring Street Historic District Roughly bounded by Danforth, High, Brackett, and Pine Streets	04/03/70	08/01/90
Stroudwater Historic District Residential area at confluence of Stroudwater and Fore Rivers	02/16/73	08/01/90
Portland Waterfront Historic District Waterfront area roughly bounded by Commercial, Exchange, Pearl, and Federal Streets	05/24/74	08/01/90
Westbrook College Historic District Stevens Avenue	09/15/77	08/01/90
How Houses Danforth and Pleasant Streets	01/20/80	08/01/90
Deering Street Historic District Congress, Deering, Mellen, and State Streets	01/27/83	08/01/90
Western Promenade Historic District Roughly bounded by Western Promenade, Bramhall, Brackett, Emery, and Danforth Sts.	02/16/84	08/01/90
Fort McKinley Historic District Great Diamond Island	03/21/85	08/01/90

Properties Eligible for National Register

(As determined to date of this printing)

The following preliminary list of properties have been identified as eligible for the National Register of Historic Places but are not yet listed under local designation. This list has been compiled on the basis of the 1976 Portland Historic Resources Inventory and upon subsequent determinations made by the State Historic Preservation Commission.

1 Beanpot Circle	Burnham and Morrill Cannery (1915, George Burnham and E. Leander Higgins, Architects)
22 Bramhall Street	Maine General Hospital original building (High Victorian Gothic, 1874-1893, Francis H. Fassett, architect)
33-41 Commercial Street	Galt Block
Commercial Street	Lightship Nantucket **LISTED on NR**
467 Congress Street	Fidelity Trust Company Building (1910, G. Henri Desmond, architect)
522 Congress Street	Porteous, Mitchell and Braun Block (Beaux-arts Classicism, 1904, George Burnham, architect)
Congress and State Streets	Henry Wadsworth Longfellow Statue **LISTED on NR**
1253 Congress Street	Deacon John Bailey House (Colonial, c. 1750)
58 Fore Street	Portland Company (Greek Revival, 1846)
25 Forest Avenue	Odd Fellows Hall

House Island	Fort Scammell (1861-1865)
151 Newbury Street	Shaarey Tphiloh Synagogue (1904)
Pleasant and York Street	J. B. Brown Sugar Refinery and Warehouse (1851, rebuilt 1866, Charles A. Alexander, Architect)
Stevens Avenue	Evergreen Cemetery
628 Stevens Avenue	Stevens Tavern (Colonial, 1767-69)

Cushings Island:

1. Landing, 1886; John Calvin Stevens, Architect
2. Shelter, 1886; John Calvin Stevens, Architect
3. Charles M. Hays Cottage, Designed 1909, built 1910; John Calvin Stevens and John Howard Stevens, Architects
4. Charles Cushing Cottage, Designed 1885, built 1886; John Calvin Stevens, Architect
5. John Hammond Cottage, 1948
6. "Ernemere", Thomas Cushing Cottage, Designed 1885, Built 1887, John Calvin Stevens Cottage
7. James Dakers Cottage, Designed 1883, built 1883-84; John Calvin Stevens, Architect (Fassett and Stevens); Remodelled for Philip G. Clifford, 1908; John Calvin Stevens and John Howard Stevens, Architects
8. William M. Sargent Cottage, Designed 1885, built 1886; John Calvin Stevens, Architect; East end added for Clarence Hale, 1894
9. Ezekiel Cushing House, c. 1762
10. "The Studio" or "The Cafe", late 19th century
11. "Abraham Lincoln" Cottage, early 20th century
12. Ottawa House Cottage, No. 2, Designed c. 1885-86, Built 1887; John Calvin Stevens, Architect
13. Ottawa House No. 3, Designed c. 1885-86, Built 1887; John Calvin Stevens, Architect
14. "The Birches", John Kelley Robinson Cottage, Designed 1889, Built 1889-90; Francis H. Fassett and Frederick A. Thompson, Architects
15. "The Farm House", Designed 1885, Built 1886, with later additions; John Calvin Stevens, Architect
16. "The Knolls", William McKee Dunn Cottage, Designed 1886, Built 1886-87; John Calvin Stevens, Architect
17. "The Laundry", c. 1886
18. Sidney W. Thaxter Cottage, Designed 1884, Built 1884-85; John Calvin Stevens, Architect
19. Mrs. Langdon Thaxter Cottage, 1938
20. "Little House" for Sidney W. Thaxter, 1889; John Calvin Stevens and Albert Winslow Cobb, Architects
21. "The Sentry Box", World War II; Originally built on southwest side of island, this WWII observation station was moved to its present location after the war by Mrs. Sidney St. Felix Thaxter, who converted it into a cottage
22. William Bailey Cottage, 1887, with later additions; John Calvin Stevens, Architect
23. James Cryer Cottage, 1969
24. Shelter, 1886; John Calvin Stevens, Architect
25. Professor Ross Cottage, 1884; John Calvin Stevens, Architect; Originally located near Whitehead, moved in the second decade of the 20th century from within Fort Levett to its present site
26. W. J. Spicer Cottage, Designed 1887, Built 1887-88; Francis H. Fassett and Frederick A. Thompson, Architects

Fort Levett, Cushings Island	24 structures
Fort McKinley, Great Diamond Island	additional area outside existing District

As survey work continues, additional historically significant properties will be identified, reviewed for designation by the City Council, or added to this list of properties eligible for either local or National Register designation.


DESIGNATION REPORTS
3

DESIGNATION REPORTS 3

Introduction

The following reports provide an overview of each of the designated historic districts and historic landscape districts. A separate file, available for review in the Department of Planning and Urban Development, contains the designation report for each of the individually designated landmark structures and sites.

These designation reports provide a general description both in text and photograph of the significant characteristics of the district. A map of each district is included, as is a listing of each property (presented alphabetically by street, chronologically by address) which provides the historic name(s) of the property, date of construction, and identification of designation under the ordinance as either a landmark, contibuting, or non-contributing structure or site.

Deering Street Historic District

The Deering Street Historic District is distinguished by its remarkable homogeneity. This group of houses lining the north side of Deering Street share a uniformity in their setback, scale, building height, and materials, although differences in house type and stylistic details add interest to the streetscape.

The Deering Street Historic District represents a homogeneous and cohesive grouping of major Victorian residences dating from 1850 to 1898 and representing all the prevailing late-nineteenth-century architectural styles: Italianate, Second Empire, Victorian Gothic, Richardsonian Romanesque, Queen Anne, and Colonial Revival. The district encompasses all of Deering Street, State Street from Congress to Park Avenue, and adjoining portions of Congress and Mellen Streets. The nearly eighty structures in the district are mostly brick with a few clapboarded and shingled houses, all of which are large, well built, and representative of an upper middle class neighborhood. The scale of the houses is relatively uniform throughout the district, as are the setbacks from the street. The predominance of brick produces a robust and earthy red tonality that further unifies the district, as well as being characteristic of much of Portland's finest architecture in the second half of the nineteenth century.

Several residential types prevail in the historic district. The first is a symmetrical cubical block with one entrance serving one family. The second type, a double house or duplex, is similar to the first in size and shape, but has two centered entrances for two separate families, with the unit divided in the middle by a party wall. Interspersed among these two types are a few asymmetrical houses, several more rectangular than square in plan, and a few having their narrow ends on the street. Yet despite this diversity, cohesiveness prevails because of common building materials and heights of buildings at approximately three stories.

This commonality of interrelated but differentiated creates streetscape uniformity, while allowing for diversity among the inhabitants in terms of wealth and housing needs. The uniformity does not become monotonous, since the use of different styles gives the individual units a rich sense of eclecticism that was an important aspect of the Victorian aesthetic. Moreover, the district was a place where most of Portland's late nineteenth-century architects worked including Francis H. Fassett and John Calvin Stevens.

The Deering Street area began as a cow pasture, part of the land holdings of the Nathaniel Deering family.

By the 1850s population pressures led to an expansion of residential building down State Street toward Deering's pasture. Nathaniel Deering gave the city land for streets in the area and began dividing his property into house lots. However, the major development of Deering Street came after the Great Fire of 1866, when the downtown area was rebuilt more exclusively for business purposes, with the displaced families seeking residences in other sections of the city. Deering Street was a major recipient of this new residential building boom, with many of the houses built on speculation.

The Deering Street Historic District was the neighborhood in which several of Portland's most influential politicians lived, at a time when Maine had disproportionally large influence in the federal government. Thomas Brackett Reed, Congressman for twenty two years and Speaker of the House for three years, lived at 32 Deering Street from 1888 until his death in 1902. The three-story double house (a National Historic Landmark) was designed by Francis H. Fassett and built in 1875-76. It is taller than the adjacent buildings and anchors the corner of Deering and State Streets. It features fine ornamental detailing with tiles inset into the string course between the first and second stories and in the sandstone caps over the windows. A brick tooth molding separates the second and third stories and a bracketed wooden cornice articulates the eaves.

At the corner of Deering and Mellen Streets, 73 Deering Street, lived Francis Fessenden, a general in the Civil War before becoming mayor of Portland. The Italianate house was also designed by Francis H. Fassett and built in 1868. A symmetrical cubical block form, it features a mansard roof supported by paired brackets and entrance portico held up by paired columns.

John Calvin Stevens emerged out of the architectural office of Francis H. Fassett, and his work in the Deering Street Historic District evolved from the Italianate and Victorian character of Fassett's work to the Colonial Revival with which he gained a national reputation. The Dr. E. Eugene Holt House (1883-84) at 723 Congress Street features the Richardsonian Romanesque that characterized much of Fassett's work. The brick two-and-a half story house has a central entrance on a facade that is made asymmetrical by the entry porch which connects with the projecting bay on the right side. The most Richardsonian Romanesque features are the parapeted gables of the roof-story dormers, which have carved stoned terminals.

State Street features the most diverse collection of building types and styles in the district. Here one finds early 20th century apartment buildings, duplexes and single family residences. Architectural styles range from Victorian Gothic to Italianate to Colonial Revival. With few exceptions, buildings face State Street, rather than the intersecting streets. Again, the relative uniformity of scale and the sophistication of the architecture itself serve to unify the street. As this corridor is a key gateway into the inner city, changes should be carefully considered.

One of several house types found in this district is the rowhouse. 33-39 Deering Street was built as four adjoining homes separated by party walls with individual entrances for each family. Its symmetrical design, height and materials are similar to that of neighboring homes of single family and duplex types.

A National Historic Landmark, the Thomas Brackett Reed House at 32 Deering Street is significant as the home of Reed, a U.S. Congressman and Speaker of the House. It is also a distinguished example of the Italianate style. Designed by Francis Fassett in 1875, the double house features Fassett's trademark sawtooth brickwork and extensive decoration.

Shifting from brick to clapboards and shingles, Stevens designed the Samuel T. Pickard House (1884) at 743 Congress Street in the Queen Anne style. The house features an asymmetrical plan and an exploitation of the various ways in which wood can be worked: clapboards on the first story, shingles on the second story and the gable ends, and carved wood reliefs in the pediment above the entrance and between the windows in the gable.

Stevens' most characteristic Colonial Revival mode, however, is the Shingle Style of the William H. Thaxter House (1884) at 52 Deering Street. The rectangular house has its narrow end on the street and this front is asymmetrical because of a corner projecting bay and the entrance on the side. Brick is the material of the first story, with shingles used for the second story and in the gable end.

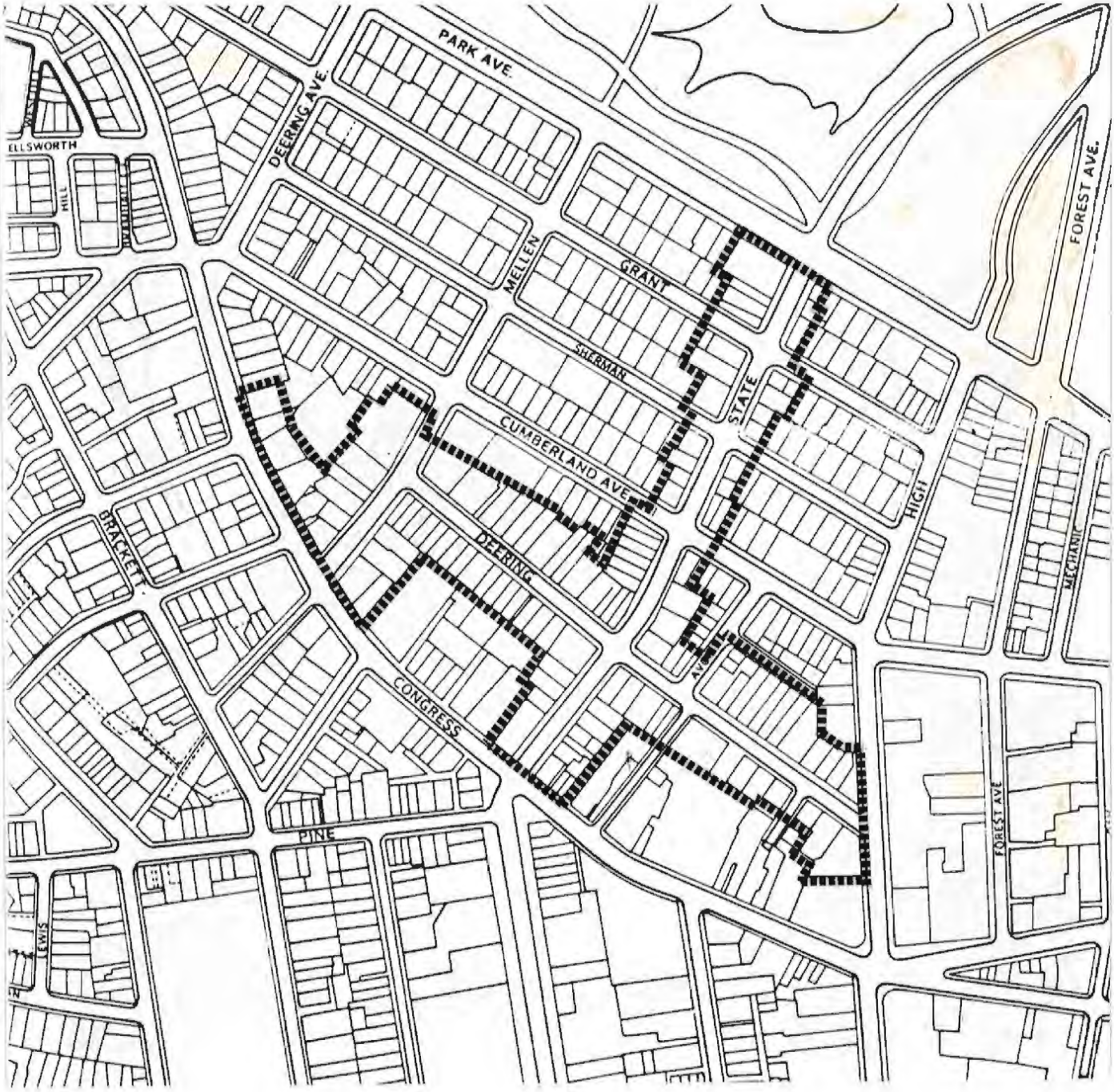
The above examples illustrate the richness of the Deering Street Historic District, but they by no means represent the full extent of the architecture there. The nearly eighty structures were built in a relatively short and discrete period (1850-98) and they are unified by their residential functions and styles, which are sufficiently diverse to preclude monotony. The district is also important as the neighborhood in which several of Portland's most famous citizens lived, and where its best architects worked. Moreover, the built and natural environment still combine today in much the same way that they did one hundred years ago, especially on Deering Street. There the trees in the median between the brick sidewalks and the street soften the somber color of the predominantly brick houses and produce the full visual effect of a Victorian neighborhood.

Several architectural styles and building materials are displayed in this group of Congress Street converted houses. Nevertheless, the shingle and clapboard Queen Anne style Samuel T. Pickard House on the right is similar in setback, scale and building height to the brick Italianate house in the center and to the brick Queen Anne style house on the left.

The Harrison T. Whipple House at 40 Deering Street is one of the few buildings in the district to break the typical setback and choice of masonry construction. However, its scale and the degree and quality of its ornamentation serve to make it compatible with the predominant building pattern.

Few intrusions are present in the Deering Street Historic District. Any new construction in this district should respect the prevailing qualities of the existing buildings to avoid the jarring effect created by the former hotel annex. Here, while the height and scale is similar to that of its neighbors, the flatness of the facade and the lack of ornamentation makes this a poor solution for its infill site.

Boundaries of the Deering Street Historic District



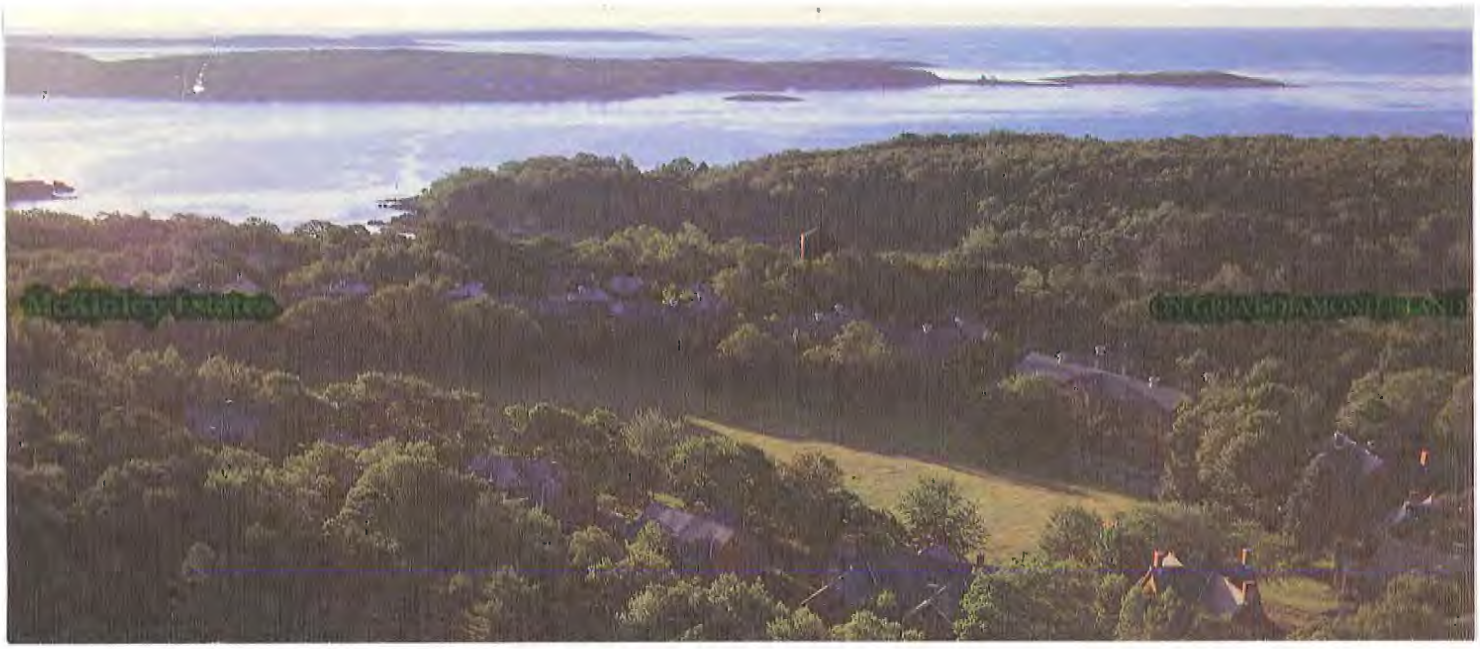
DEERING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
671	Congress	Bill's Cafe, 1945	NC	80
673	Congress	Margaret W. Reeves-Charles A. Lord House, C.1850-52	NC	1
675	Congress	Margaret W. Reeves-Charles P. Kimball House, C. 1856-57	C	2
681	Congress	William Hammond House, 1850	C	3
723	Congress	Dr. E. Eugene Holt House, 1883-84	C	4
727	Congress	Woodbury Davis House, 1870	C	5
737	Congress	Israel P. Waterhouse House, 1878	C	6
743	Congress	Samuel T. Pickard House, 1884	C	7
749	Congress	Mellen E. Bolster House, 1881	C	8
757	Congress	Daniel F. Emery, Jr. House, 1883	C	9
757R	Congress	Daniel F. Emery, Jr. Carriage House I	C	80
757R	Congress	Daniel F. Emery, Jr. Carriage House II	C	81
763	Congress	Clarence Hale House, 1884	C	10
769	Congress	J. Henry Rines House, 1887	C	11
471 & 473	Cumberland	Cyrus Cressey Block, 1873-74, Roof Rebuilt after Fire, 1974	C	63
477	Cumberland	Samuel H. Colesworthy I, Jr. House, 1892-93	C	64
001 & 003	Cumberland	Thomas O. Goold Block, 1860	C	12
002 & 004	Deering	Immanuel Baptist Church, 1925-27	L	13
005 & 007	Deering	Edward E. Upham - Charles Sager Houses, 1859	C	14
006	Deering	George M. Harding House, 1868	L	15
009	Deering	William Allen, Jr. House, 1865-66	C	16
010	Deering	Rufus Deering House, 1864	C	17
011 & 013	Deering	William Ross - John N. Lord Houses, 1867	C	18
012 & 014	Deering	Captain Russell Lewis - Captain Jacob S. Winslow Houses, 1868	C	19
015 & 017	Deering	Simon H. Libby - Thomas H. Weston Houses, 1870	C	20
019 & 021	Deering	Alfred Woodman - John A. Poor Houses, 1867-68	C	21
022 & 024	Deering	Simon H. Libby Block II, 1874-75	C	22
023	Deering	Fred E. Allen House, 1898	C	23
026	Deering	Fessenden V. Carney House, 1879	C	24
027 & 029	Deering	Samuel W. Larrabee - Edwin A. Norton Houses, 1868	C	25
030 & 032	Deering	Thomas Brackett Reed House (N.H.L.), 1875-76	L	26
031	Deering	General James D. Fessenden House, 1859	C	27
033 - 039	Deering	Simon H. Libby Block I, 1866	C	28
038	Deering	William W. Whipple House, 1869	C	29
040	Deering	Harrison T. Whipple House, 1876	C	30
042	Deering	Warren Burbank House, 1877	C	31
043	Deering	Francis A. Waldron House, 1867	C	32
044 & 046	Deering	Henry M. Payson Block, 1883	C	33
045 & 047	Deering	Joseph E. Gilman - Mrs. J.O. Bancroft Houses, 1868	C	34

DEERING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
048 & 050	Deering	Henry M. Payson - Captain Jacob S. Winslow Block, 1884	C	35
049	Deering	Charles Payson House, 1868, Remodelled 1908	C	36
051 & 053	Deering	Edward P. Chase Block, 1874-75	C	37
052	Deering	William H. Thaxter House, 1884	C	38
057 & 059	Deering	Joseph C. Noyes Block, 1868-69	C	39
058 & 060	Deering	William H. Thaxter - W.H. Hobbs Block, 1887	C	40
064 & 066	Deering	William H. Anderson Block, III, 1876-77	C	41
068 & 070	Deering	William H. Anderson Block, II, 1876-77	C	42
072 & 074	Deering	William H. Anderson Block, I, 1871	C	43
073	Deering	General Francis Fessenden House, 1868	C	44
010	Mellen	Hezekiah Winslow House, 1879	C	45
011	Mellen	James E. Wengren House, 1876	C	46
014	Mellen	Jothan F. Clark House, 1880	C	47
015	Mellen	William H. Roberts, Jr. House, 1898	C	48
024	Mellen	Malcolm F. Hammond House, 1882	C	49
030	Mellen	George S. Payson House, 1898	C	50
201 & 203	State	Nathaniel P. Cushman Block, 1855	C	51
206 & 208	State	Thomas R. Hayes - Lucretia Ten Broeck Houses, 1860	C	52
207	State	John Murch House, C. 1851	C	53
209 & 211	State	John W. Munger Block, 1855-56	C	54
212	State	Sewall C. Chase House, 1868	C	55
218	State	Henry M. Payson House, 1876-77	C	56
231	State	Northgate Apartment House, 1929	C	57
234 & 236	State	George S. Hunt Block, 1881	C	58
235	State	Mrs. A.T. Jones House, 1883	C	59
238 & 240	State	Jacob S. Winslow Block, 1881	C	60
242 & 244	State	Samuel A. Knight & Nathan E. Redlon-Spencer Rogers, 1879-80	C	61
243	State	Augustus G. Schlotterbeck House, 1879	C	62
252	State	Samuel H. Colesworth, Jr. House II, 1892-93	C	65
256	State	William G. Hart House, 1876-77	C	66
257	State	Thaddeus C. Lewis House 1882-83, Extensively Remodelled 1934	C	67
261	State	Thomas Wildes House, 1876	C	68
263 & 265	State	Austin D. Sullivan - Edwin M. Coyle Houses, 1886	C	69
264	State	Charles M. Tobie House, 1887	C	70
272	State	John H. Hill House, 1893-94	C	71
273	State	Walker H. Brown House, 1894	C	72
275	State	George F. Loveitt House, 1893	C	73
276	State	George E. Dow House, 1887	C	74
278 & 280	State	William H. Sanborn Block, 1886	C	75
279	State	Llewellyn M. Leighton House, 1889	C	76
286 & 288	State	Windsor Apartments, 1911	C	77
287 & 289	State	Lester A. Mercier Block, I 1908	C	78
291 & 293	State	Lester A. Mercier Block, II 1908	C	79

Fort McKinley Historic District



The Fort McKinley Historic District comprises a concentration of 44 buildings all but one of which are masonry construction. Located at the eastern end of Great Diamond Island in Casco Bay, the district includes only the residential and support buildings in the center of the fort. The largest number of structures are concentrated around an elliptical parade ground. Additional structures are, situated on curvilinear roads to the north, east and south of these buildings.

Fort McKinley Historic District is significant as the largest of five military complexes which made up Portland's harbor defenses in the early part of this century. Constructed substantially in 1903-1910, this fort provided Maine's principal city with one of the best defended harbors in the country. Its construction on Great Diamond Island was part of the general upgrading of the American military intiated by Theodore Roosevelt and his Secretary of War, Elihu Root. The district includes the central core of residential and support buildings which housed the island garrison. These buildings represent the most intact concentration of its kind in the State of Maine.

Erected near the resort community of Great Diamond Island, Fort McKinley was the centerpiece to a complex of five forts which provided the defense of Portland harbor. Its construction followed the general push for military preparedness initiated by President Theodore Roosevelt after the Spanish-American War.

Designed for a garrison of 700 men, the fort included a large group of brick residential structures designed in the Colonial Revival style. These buildings housed both officers and enlisted men. Also included were smaller brick buildings erected to provide support facilities. There was a fire station, a power station, a school, a hospital, and a bakery, as well as other utilitarian structures.

Fort McKinley continued to plan an active part in Portland's harbor defenses until its deactivation by the government in the 1940s. Since that time the structure has deteriorated as a result of their abandoned state. Recently the complex was purchased by private developers and will be rehabilitated for condominium using the Secretary of the Interior's Standards.

Location Map - Fort McKinley Historic District

Boundaries of the Fort McKinley Historic District

FORT McKINLEY HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
	Gr. Diamond Island	Double Officer's Quarters, 1903	C	01
	Gr. Diamond Island	Field Officer's Quarters, 1903	C	02
	Gr. Diamond Island	Commanding Officer's Quarters, 1904	C	03
	Gr. Diamond Island	Field Officer's Quarters, 1904	C	04
	Gr. Diamond Island	Double Officer's Quarters, 1903	C	05
	Gr. Diamond Island	Double Officer's Quarters, 1903	C	06
	Gr. Diamond Island	Double Officer's Quarters, 1904	C	07
	Gr. Diamond Island	Double Officer's Quarters, 1904	C	08
	Gr. Diamond Island	Double Officer's Quarters, 1904	C	09
	Gr. Diamond Island	Bachelor Officer's Quarters (5), 1910 (burned 1977)	C	10
	Gr. Diamond Island	Post Exchange and Gymnasium, 1905	C	11
	Gr. Diamond Island	Administrative Building, 1903	C	12
	Gr. Diamond Island	Barrack, 1909	C	13
	Gr. Diamond Island	Coast Artillery Barrack, 1932	C	14
	Gr. Diamond Island	Barrack, 1904	C	15
	Gr. Diamond Island	Barrack, 1905	C	16
	Gr. Diamond Island	Barrack, 1903	C	17
	Gr. Diamond Island	Hospital Steward's Quarters, 1905	C	18
	Gr. Diamond Island	Hospital, 1903	C	19
	Gr. Diamond Island	Fire Apparatus Building, 1905	C	20
	Gr. Diamond Island	Double N.C.O. Quarters, 1903	C	21
	Gr. Diamond Island	Pumping Plant, 1904	C	22
	Gr. Diamond Island	Well Shelter, 1904	C	22a
	Gr. Diamond Island	Well Shelter, 1904	C	22b

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
	Gr. Diamond Island	Well Shelter, 1904	C	22c
	Gr. Diamond Island	Double N.C.O. Quarters, 1904	C	23
	Gr. Diamond Island	Double N.C.O. Quarters, 1904	C	24
	Gr. Diamond Island	Civilian Employee's Quarters, 1905	C	25
	Gr. Diamond Island	Bakery, 1903	C	26
	Gr. Diamond Island	Guard House, 1903	C	27
	Gr. Diamond Island	Quarter Master Storehouse, 1904	C	29
	Gr. Diamond Island	Carpenter Shop, 1903	C	30
	Gr. Diamond Island	Ordinance Storehouse, 1903	C	31
	Gr. Diamond Island	Workshops, 1903	C	32
	Gr. Diamond Island	Bowling Alley, 1909	C	45
	Gr. Diamond Island	Double Barrack, 1910	C	46
	Gr. Diamond Island	N.C.O. Quarters, 1909	C	47
	Gr. Diamond Island	N.C.O. Quarters, 1909	C	48
	Gr. Diamond Island	N.C.O. Quarters, 1910	C	54
	Gr. Diamond Island	N.C.O. Quarters, 1910	C	55
	Gr. Diamond Island	Quartermaster Storehouse, 1910	C	56
	Gr. Diamond Island	Wagon Shed, 1911	C	60
	Gr. Diamond Island	Officer's Club, 1926	C	77
	Gr. Diamond Island	School House, 1929	C	78

How House Historic District

The How House Historic District comprises three buildings of architectural and historical significance, erected by the How family on contiguous lots on Danforth and Pleasant Streets between 1799 and 1818. Although the houses front on two different streets, they are connected by shared lot lines on the inside of the block. The houses can be seen together from several vantage points and their common building materials and Federal style give them much of the integrity of appearance that they had when they were first erected.

Daniel How moved from Methuen, Massachusetts, to Portland in 1795, and in 1799 built his home at what is now 23 Danforth Street. In 1817 Daniel How erected a house on the back of his property at 40 Pleasant Street as a wedding gift to his son John. In 1818 Daniel How's brother Joseph erected a double house at 30-32 Pleasant Street beside that of his nephew.

When the How Houses were built, Commercial Street did not exist and from the elevated locations on Danforth and Pleasant Streets, the houses, (especially the Daniel How House) commanded views of Cape Elizabeth, the Casco Bay islands, and the harbor. Now surrounded by later commercial development, the three houses survive as a fine Federal-period enclave which recalls the appearance of this section of Portland in the years immediately after the War of 1812. They also reveal one family's conservatism over a twenty-year period in building houses that shared many stylistic, structural, and functional similarities. None of the three houses has undergone major alteration on its street front, and all have been recently refurbished, are in excellent condition, and still function primarily as residences.

The Daniel How House at 23 Danforth Street was built in 1799 as one of the first Federal-style houses in Portland. A two-and-a-half story brick house with end chimneys, gable roof, and granite trim, its symmetrical facade reveals a four-room and central hallway plan. The brick of the front is laid in Flemish bond, another characteristic of high-style aspirations, and the entrance surround nearly doubles the height of the actual doorway. Phrased with Doric detailing and a semicircular

The Daniel How House, 23 Danforth Street, was built in 1799 in the post Revolutionary War expansion of Portland economy. The dwelling is, in style, conservative late Federal. The outstanding feature is the entrance surmounted by entablature and cornice supported on Doric pilasters. To the right and left in the background are the two other How Houses.

The John How House, 40 Pleasant Street, built in 1817 as a wedding gift from Daniel to his son John. Basically similar in style to the earlier house, this one appears more compact because of the broad, recessed entrance way.

fanlight, the entrance serves to elevate the house above the level of simple vernacular building and it also responds sensitively to the raised site that once overlooked the harbor.

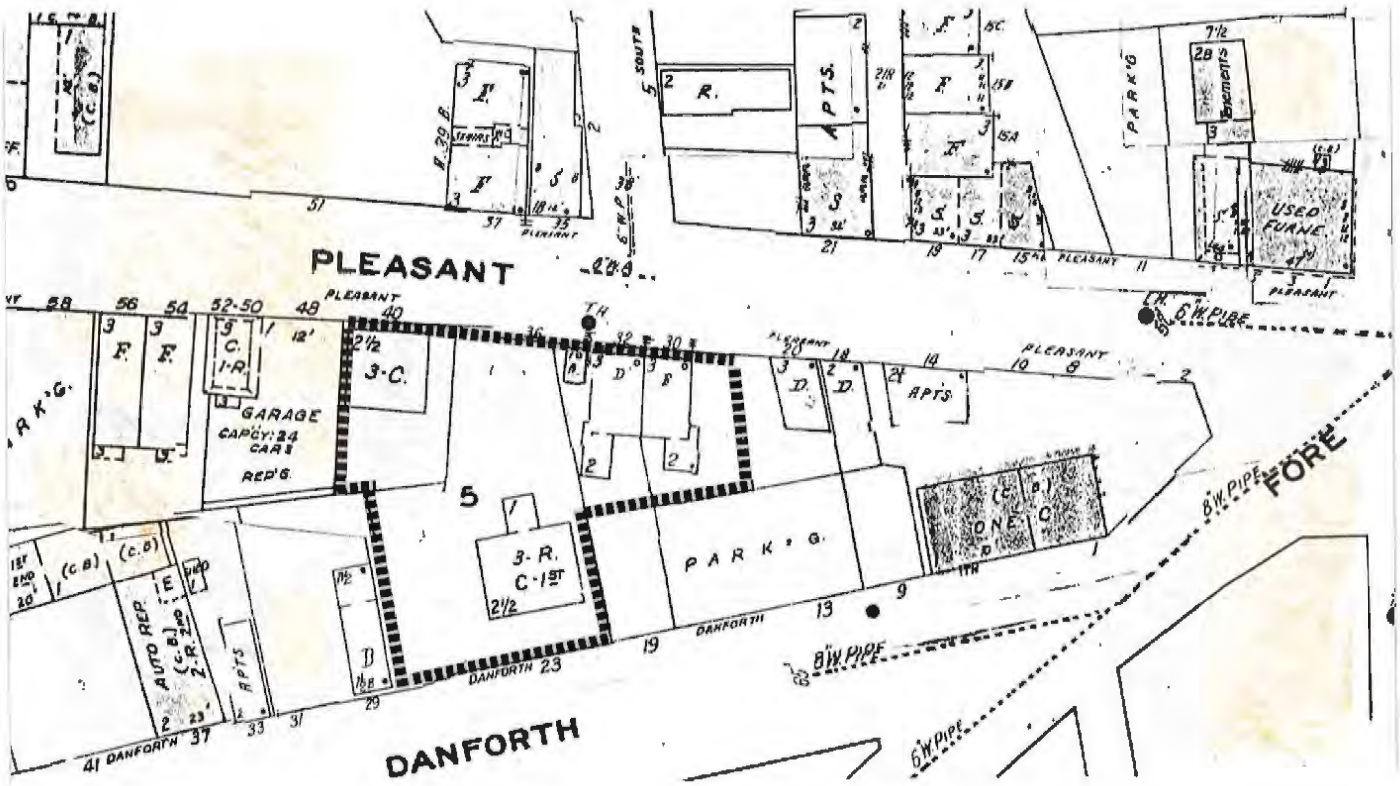
The John How House at 40 Pleasant Street of 1817 follows the format and plan of the Daniel How House—another brick Federal-style two-and-a-half story house with four end chimneys, gable roof, and granite trim. In one respect simpler, the brickwork throughout is common bond. However, the house has an especially fine arched and recessed entrance with an elliptical fanlight and rectangular sidelights, all articulated with fine wood mouldings.

The Joseph How House at 30-32 Pleasant Street of 1818 is similar in style to the other two houses, but its plan is that of a double house for two families. It is also taller than the other two houses, having three-and-a-half stories under a gable roof phrased by end chimneys. Its double entrances are arched recesses following the model of the fan and sidelights of the John How House, and its brickwork is common bond.

Three houses do not usually constitute a district, but the How Houses possess compelling historic and architectural interconnections to consider them as a group. From both Danforth and Pleasant Streets, they still reveal the integrity of one family's efforts to create a small neighborhood of similar brick structures overlooking the Portland waterfront, and they are also important examples of how domestic architecture can survive within a district that is now predominantly commercial.

The Joseph How House, 30-32 Pleasant Street, built in 1818 by Daniel's brother as a two family structure. The tradition of constructing duplexes was to continue throughout the nineteenth century in Portland. Like the other two How Houses, this structure has four chimneys on outside walls, but the window tops are elliptical and the elevation is three and one-half storeys. This enclave of late Federal red brick dwellings is coherent in general form in material and in details.

Boundaries of the How House Historic District



ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
023	Danforth	Daniel How House, 1799	C	1
030 - 032	Pleasant	Joseph How House, 1818	C	3
040	Pleasant	John How House, 1817	C	2

Portland Waterfront Historic District

It is impossible to overestimate the historical significance of today's Waterfront in the development of Portland. The Waterfront Historic District is one of the few intact east coast historic waterfronts and today looks substantially the same as it did in the period of 1850 to 1875. Visually as well as historically this area forms a coherent and comprehensible whole.

The District traces an inverted T shape and includes a major part of Commercial Street and its uphill parallel streets, Fore and Middle as well as the north-south connecting street, Exchange. The boundaries of the District reflect major changes, principally the almost complete loss of abutting blocks to the east and west which occurred just before the District's nomination in 1973.

Until 1866 the streets of this District, except for Commercial Street which had been created only in the early 1850's, retained much of the look of the late eighteenth and the earliest years of the nineteenth century. They were lined with two or three story buildings of modest width which included banks, businesses, shops and dwellings. The rebuilding after the 1866 fire changed both the scale and the mix of uses; new residential areas to the north, the east and the west replaced dwelling places from this District. By the mid 1960's there were also fewer businesses and neighborhood buildings were often used as warehouses. Today, ironically, the original eighteenth century mix of small shop, bank, business and dwelling once more characterizes the area.

The land of this District slopes markedly down to the south, and the east-west streets form gentle curves. These features provide a constant reminder of the Peninsula's past while maintaining, today, a series of picturesque streetscapes with unexpected views and engaging variety. Commercial Street is flat and unusually broad so that at Market Street suddenly a view is revealed of all the facades on the north side as far as the eye can see. Exchange Street offers a steep, narrow tunnel vista from Middle Street to Fore Street, while a pedestrian walking east on the curve of Fore Street can,

Exchange Street is narrow and steep. The Chadwick-Duran Block at the base of Exchange survived the fire of 1866 and in its architectural severity contrasts with the more elaborate dormers, bay windows and cornices of the post-Fire Victorian buildings. Building heights are distinctly uniform and all buildings are organized in a 3-part composition -- 1st floor base, upper floors broken by vertical window openings and strong cornices. Exchange Street more than any other street in the city, provides an uninterupted nineteenth century view.

Fore Street retains its meandering character from the days it was the city's Waterfront and is lined, still, with three and four storey brick buildings which maintain a scale compatible with the narrow street.

at times, see the Custom House, but at other times cannot. Brick sidewalks with granite curbs are frequently complimented by streets of Belgian blocks.

Rising from these streets are brick buildings and occasional stone facades of from three to five stories, built tight to the street - the sidewalks are about ten feet wide - and varying in width from three to twenty-four bays. Each street has a strong character: narrow Exchange Street is "walled" by handsome facades three to four stories tall and, on average, four bays wide. The skyline cornices are strong, and the roofs appear flat. Middle Street, which is wider, is lined by taller, broader brick buildings whose rooflines are more apparent - a trio of mansard roofs on the north side of Middle Street, the Woodman, Thompson and Rackleff buildings, for instance - and read more strongly in the character of the street.

For the most part the tight linear rows of brick buildings are punctuated only by intersections. A few granite buildings stand alone: the Custom House, the Federal Courthouse recently named for Edward T. Gignoux, the Cumberland County Courthouse, the Mariner's Church, and outside but contributing to the character of the District, the landmark Portland City Hall and the First Parish Church. The Milk Street Armory, brick and granite, belongs also in this group. There are other "breathers" in the brick density of this area: two open places on the north side of Middle Street and, further, beyond Pearl Street, on the south side, a block of alternating large new buildings and undeveloped lots. Perhaps the most literally refreshing and historical open spaces are Lincoln Park, created as a firestop; Boothby Square made by widening Fore Street in the early years of this century, and the south or water side of Commercial Street. The historical rhythm of development on Commerical Street was, perforce, stop and start with a few brick blocks and many modest buildings marking access to the wharves, while the north side presents an intensive wall of brick and, occasionally, granite nineteenth century structures.

Since over seventy percent of these structures were built between 1850 and 1880, their proportions and details are Greek Revival and Italianate with a significant minority Second Empire.

Commercial Street is filled land and its earliest buildings went up in 1851, some in the more compact Greek Revival style and, during the remainder of the decade, in the prevailing Italianate style of the third quarter of the nineteenth century with its taller proportions and distinct vocabulary of detail.

Commercial Street is flat and unusually broad. Wide blocks of four and five storeys balance the breadth of the street. First floor facades and strong cornice lines are important unifying features in this wall of buildings. Because of the breadth of the street, changes to rooflines are especially noticeable. Some of the recent rooftop additions have broken the consistency of the street.

Tall granite posts and lintels often ornament the street level, while taller, narrower windows often capped by fanciful brick cornices articulate the upper stories. On broad Commercial Street it is easily possible to see roof shapes, a significant number of which are broad, strong gambrels so that roof shape and material play an important part in the visual effect of the facade.

The 1866 fire (which spared Commercial Street), seriously affected Fore Street and devastated Exchange and Middle Streets. Thus, an incredible spurt of building activity in the late 1860's and early 1870's has left an unusually compatible series of streetscapes. An innovation in the new building campaign was the adoption of cast iron as a material for first floor entrances and shop fronts, which, with tall proportions provided large areas of window space, unencumbered by the small glass panes of the past. Notable in this respect is the row of Second Empire buildings - the Woodman, Thompson and Rackleff blocks on Middle Street - which are also distinguished by prominent belt courses, strong window moldings, rhythmically spaced windows and prominent mansard roofs.

All of today's building heritage was not, of course, accomplished at once. Thus, there are more recent buildings of significance which were fitted into the prevailing post Civil War aesthetic. Noteworthy are the Oxford Building and the First National Bank Block which were built on Middle Street within sight of each other in the 1880's. The former is a four story Romanesque Revival structure designed by John Calvin Stevens I, and replete with handsome details including an iron balcony, terra cotta panels, intricate brick patterns and carved stone capitals and keystone. The latter is a corner building and was designed by Henry van Brunt and Frank Howe of Boston. It is a handsome example of the rare commercial building in the Queen Anne Style, executed in red brick, with a corner tower and an angularly picturesque skyline similar only to the J.B. Brown Building on Congress Street.

The Classical Revival, carried out typically in grey stone, was the style chosen for the governmental buildings of the early twentieth century. On Federal Street the Edward T. Gignoux Federal Courthouse of 1911 was designed by James Knox Taylor, supervising treasury architect, while the Cumberland County Courthouse is the 1910 design of George Burnham. The present City Hall is the 1909 design of Carrere and Hastings of New York. The local architect for the project was John Calvin Stevens, I. A list of Classical Revival buildings should include the A.H. Benoit building on Middle Street, formerly the Canal Bank. The present brick and stone facade with classical pediment and pilasters replaces an earlier Second Empire facade.

Historical Significance

The District includes, virtually intact, the history of Commercial Street which is the history of Portland's mid-nineteenth commercial evolution. The coming of the railroad in the 1840's mandated the filling of the land downhill from Fore Street to create a mile-long

The Oxford Block, 183-187 Middle Street. John Calvin Stevens I's Romanesque Revival business block built in 1886-87. Decorative brickwork, terra cotta panels, carved stone and metal balcony extend the richness of the arched openings and projecting bay. Whether articulated in this later Romanesque style or in earlier styles, this richness of detail is characteristic of much of the architecture of the waterfront district.

hundred-foot wide street to accommodate tracks, traffic and the business blocks and warehouses of an expanding economy. A disastrous fire in 1866, while it demolished the earlier architectural history of the rest of this portion of the peninsula, provides the modern citizen a unique experience of post Civil War architecture in northern New England. Such extensive and coherent city blocks seldom persevere in their integrity. To list the outstanding buildings is to catalogue the developers of mid-nineteenth century Portland. William Moulton, President of the Portland Bank, had built three structures on Commercial Street. Five buildings in the District were put up by William Widgery Thomas, long-time president of the Canal Bank while one of the most interesting, the Thomas Block on Commercial Street, was named for his relative Elias Thomas by the seven investors who built it. John D. Carroll, J. B. Brown, Horatio N. Jose, James Deering, St. John Smith are only a few of a long list who invested in the City's future.

Of the architects who helped realize their plans, mention should be made of local architects Francis H. Fassett, Charles A. Alexander, Frederick A. Tompson, George M. Harding, Matthew Stead, John Calvin Stevens, George Burnham and Levi Newcomb. Charles Quincy Clapp was both developer and architect, while the aftermath of the fire brought to Portland the work of vanBrunt and Howe, James Knox Taylor and Carrere and Hastings architects, respectively, from Boston, Washington and New York.

The First National Bank Block, 57 Exchange Street. A detail above the entrance door of the 1883-4 Queen Anne style building emphasizes the richness of the asymmetrical design which culminates in a corner tower. Henry van Brunt and Frank Howe of Boston, architects.

Middle Street. The Woodman, Thompson and Rackleff blocks are visible on the lower left. The importance of the first storey definition is apparent as is the rhythmic repetition of vertical window openings. The depth of the windows and the projection of the moldings are important design elements which provide relief and richness of detail.

Woodman Building, 133-141 Middle Street. The tall cast iron columns, the elliptical arches, the prominent belt courses, and window hoods enliven and break into smaller components an otherwise massive building. Noteworthy are the groupings of windows which define the corners and the centers of the two facades.

William Moulton Block, 157-163 Commercial Street. In 1851 it was one of the first blocks built on Commercial Street. The Greek Revival stylistic features are the wide granite lintel which separates the first story from the upper floors and the heavy granite lintels over each window. Noteworthy on the side elevation is the deep return of the gable which is supported on each side by brick pilasters.

William Moulton Block, 165-169 Commercial Street. Two years later Moulton had the neighboring building, partially visible in upper photograph, built (the three upper floors are a later addition). This builder added quoins and a corbelled cornice, architectural features of the Italianate style. In both buildings the first floor is set off by a heavy granite cornice and granite piers. This delineation of the first floor unifies the buildings in the waterfront district.

The Elias Thomas Block, 102-132 Commercial Street. Built in 1860, this granite and brick Greek Revival block is unusually long and was designed to reflect the curve of the street.

Ocean Insurance Company Exchange Street Block. Completed in 1867, the year following the Great Fire. The first story arcade is cast iron, an affordable material for such fine details as the corinthian capitals on the pilasters. Many commercial buildings in the waterfront district feature cast iron store-fronts.

The Customhouse on Fore Street replaced a structure lost in the 1866 fire, and was finished in 1871 from designs by architect, Alfred B. Mullett. It is an outstanding example of the Second Empire Style. Here grey granite is used to create strong light-dark contrasts in the projecting columns, the recessed windows, fine roofline, balustrade and surrounding fence. A building of this scale and richness needs generous views -- this was designed to be seen from four sides.

Boothby Square, Fore Street. This important open space was created in the first decade of this century and shortly after the completion of the State of Maine Armory. These small open spaces in an otherwise densely developed district provide visual punctuation and relief. The third building from the right is the Samuel Butts House and store of 1792, the oldest remaining structure in this neighborhood. Its scale was typical of buildings in the district prior to the 1866 Fire.

Boundaries of the Portland Waterfront Historic District

PORTLAND WATERFRONT HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
079-085	Commercial	Mayhew - Thomas Block, 1859	C	109
094-096	Commercial	William Widgery Thomas Block, 1873	C	18
102-132	Commercial	Elias Thomas Block, 1860	L	17
109-111	Commercial	Nathaniel Blanchard Block, C. 1855-1856	C	14
113-119	Commercial	William Moulton Block, III, 1856	C	101
121-125	Commercial	DeMillo's Restaurant, by 1972	NC	68
127-137	Commercial	Unidentified Building, after 1976	NC	013
136-142	Commercial	John B. Carroll Block, 1863	C	16
153	Commercial	Casco Bank, 1971	NC	69
157-163	Commercial	William Moulton Block, I, 1851	C	12
165-169	Commercial	William Moulton Block, II, 1853-54	C	11
175-181	Commercial	Lyman Block, 1885	C	10
195-197	Commercial	John C. Brooks Block, 1853	C	9
203-207	Commercial	Cities Service Oil Co. Station, 1950	NC	70
209-213	Commercial	Nathaniel Ross and John Lynch Block, 1854	C	7
217-221	Commercial	Samuel Chase Block, 1853, Rebuilt 1859	C	6
223-237	Commercial	Nathan Winslow Block, I, C. 1852	C	5
241-243	Commercial	Smith, Hersey & Company Block, 1852	C	4
245-249	Commercial	Nathan Winslow Block, II, C. 1852	C	3
251-255	Commercial	John Mussey Block, 1885	C	2
269-273	Commercial	Richardson Wharf Company Block, 1864-65, 1867	L	1
295-305	Commercial	Baxter-Davis Block, 1902	C	108
295-309	Commercial	Baxter Davis Block, 1902	C	108
008-010	Dana	James P. Baxter Block, 1879	C	8
009	Dana	Unidentified Building	NC	116
002	Exchange	Jonathan & John C. Tukesbury Block, 1866 - See 391-393 Fore Street	C	96
004-006	Exchange	Elizabeth W. Thomas Estate Block I, 1866	C	33
008	Exchange	Elizabeth W. Thomas Estate Block II, 1866	C	102
007	Exchange	Preble Heirs Block I, 1866-67	C	71
009-013	Exchange	Mary L. Deering Block, 1866-67 Remodelled After 1898 Fire	C	72
010	Exchange	J. and C.J. Barbour Block, 1866	C	103
012-014	Exchange	Joshua Waterhouse Block, 1866	C	104
015-017	Exchange	Ocean Insurance Co. - Proctor Block, 1866-67, Remodelled after 1898	C	43
016	Exchange	John Neal Block, 1866	C	105
018	Exchange	Mary G. Woodman Block, 1868	C	106
019-021	Exchange	Ocean Insurance Co. Exchange Street Block, 1866-67	C	73
022-026	Exchange	Thomas Block, 1867	C	34
028-032	Exchange	Alvah Conant & Henry M. Payson Block, 1866	C	35
029-033	Exchange	Stanton Block, 1875	C	44
034	Exchange	Merchants National Bank Block, 1866-67	C	36
035-039	Exchange	J. Deering Heirs Block, 1867	C	45
036-049	Exchange	Widgery Block, 1871	C	37

PORTLAND WATERFRONT HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
041-049	Exchange	Preble Heirs Block II, 1866-67	C	46
042-046	Exchange	Thomas Block, II, 1870	C	38
048-050	Exchange	Nathan Cummings & Isaac F. Sturdivant Block, 1868	C	39
051-055	Exchange	William Pitt Fessenden Block, 1866	C	74
052-054	Exchange	Cumberland National Bank Block, 1866-67	C	40
057	Exchange	First National Bank Block, 1883-84	L	47
058	Exchange	Frederick W. Bailey & James Noyes Block, 1866, Remodelled Turn Century	C	41
060	Exchange	Boyd Block, 1867	C	42
080-086	Exchange	Horatio N. Jose Block, 1866	C	65
081-089	Exchange	Portland Savings Bank Block, 1866-67, 1877	C	62
088-090	Exchange	Addison C. Sturdivant Heirs Block, 1866	C	64
092	Exchange	S.H. Colesworthy, Jr. Block, 1889	C	63
093-095	Exchange	Centennial Block, 1876	C	61
097-101	Exchange	Printers Exchange Block, 1866-67	C	60
102-104	Exchange	Charles D. McDonald Block, 1905	NC	75
103-107	Exchange	Charles Q. Clapp Block, 1866	C	76
106	Exchange	Rich Building, 1892	C	59
110	Exchange	John M. Adams Block, 1892	C	77
	Federal	Stanley T. Pullen Fountain (behind Federal Courthouse, 1910)	C	111
142	Federal	Cumberland County Courthouse, 1910	L	57
156	Federal	Federal Courthouse, 1911	L	58
174-176	Federal	See 103-107 Exchange Street		
180-186	Federal	See 110 Exchange Street		
	Fore	Boothby Square, 1902	C	23
312	Fore	U.S. Custom House, 1868-71	L	15
320-324	Fore	Henry Goddard Block, C. 1831-33 See NR.	C	19
326-330	Fore	Davis Block, 1902	C	20
332-334	Fore	Samuel Butts House and Store, 1792 See NR	C	21
336-338	Fore	Edward Gould Block, Rebuilt 1877 from Old Peter Warren Store	C	22
339-343	Fore	Edward M. Lang, Jr. Block, 1904	C	78
340-342	Fore	John S. Wilson Block, As Improved C. 1855-56	C	22
363-365	Fore	Jonathan Tukesbury Estate Block, 1866	C	79
366-376	Fore	Mariner's Church, 1828	L	25
367-371	Fore	Charles Q. Clapp - Samuel Waterhouse Block, 1866	C	80
373-375	Fore	Charles Q. Clapp Block, 1866	C	26
377	Fore	Mary L. Deering Block, 1866	C	81
379	Fore	Preble Heirs - International Telegraph Co. Block, 1866-67	C	82
384-392	Fore	Thomas Chadwick & William Duran Block, 1854	L	27
394-398	Fore	Oxnard Stores, by 1837, Remodelled 1923 (No. 394) & 1926-27 (Nos. 396 & 398)	C	84

PORTLAND WATERFRONT HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
395-399	Fore	Charles McCarthy, Jr., Block, 1866	C	83
402-404	Fore	Arthur McLellan Block, by 1833	C	28
408-410	Fore	Joel Hall Block, by 1833	C	107
414	Fore	Daniel Fox Block, by 1828	C	29
416 & 418	Fore	John Potter Blocks, by 1828	C	85
420,422	Fore	Asa Clapp & Elias Thomas Blocks, by 1827	C	86
424-426	Fore	Asa Clapp & Elias Thomas Blocks, by 1827	C	87
428-430	Fore	Nathan and John T. Wood Block, 1876	L	30
432	Fore	Thomas Beck Block, C. 1828	C	31
434	Fore	Eleazer Wyer and Joseph Noble Block, C. 1824-26	C	88
436	Fore	Unidentified Building	NC	110
442	Fore	Unidentified Building	NC	89
444-448	Fore	Rufus Dunham Block, as improved 1876	C	32
030-032	Market	Charles Q. Clapp Market Street Block, 1866	C	90
034-036	Market	John B. Carroll Market Street Block, 1866	C	91
038-042	Market	Ocean Insurance Company Market Street Block, 1866	C	92
046	Market	Elias Thomas Heirs Block, 1902	C	93
081-089	Market	Sturdivant-Drowne Block, 1867	C	56
117-125	Middle	Thompson Block, 1868	L	50
129-131	Middle	Rackleff Block, 1867	L	51
133-141	Middle	Woodman Block, 1867	L	52
142-150	Middle	Storer Brothers' Block, 1881	L	49
143-147	Middle	Daniel F. Emery Block, 1877	C	53
149-155	Middle	John E. Donnell Block, 1873	C	54
154-166	Middle	Deering, Milliken, and Company Block, 1866-67	C	48
157-161	Middle	Gale Block, 1867	C	94
163-165	Middle	Sturdivant-Deake Block, 1868	C	55
168-174	Middle	See 57 Exchange Street		
176-182	Middle	See 60 Exchange Street		
183-187	Middle	Oxford Block, 1886-87	C	66
189-191	Middle	A.W.H. Clapp Block, 1867	C	95
193-197	Middle	Casco Bank Block and Banking House, 1867	C	67
002-004	Milk	See 28-30 Pearl Street		
020	Milk	State of Maine Armory, 1895	L	24
007-009	Moulton	Unidentified Building, C. 1854-59	NC	97
010	Moulton	John Gendron Building, 1987	C	113
028-030	Pearl	Lewis A. Goudy Block, 1885	C	98
038-042	Pearl	Portland Shoe Manufacturing Company Block, 1913	C	99
017-019	Silver	Henry R. Stickney Block, 1867	C	100
031	Silver	Unidentified Building, by 1882	C	112
009-015	Union	Unidentified Building, after 1882	NC	114
038	Wharf	Unidentified Building	NC	115

Spring Street Historic District

The Spring Street National Register Historic District has been delineated as a square of approximately 101 acres which lies in the near southwestern quarter of the Portland peninsula. The north-south streets — Winter, State, Park and High slope from the spine of Congress down to the south, to Commercial Street, while the east-west streets — Danforth, Gray, Spring, Pleasant and Congress and a bit of Free - slope gently down to the middle, the saddle, of the peninsula. Old habits and topography have further varied the streetscapes: Congress, Free and Pleasant Streets enter the grid at diagonals, while Spring Street has a number of subtle "bends."

There are two important openings to which streets are drawn: Congress Square, the focus of High, Congress and Free Streets; and Longfellow Square (technically beyond the district, but abutting this District and the Deering Street District) which brings together State, Congress and Pine Streets. Thus, the lay of the land and the usages of man have worked together to leave a district of picturesque and pleasant prospects. In the words of Thomas Robison, describing his Park Street lots: " . . . The land is on a fine declivity which will make everything appear more agreeable than if it was on a dead flat." Agreeable, Candee p. 102.

This area is defined by structures of the first half of the nineteenth century and began as the dwelling place of the merchants newly prosperous after the Revolutionary War. The paradigm of this development westward from the earliest settlement was the erection in 1800 on High Street and on adjacent Spring Street of two imposing three-story Federal dwellings by the brothers Hugh and Stephen McLellan. At the same time, State Street was laid out by Joseph Holt Ingraham with equally generous house lots. Several lots on the west side of the block between Longfellow Square and Spring Street have still the large three-story Federal dwellings which were built shortly after 1800. Although the "Federal building boom" did not last, in fact it was effectively curtailed by the Embargo Act, the scale of the Federal dwellings remained and is reflected as the domestic structures of the next forty years.

Unlike the Deering Street and Western Promenade historic districts which were settled after 1850 and thus exhibit later Victorian-era architecture, the Spring Street area's earlier development is revealed in its numerous early nineteenth century buildings. Indeed, most of Portland's surviving Federal period buildings are located in the Spring Street historic district. The Stephen McLellan House (1800), 116 High Street is a reminder of Portland's post Revolutionary War prosperity and resulting building boom. One of the more finely detailed surviving examples of this style, the house was designed and built by John Kimball, Sr. Like many other homes of the period, the five bay structure is three stories in height, with windows that diminish in length on each succeeding story. The house is distinguished by the decorative crowns of first and second story windows, the classic Palladian window, the elegant square entrance portico supported by four Corinthian columns and four Corinthian pilasters and surrounded by its delicate balustrade.

At the prominent corner of Spring and High Streets, the McLellan-Sweat House (1800), owned by the Portland Museum of Art, is situated across High Street from the similar Stephen McLellan house (see photo above) and was designed by the same architect. Also visible in the photograph is the 1983 Payson wing of the Museum to the left and the Charles Quincy Clapp house (1832), now part of the Portland School of Art, to the right. Nowhere else in the city are there four landmark quality buildings in such close proximity. The award winning Payson wing, which steps up from one to four stories along its High Street elevation complements its historic neighbors yet makes its own strong contemporary design statement.

A blocky two and one-half or three story brick single family residence best characterizes most of the District, although there are other building types and materials. The individually owned double house abounds and there are notable row houses on Park, Spring, Danforth and Pine Streets. (The latter two contribute to, but are not within the boundaries of the District). In this context of dwellings there are many institutional buildings which include five handsome churches, three former elementary schools, two private clubs (housed in Federal high style former dwellings), a hospital, two large commercial hotels, and two smaller residential hotels, the former Portland Public Library building (along with other "historical" structures now belonging to the Portland School of Art), the three building complex of the Portland Museum of Art and a former fire house, now a museum.

The Congress Square area which covers almost one quarter of the District, still retains some traces of its former residential character, notably in some of the upper facades still visible on the South side of Congress Street where the earlier setback is also evident. The street level additions underscore an accrued lack of uniformity in height, bulk and proportion. Of the five corners of Congress Square, two are occupied by early twentieth century business blocks, one is an open plaza, one contains the 1983 Portland Museum of Art facade, and the final point is occupied by the early nineteenth century H. H. Hay flatiron building.

Congress Square, the confluence of five streets, is a broad area, while street widths vary considerably in the District as a whole. State Street is notably wide while Spring Street and Park Street are less than half its width. Sidewalks everywhere are generous, often as wide as ten feet and made of brick with granite curbing. A uniform building setback has been maintained in almost every block in the District. There is little recent infill so that a unity is conferred on various styles and materials.

While the streetscape rhythms in most of the District are evenly paced, there are notable exceptions: the south side of Congress Street between High and Park is a patchwork of later projecting commercial additions on earlier residences; the Congress Square building did not maintain the setback of the Baxter Building; Mercy Hospital was built without regard for the mass and articulation of surrounding buildings, and Spring Street, east of High Street, was widened to four lanes with an elevated berm and rimmed by four buildings which have no architectural relationship to the traditional scale of the district, nor to each other.

The District is still largely residential although patterns of ownership and occupancy have changed over the years. While noise and activity is generated by the Congress Street Commercial area, at least as much hubbub comes from the automobile. State Street has become a one way arterial south while High Street performs the same function going north. Spring Street, west of High, and the other streets of the District remain quiet, although parking is dense in the Mercy Hospital environs. The District's true character is revealed in the high number of pedestrians at any hour of the day.

Historical and Architectural Significance

The Spring Street Historic District represents a key element in the post-Revolutionary development of Portland in its street plan, its structures and the names associated with buildings and events.

In the aftermath of Mowatt's bombardment (in 1775) and the other vicissitudes of the period of the War of Independence, energetic entrepreneurs helped rebuild and expand Falmouth, newly named Portland.

Hostilities had barely ceased when Thomas Robison returned to Portland in 1783 from a wartime sojourn in Ontario, acquired a tract of land that extended from Congress Street to York Street and to the harbor and laid out Ann (now Park) Street which ended in his own wharf and Federal dwelling with gardens and outbuildings. He was an importer, a trader, owner of vessels and, for a time, the only distiller of rum in Portland.

Although some impressive Federal dwellings (those of Commodore Preble and Asa Clapp, for instance) went up on Congress Street near what is now Monument Square, Robison was joined by Hugh McLellan, Stephen McLellan, Richard Hunnewell and Joseph Holt Ingraham, to name but four, who built large 3-story, balustraded dwellings on High and State Streets, all on rises above street level. Hugh McLellan's home (now the McLellan-Sweat House and belonging to the Portland Museum of Art) on the corner of Spring and High Streets still benefits from the manmade height which it crowns. Ingraham laid out State Street as the expansive avenue it remains, built his own house (#51) and sold

Just east of the Safford (pictured), McLellan-Sweat and Clapp houses, the Spring Street Historic District comes to an abrupt end with the introduction of buildings whose scale, character and materials bear no relation to those they adjoin. When Spring Street was widened and the Holiday Inn was constructed in the early 1970's, all of the historic homes on the block east of the Safford House were demolished. This served to sever what had been a distinctly cohesive neighborhood. Only the Gothic House, now at 389 Spring Street, was saved by moving it to a vacant lot at the western end of the street. Indeed, it was the effort to prevent the destruction of the historic buildings that culminated in the nomination of the remaining buildings in the neighborhood to the National Register of Historic Places.

State Street is one of the grandest residential avenues in the city and is made all the more prominent by its green esplanades and the width of the street itself. While the northern protion of the street is included in the Deering Street historic district, the portion from Longfellow Square south to Danforth Street is located in the Spring Street District.

Plotted in 1800 by Joseph Holt Ingraham, State Street is a veritable catalogue of nineteenth century architectural styles. While building styles vary widely, the streetscape is lent cohesiveness by the uniform setback and spacing of its buildings and the consistent quality of the architecture.

house lots to Richard Hunnewell and Prentiss Mellen. The young Alexander Parris designed the Ingraham House and that of Richard Hunnewell while the local housewright John Kimball, Sr. designed the two McLellan dwellings. (Parris was also responsible for the Matthew Cobb House which once stood on Congress Square on the site of the present Portland Museum of Art. Additionally, he designed the Edward Preble house on Congress Street, and remodeled Asa Clapp's home nearby.)

A map of this first development west would show about ten substantial dwellings on large lots on High, Park, Danforth and State Streets. The Embargo Act of 1807 brought an end to building investors. The more fortunate, and Asa Clapp was one, acquired dwellings lost to the original builders. Asa Clapp and his son, Charles Quincy Clapp, were developers on a grand scale, buying and selling land. The son, in addition, was a designer and builder in the next generation. In the meantime, the original Federal style dwellings attracted the next wave of successful entrepreneurs. The Richard Hunnewell house on State Street was acquired by Nehemiah Cram in 1828; in 1837 it belonged to Ether Shepley, United States Senator and, then, judge of the Maine Supreme Court.

In 1820, the District of Maine separated from Massachusetts and for a decade Portland served as the capitol of the new State. The dwellings of this period were often brick double houses of generous three and one half story and six bay proportions like the Eaton Shaw Block, 116 and 118 State Street. These late Federal structures are distinguished by their recessed double elliptically arched entrances.

It was in the 1830's that the Greek Revival style appeared in Portland. Charles Quincy Clapp's temple style house on Spring Street (now part of the Portland School of Art) serves notice of his personal ingenuity. It is a pseudo peripteral temple plan, but that the cella is pulled forward, so the six handsome Ionic columns frame the sides of the pedimented facade. Fifteen years later the Thomas O'Brion House on State Street shows a modification of Clapp's plan to allow five Ionic columns across the facade, supporting the triangular pediment. Less pretentious structures like the Spring Street Firehouse of 1837 used granite pilasters on a first story basement to support the pediment.

It was during this second period that the row house became a vehicle for development. John Neal, a figure central to the 19th century cultivation of Portland, built a handsome double house on the east side of State Street as the beginning of what he hoped would be a row house complex. The severe granite facade is embellished by deeply recessed entrances framed by pilasters and geometric iron fence and balconies. He was competing for investors with a project on Park Street. Although the Park Street Row was built, it was not fully sold and some units were used as warehouses. The common park behind remains to this day developed, but also unparklike. The row house idea, however, continued to interest speculators and can be seen on Spring Street, on Danforth Street, on Pine Street and on upper Park Street. A change in the skyline by these developments of the 1830's and 1840's gave certain parts of the District dense blocks of high four story elevations.

Ecclesiastic structures are important features of the Spring Street Historic District. The earliest remaining church is the Park Street Church (now the Holy Trinity Hellenic Orthodox Church), a late Federal style brick building of 1828. By the end of the Civil War there were nine churches in the District: St. Dominic's high Victorian Gothic, at State and Gray (original structure of 1830); four in Congress Square (the remains of one behind the Chamber of Commerce facade); two on State Street; and two on Congress Street between Congress and Longfellow Squares. The State Street Church, designed by William Washburn, was built in 1851, its facade reworked in the 1890's by John Calvin Stevens into its present Romanesque Revival style [he also reworked the Richard Hunnewell House across the street]. St. Luke's, the Episcopal Cathedral, went up in 1867, in a tan stone country Gothic style, despite the existence in Longfellow Square of St. Stephen's Episcopal Church, built in 1854 and demolished in 1965.

The period that saw the building of St. Stephen's Episcopal Church in what was historically Congregational territory saw also an expansion of residential building. The next parallel street west of State Street is Winter Street which formed part of the Brackett Dower. When the widow of Anthony Brackett, who owned substantial farmland adjacent to State Street, died, there was an auction to sell house lots in the area which comprises Winter Street and Brackett Street and extends from Dow Street south to York Street. During the 1840's and 1850's there was extensive house construc-

Building types represented in the district include many variants on the double house. Two quite different examples of this type, the Fitch-Swan House (1859) and the John Neal Block (1836) are located on State Street near Longfellow Square. The Greek Revival granite Neal Block seems almost severe next to the undulating bays and pierced wood balcony of the Italianate painted brick Fitch-Swan house. Although the buildings share a similar height, width, and setback, the marked differences in their ornamentation and detailing makes for a visually stimulating streetscape.

Park Street Row was built between 1835 and 1838 by a group of investors, the Park Street Proprietary. This group of rowhouses offered an alternative to the single and double house. Twenty houses were built on Spring, Park, and Gray Streets and sold unfinished to individual owners. Although the three units on Gray Street have been demolished, the row remains the largest project of its type ever built in Maine. Some changes have been made to doorways and windows; some bays and dormers have been added. Nevertheless, the low pitched gable roof, the regular fenestration, the brownstone sills and lintels, the post and lintel entrances, the ironwork of both the delicate balconies and fences remain as character defining features.

tion, both brick and frame on Winter and Brackett Streets, and on Pine, Spring and Gray Streets. The development of this area in predominately two and one-half story single and double frame Greek Revival and Italianate structures coincides with an influx of population. First the project of building the Cumberland and Oxford Canal to connect the hinterland with the port and then the development of railroads in the 1850's created the need for a greatly expanded work force. Winter Street, in particular, reflects the market forces at work. In contrast to State Street lots, those of Winter Street are a third to a half narrower and the dwellings erected in the late eighteen forties and fifties cover at least half the lot width. The row house seems like a likely solution given the density mandated by lot sizes. But apparently Portland entrepreneurship was not organized or did not wish to be, for such large scale speculative undertakings. When Charles Q. Clapp built for investment he went only as far as a two family frame dwelling. An example of this is on lower Brackett Street beyond the District's boundaries.

That the District continued to offer good addresses during the pre-war (and pre-fire) period is amply documented by the construction of the John B. Carroll house on Danforth Street in 1851, a wedding gift by Charles Q. Clapp to his daughter Julia. The Italianate "mansion" still echoed strongly the Federal style aesthetic of the District. By the end of the decade a forthrightly asymmetrical Italianate structure, the Morse-Libby House, had been designed by Henry Austin - not coincidentally in the Carroll's "front yard."

This high style statement would continue to influence house design within and beyond the District in the 1860's, 1870's and 1880's. A number of brick double houses were built on Spring, State and High Streets which used Italianate details and in some instances, such as the Safford and Fitch-Swam Houses, added gently swelling three story bays.

Charles Martin Gore, whose fortune was made in real estate, lived in one of the new State Street houses. Neighbors were L.D.M. Sweat and his wife, Margaret Mussey Sweat, who lived on State Street before acquiring the Hugh McLellan House.

The great Portland Fire of 1866 was not blown into this District, but in the Fire's aftermath new development turned first to the meadows of Deering Street and lower State Street and then westward out Spring Street.

During the final two decades of the nineteenth century and the first two of the twentieth, change was most evident along Congress Street from Congress Square to Longfellow Square. During the first period, the signal events were the Romanesque Revival design by Francis Fassett of the Portland Public Library in 1888 (and the erection of the Longfellow statue that same year) and, next door, the Spalding House, also a Romanesque Revival structure designed by John Calvin Stevens and his early partner Albert Winslow Cobb. This dwelling and another, the George S. Hunt House by Fassett and Frederick Tompson, seemed declarations of faith in the continued residential nature of Congress Street. But Fassett remodeled the Hammond Block in the 1880's and designed the Columbia Hotel (now a USM residence) in 1893 and, across the street, the Lafayette Hotel in 1903. The Congress Square Hotel was built in 1896.

In the 1920's, it was the construction of the Schwartz Building, the Congress Square Building, the Eastland Hotel, and the conversion from a church of the former Souvinney Building that stabilized the new scale and character of this part of the District. Even Charles Q. Clapp's flatiron, the H. H. Hay Building, gained its upper story in the 1920's. During this same period other changes that took place within the District are somehow consistent with its beginnings. The Hugh McLellan and Morse-Libby houses have become house museums while the Stephen McLellan and Richard Hunnewell dwellings have become the Cumberland Club and the Portland Club, respectively. A handsome late Gothic Revival church, the Immanuel Baptist Church was built in 1926-27 on High Street at the corner of Deering Street. Perhaps the most significant event of the last decade has been the rehabilitation and improvement of much of the historical housing stock in this primarily residential neighborhood which remains within walking distance of the Downtown and Old Port commercial/business/shopping areas.

The simple Hiram Beal House and Store (by 1858) at 132-134 Spring Street and the Spring Street Fire House (1837) are two of the numerous surviving Greek Revival style structures in the district. Although these two buildings are situated almost opposite each other, there is great variety in the architectural styles of neighboring structures, marking the neighborhood's longevity as a popular residential address.

The area comprising Brackett and Winter Streets was once part of Anthony Brackett's farm and was subdivided in the 1840's and 50's following his widow's death. Winter Street, shown above, includes both brick and frame structures, predominately in the Greek Revival and Italianate styles. Most structures in this section of the district were built by local carpenter/builders in vernacular adaptions of the fashionable architectural styles of the day. The vernacular houses tend to exhibit less elaborate trim details and materials than their high style counterparts.

The Morse-Libby (Victoria) Mansion was designed by New Haven architect Henry Austin and built from 1859-1863. As a National Historic Landmark the house is considered to be one of the finest examples of the Italian Villa style in America. Forthrightly asymmetrical in its massing, the house is incredibly rich in detailing on both its exterior and its interior. The opulent interior with its frescoes and trompe l'oeil wall paintings, original furniture, lighting features and elaborately carved woodwork make it one of Portland's most popular attractions. Probably the most lavish building in Portland, it stands as a striking counterpoint to its more restrained Federal and Greek Revival neighbors.

Boundaries of the Spring Street Historic District

SPRING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
073	Brackett	Hopkins-Milliken House, 1807	C	197
083	Brackett	Unidentified, C. 1850-56	C	198
085	Brackett	Christopher Landers House, 1847-49	C	199
087/089	Brackett	MacDonald's Store, by 1869	C	200
103	Brackett	Ammi P. Sweetsir House, 1837-39	C	201
105-107	Brackett	Eleazer Holmes, Jr. and Isaac Bartlett, C. 1837-38	C	202
105-107	Brackett	Rear - Unindentified	C	203
109-111	Brackett	Benjamin Webber House, 1833-35	C	204
113	Brackett	Unidentified, after 1871, before 1882	C	205
115	Brackett	Samuel P. Gerts House, 1850-51	C	206
117	Brackett	Unidentified	C	207
119-121	Brackett	Simon Libby - William Kilby Block, 1854-56	C	208
135	Brackett	Frank D. True Apt. Building, 1914, Designed by Tompson	C	209
139	Brackett	George Henry Clark House, C. 1852-56	C	210
143	Brackett	Dwelling and Business, 1852 or 1856	C	211
147	Brackett	Ward Noyes House, C. 1843-1855	C	212
149	Brackett	James Jewett House, C. 1838-46	C	213
155	Brackett	Brackett Street School, 1852	C	214
165-167	Brackett	Chase-Mayhew House, C. 1848 Rear (1 & 2 Joy Place)	C	215
169	Brackett	c. 1850-52	C	216
173	Brackett	c. 1843-1850	C	217
175	Brackett	Town Taxi - Joseph S. Schwartz Garage, 1922	NC	218
181	Brackett	Brooks Bakery, 1867	C	219
183	Brackett	Caleb Hatch, by 1844	C	221
185	Brackett	Unidentified	NC	220
189	Brackett	Unidentified, C. 1844-49	C	222
007	Congress	Portland Museum of Art, 1983	L	54
570-572	Congress	Cross Jewelers, 1936-37	NC	2
574-576	Congress	C. 1826, Altered 1912	C	8
575	Congress	Maine National Bank	NC	1
578	Congress	Clement Pennell Store, C. 1820	C	9
579	Congress	Congress Square Hotel, 1896 (Fassett)	C	3
580-582	Congress	Willis B. and David G. Moulton Block, 1912	C	10
584	Congress	William Milliken Block, 1889	C	11
585-587	Congress	Jonas W. Clark House and Store, C. 1855, Altered C. 1880	C	4
586	Congress	Noah Harding Block, C. 1820	NC	12
588	Congress	Charles Q. Clapp Block, 1826, Remodelled 1859-60	C	13
589	Congress	1861, Altered C. 1880	C	5
590	Congress	Charles Q. Clapp Block, 1826, Remodelled 1887	C	14
591	Congress	William Hammond Heirs Block, 1857, Altered 1880	C	6

SPRING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
593	Congress	Joseph T. Stubbs Art Store, 1882, Altered C. 1980	C	7
594	Congress	H.H. Hay Block, 1826, Third Story Added 1922	L	15
600-604	Congress	Schwartz Building, 1920	C	16
606	Congress	David Schwartz Building, 1917	NC	17
608,610	Congress	John W. Lane Block, 1864-65	NC	18
612	Congress	John W. Lane Block, 1864-65	NC	18
615	Congress	Congress Building, 1929	C	23
616	Congress	Souviney Recreation Building, 1923	NC	19
619	Congress	J.P. Baxter Building, 1888, (Portland School of Art)	L	24
622	Congress	U.S. Postal Service	NC	20
624	Congress		NC	21
627	Congress	Fine Arts Theatre	NC	25
629-631	Congress		NC	26
630,636	Congress	Rudolf M. Lewson Block, 1911	NC	22
633	Congress	J. Henry Rines Block, 1903	C	27
633-651	Congress	Portland Hall, Bnilt as Columbia Hotel, 1893	NC	28
638-652	Congress	James Cunningham Block, Lafayette Hotel, 1903	C	32
653	Congress		NC	29
655	Congress	Trelawney Building, 1917	C	30
656	Congress	Longfellow Apartments, 1916	NC	33
660-662	Congress	George S. Hunt Block, 1886	C	34
664	Congress		NC	35
665	Congress	Job Randall Store, C. 1833	C	31
665	Congress	Job Randall Store, C. 1833, West Addition	NC	31
666-668	Congress	Florence P. Locke Building, C. 1922	NC	36
672-676	Congress	Dr. Israel Dana House, 1878, Storefront 1921 (181 State Street)	C	37
051-053	Danforth			38
063	Danforth		C	39
063-R	Danforth		C	40
067-069	Danforth		C	41
071-073	Danforth		NC	42
075-077	Danforth		C	44
075-R	Danforth		NC	43
097	Danforth	John Mussey House, 1869	C	46
101	Danforth	Oliver B. Dorrance House, 1833	C	47
109	Danforth	Ruggles S. Morse Mansion House, 1858-1860	L	48
117	Danforth	Thomas Robison House, 1820	C	49
127	Danforth	Home for Aged Men, 1970	NC	50
163	Danforth	Joseph Holt Ingraham-Elias Thomas House, by 1823, Remodelled 1902	C	51
167 & 169	Danforth	John C. Remick - Hophni Eaton Houses, C. 1848-49	C	52
171 & 173	Danforth	Horace B. Richards Block, 1849-1850	C	53

SPRING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
128	Free	Whit's End	NC	57
129	Free	Rear - Cross Jewelers	NC	60
130	Free	Uniform Shop	NC	56
133	Free	De Nans	NC	59
133A-135	Free	Unidentified	C	58
142	Free	Chamber of Commerce, 1926, Remodelled from Baptist Church	C	55
021	Gray	Sumner Fogg House and Store, C. 1847-49	C	61
034	Gray	Saint Dominic's Church, 1888-1893	L	62
042	Gray	Saint Dominic's School, 1865, Remodelled 1915	C	63
050	Gray	Elias Thomas Block, 1906	C	64
052	Gray	Unidentified	C	65
058	Gray	Nathaniel Brown, by 1841	C	66
062	Gray	Henry Moore and Samuel S. Webster House, 1836-38	C	67
063-065	Gray	John Sullivan Estate Flat House, 1909-1910	C	71
064	Gray	Nathaniel Brown - Charles H. Boyd House, 1846-49, Altered 1874	C	68
067	Gray	Nathaniel Brown - George F. Emery House, 1841-42	C	72
070	Gray	Nathaniel Whitney House, 1875-76	C	69
071	Gray	James Bradley, 1851-52	C	73
072	Gray	Landers Brothers, 1847	C	70
075	Gray	Samuel Harper House, C. 1838	C	74
	High	One Congress Square, WCSH	NC	90
065	High	Unidentified Brick, Has older wood-frame ell attached	NC	75
067	High	Spencer Rogers House, 1903	C	76
068	High	Children's Hospital, 1909	C	79
069	High	Illsley-Robinson House, 1799	C	77
072-074	High	George F. Hitchings Estate Block, 1881	C	80
078-080	High	William F. Looney Flat House, 1894	C	81
079	High	Elihu Deering House, 1800	C	78
082	High	Abigail O. Donnell House, C. 1801-03	C	82
084	High	Thomas Goodwin House, 1801	C	83
087	High	Robert Boyd House, 1805	L	85
090-092	High	Ebenezer Robinson - Nathaniel Blanchard House, C. 1821-1822	C	84
093	High	William F. Safford House, 1858	C	86
108 & 110	High	George Bartol Block, C. 1828-29, Exterior Remodelling to 1st Floor, each side	C	87
111	High	Portland Museum of Art, Swett Memorial, 1911-12	C	91
112	High	Storefront Addition to Barton Block	NC	88
116	High	Stephen McLellan House, 1800	L	89
142-150	High	Congress Building, 1929	C	23
157	High	Sonesta Hotel (Eastland), 1927	C	233

SPRING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
079	Park	John B. Carroll House, 1851	C	92
079	Park	Modern Outbuilding	NC	92
085	Park	Stephen D. Hall House, C. 1851-55	C	93
088-114	Park	Park Street Proprietary Park Street Block, 1835	L	94
089-091	Park	Joseph Poor & Horatio N. Jose Block, C. 1848-49	C	95
093 & 095	Park	Joseph Poor & Horatio N. Jose Block, C. 1848-49	C	96
120	Park	See 137 Spring	C	97
122	Park	See 137 Spring	C	98
129-131	Park	Nathaniel P. Cushman - John T. Pike Block, C. 1847	C	99
130	Park	Joseph H. Poor House, 1847-49	C	100
135-139	Park	Charles Q. Clapp Block, II, 1846	C	101
140	Park	Rosa True School, 1844	C	102
101 & 012	Pine	Sewall C. and Edward P. Chase Houses, C. 1849	C	193
016-022	Pine	Sewall C. and Granville M. Chase Block, 1856-57	C	194
034	Pine	John Sparrow House, 1874	C	195
036	Pine	John Sweetsir House, C. 1840	C	196
088-090	Pleasant	Unidentified	C	103
090R	Pleasant	Unidentified	C	104
092	Pleasant	Unidentified	C	105
098	Pleasant	Unidentified	C	106
120	Pleasant	Joseph Poor House, 1846	C	107
124	Pleasant	Joseph Delano House, 1803	C	108
127	Pleasant	Thomas Delano House, 1800	C	109
130-132	Pleasant	Unidentified House, C. 1804	C	110
133	Pleasant	William R. Wood House, 1873-74	C	111
136	Pleasant	Brazier House, by 1841	C	112
141	Pleasant	Second Methodist Church, 1828	L	113
142	Pleasant	Joseph R. Thompson House, C. 1848-49	C	114
078	Spring	Holiday Inn	NC	115
085	Spring	YWCA	NC	116
097	Spring	Charles Q. Clapp House, 1832	L	117
103	Spring	Hugh McLellan House, 1800	L	118
120 & 122	Spring	William H. Stevens Block, 1892	C	119
124 & 126	Spring	William H. Stevens Block, 1892	C	120
129-135	Spring	John J. Frost Block I, 1845-46	C	121
130	Spring	Hiram Beal House, 1833	C	122
132-134	Spring	Hiram Beal House and Store, by 1858	C	123
137	Spring	Foster Apartment House, 1896	C	124
139-143	Spring	John J. Frost Block II, 1845-46	C	125
144	Spring	Moses H. Foster House, 1897	C	126
145-147	Spring	Lynch Apartment House, 1902-03	C	127
148-152	Spring	Park Street Proprietary Spring Street Block, 1835	C	128

SPRING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
149-151	Spring	Barker Apartment House, 1902	C	129
155-157	Spring	Spring Street Fire House, 1837	L	130
188	Spring	Stephen M. Richards, C. 1855	C	223
194	Spring	Lorenzo D. Mason, C. 1835-37	C	224
196	Spring	Stephen Tukey, C. 1835-37	C	225
200	Spring	Benjamin Fickett, C. 1834	C	228
202	Spring	Augustus C. Beattie, by 1850	C	229
204-206	Spring	Simon H. Libby Block, 1854-56	C	230
205	Spring	William Hoit, C. 1835-37	C	231
207-209	Spring (211)	Levi Botton Block, 1836	C	232
066	State	Saint Dominic's Parochial School for Boys, 1923	C	131
069 & 071	State	James Appleton, Jr., Block, 1848	C	132
075	State	Home for Aged Women, 1975	NC	134
085 & 087	State	Nathaniel P. Cram Block, 1851	C	135
091 & 093	State	Jabez M. Knight and Allan Haines Houses, 1859-1860	C	136
097 & 099	State	Henry and Horace Ward Houses, 1833	C	137
100	State	Housing for the Elderly	C	
103 & 105	State	Calvin H. Cram & Charlotte I. Harwood Houses, C. 1855-56	C	139
111	State	Joshua Emery and Joseph Haley House, C. 1803-05	C	140
115-117	State	Samuel Holbrock House, C. 1833-36	C	141
116 & 118	State	Eaton Shaw Block, 1832	C	142
119 & 121	State	William H. Stephenson Block, C. 1854-55	C	143
122-144	State	Mercy Hospital, 1941	NC	144
125	State	Henry Fox House, 1869	C	145
131	State	William E. Gould House, 1884	C	146
135	State	Cathedral Church of Saint Luke, 1867-68	L	147
143-147	State	Bishop's Residence, 1868-69, Enlarged C. 1903-04	C	148
148-150	State	George Warren, Daniel F. Emery, Sr. House, C. 1828-33, Remodelled 1883	C	149
153	State	Prentiss Mellen - Thomas A. Newhall House, C. 1837-1840	C	150
156	State	Richard Hunnewell House, 1805, Remodelled 1923	L	151
159	State	State Street Congregational Church, 1851, Facade remodelled 1892-93	L	152
165	State	Nathaniel Crockett - George S. Hunt House, 1825, remodelled c. 1875 & 1927	C	153
166	State	Prentiss Mellen - William Pitt Fessenden House, 1807	C	154
169 & 171	State	S. Tyler & J. Little, Jr. - A. Libby W. Parker Block, 1855-56	C	155
172	State	Thomas W. O'Brion House, C. 1846-47	C	156
173 & 175	State	John Neal Block, 1836	L	157

SPRING STREET HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
177 & 179	State	Charles R. Frost and Luther E. Frost Block, 1859	C	158
180 & 182	State	Ebenezer Seavey & Alvah Libby House, 1847; #182 remodelled 1871-72	C	159
181	State	Dr. Israel T. Dana House, 1878	C	37
012 & 014	Winter	Levi S. Brown and Galen J. DeGuio House, C. 1858	C	160
024	Winter	Elliott F. Clark House, by 1842	C	161
028	Winter	Alvin and Hiram Deering House I, 1846-47	C	162
030	Winter	Alvin and Hiram Deering House II, 1846-50	C	163
032	Winter	Charles Elwell House, 1850	C	164
034	Winter	Rear C. 1850-56	C	165
036	Winter	Thomas R. Matthews, C. 1850-52	C	166
044	Winter	C. 1847	C	167
046-048	Winter	Elizabeth S. Robinson Apartment Building, 1914	C	168
060	Winter	Henry Knox, C. 1835-38	C	169
064	Winter	Pre-1890	C	170
068	Winter	Thomas B. Chambers, C. 1846	C	171
070	Winter	Isaac Bartlett, C. 1831-37	C	172
074	Winter	Post 1880	C	173
074	Winter	Rear, (Abandoned), William Hutchinson, 1856	C	174
076	Winter	Joseph M. Rand, C. 1851-52	C	175
078	Winter	Abel Grover, C. 1845-46	C	176
082	Winter	Abner G. Green, C. 1848-49	C	177
086-088	Winter	Peter Graffam Block, C. 1847-48	C	178
088A	Winter	Rufus Cushman Carriage House, 1879-1882	C	179
082	Winter		C	180
094-096	Winter	Ira P. Farrington, C. 1860	C	181
100	Winter	Aretas Shurtleff, C. 1855-56	C	182
104	Winter	Daniel W. O'Brion, C. 1847-51	C	183
108	Winter	Abel Grover, C. 1837	C	184
110	Winter	Abel Grover - Jane N. Nichols, 1837	C	185
112	Winter	William P. Merrill House, 1868	C	186
113	Winter	William A. Rice, 1829	NC	187
116	Winter	John Murch, 1843-44	C	188
117	Winter	William M. Patrick and Eben Harmon, C. 1847-50	C	189
118	Winter	John Sparrow Flat House - The Langham, 1893-95	C	190
119	Winter	Sewall C. and Edward P. Chase, C. 1849-51	C	191
124-126	Winter	John and Wareen Sparrow, 1849; Designed by Thomas Sparrow	C	192

Stroudwater Historic District

The Village of Stroudwater, seen from across the Fore River, retains a coherent sense of place and of scale in the two and one half story gabled buildings sited sympathetically in the landscape.

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 even more important to the city. Moreover, Stroudwater is a good example of the planning of a New England village, not according to rigid grid plans and stereotypical 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. For these reasons the historic district is of inestimable educational value, requiring special protection to preserve it from the intrusion of twentieth-century urbanism.

The village of Stroudwater, now incorporated into the City of Portland, 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 the 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.

Three periods of prosperity formed the village of Stroudwater and gave it its distinctive character. The first period was the permanent settlement begun in 1727 by Colonel Thomas Westbrook, mast agent for King George II, who moved to the confluence of the Fore and Stroudwater rivers from Portsmouth, New Hampshire. Colonel Westbrook built roads on which to haul the mast timbers, a landing from which to launch them down the Fore River to Portland where they were shipped to England, a large bridge across the Fore River, a garrisoned house for protection from the Indians, and dams, saw mills, and a paper mill.

This view conveys a clearer sense of the subtle shifts in elevation of this village. Roads meander, following the contour of the topography.

The terminus of the Cumberland and Oxford Canal is located in Stroudwater. It runs parallel to the Fore River in the outwash plain below the village.

The next major period of growth occurred after the Revolution with a shipping trade based on stores, saw mills, and a tannery. The Embargo Act of 1807 caused commercial recession, with the economy recovering about 1830 with the completion of the Cumberland and Oxford Canal. The canal opened up new sources of lumber and raw materials, and stimulated exporting and importing with the interior and shipyard activities on the Fore River until the railroads made canal transportation obsolete in the second half of the nineteenth century. The fact that Stroudwater was not swallowed up by Portland's industrial expansion after the Civil War helped to preserve the topography of the eighteenth- and early nineteenth-century village and a majority of its residences.

Several of the residences included within the Stroudwater Historic District are outstanding examples of the architecture of their period. The George Tate House (1755) is a National Historic Landmark which was carefully restored by the National Society of Colonial Dames in Maine and is open to the public in the summer. The house of a mast agent for the royal navy, it is a wood-frame and clapboarded structure with a central chimney and an unusual gambrel roof pierced with windows which afford views overlooking the Fore River. The Captain James Means House (1797)), the Francis Waldo House (c. 1765), the Samuel Ficket House (1795), the Martin Hawes House (1853), and the Dr. Jeremiah Barker House (1799) are significant examples of their respective periods. The remaining houses, even though more modest, contribute to the overall integrity of the historic district.

As important as the surviving structures are the locations of early village activities, even though most of the non-residential historic buildings do not survive. The burial ground to the north is still extant with the earliest gravestone dating to 1739. Along the Fore River are the sites of the shipyards and wharves used from 1717 to the 1850s, a bark mill and a tidal mill of the 1830s, and the Cumberland and Oxford Canal (1825-1830). On higher ground near the Tate and Means houses is the site of the mast yard (1727-1770s). And behind the houses on the west side of Westbrook Street are remains of the Stroudwater Dam of 1845, built to replace one farther upstream.

George Tate House, 1270 Westbrook Street, 1755. Built for the Royal Mast Agent George Tate, this dwelling was designated a National Historic Landmark in 1972, is one of the four earliest remaining structures and summarizes the importance of this village. The pedimented entrance door flanked with pilasters and crowns on the lower windows are typical mid-eighteenth century architectural details. The dormer cut into the gambrel roof is unusual, while the central chimney indicates the placement of the interior fireplaces.

The Stroudwater Historic District is Portland's only surviving and best preserved example of the early settlement and development that characterized the Maine coast. While the late-nineteenth-century industrialism largely passed it by, the village has been threatened in the twentieth century with the growth of the Portland International Jetport and the commercial development to the west which has led to new buildings and the widening of roads in the area. Yet the preservation of about thirty structures in a landscape that still evokes the appearance of Stroudwater in the first half of the nineteenth century in terms of the spacing of the houses, their setbacks from the street, and even the absence of curbstones provides a unique historic district in the City of Portland. Sensitive protection is required to maintain its integrity.

Martin Hawes House, 1266 Westbrook Street, 1835. This dwelling is sited with its gable end facing the street, is made of brick and is, in style, transitional from Federal to Greek Revival. The straight stone lintels are of the newer style while the height of the house and doorway configuration are more old fashioned. Its building coincided with the opening of the Cumberland and Oxford Canal.

Stroudwater Dam, built in 1845 and found on the river which flows behind the Tate and Hawes houses.

View from Stroudwater River bank of rear of Tate and Hawes houses, showing the river south of these dwellings passing behind the Samuel Fickett House at 1190 Westbrook Street, built in 1795.

The importance of this original village setting cannot be overestimated. Stroudwater combines buildings, scenic views, natural features and unique historic sites including the canal, the dam and the cemetery. The addition of new development needs to be carefully considered to preserve these essential qualities.

Boundaries of the Stroudwater Historic District

STROUDWATER HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
		Site of Tide Mill, 1836	C	74
		Site of Shipyards & Wharves from 1727-1850's	C	75
		Site of Mastyard, 1727-1770's	C	76
1711	Congress	Grange Hall, C. 1916	NC	1
1717	Congress	Nissens	NC	2
1729	Congress	Stroudwater Baptist Church, 1875, Remodelled 1908	C	3
1737	Congress	Unidentified	NC	4
1747	Congress	Rhoda Partridge House, 1805, Remodelled after 1839	C	5
1789	Congress	Unidentified	NC	6
1795	Congress	Joseph Chesley House, 1805	C	7
1801	Congress	Levi Q. Pierce House, 1854	C	8
1809	Congress	Unidentified	NC	9
1810	Congress	Unidentified	NC	10
1817	Congress	Unidentified	NC	11
1824	Congress	Hen. Chapman House, Moved to site from Buxton Road 1830 & Ell added	C	12
1832	Congress	Unidentified	NC	13
1840	Congress	Charles Maxfield House, Moved to site in 1835	C	14
1859	Congress	Dr. Henry Hunt House, 1863	C	15
002	Garrison	Unidentified	NC	16
008	Garrison	William Waterhouse, Jr. House, 1795	C	17
011	Garrison	James Parker House, C. 1845	C	18
017	Garrison	William Slemons House, C. 1786	C	19
024	Garrison	Unidentified	NC	20
025	Garrison	Unidentified	NC	21
034	Garrison	Unidentified	NC	23
026-032	Garrison	Unidentified	NC	22
035	Garrison	Unidentified	NC	24
036	Garrison	Unidentified	NC	25
040	Garrison	Unidentified	NC	26
045	Garrison	Unidentified	NC	27
049	Garrison	Unidentified	NC	28
050	Garrison	Unidentified	NC	29
051	Garrison	Unidentified	NC	30
054	Garrison	Unidentified	NC	31
056	Garrison	Unidentified	NC	32
057	Garrison	Unidentified	NC	33
060	Garrison	Unidentified	NC	34
109	Garrison	Unidentified	NC	77
025	Penrith Road	Unidentified	NC	35
035	Penrith Road	Unidentified	NC	36
045	Penrith Road	Unidentified	NC	37
002	Waldo	Captain James Means House, 1797	C	38
003	Waldo	Unidentified	NC	39
1161	Westbrook	Joseph Samll House, C. 1743-46	C	40
1168	Westbrook	Dr. Jeremiah Barker House, 1799	C	41

STROUDWATER HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
1169	Westbrook	Jonathan Smith House, 1814	C	42
1174	Westbrook	William Waterhouse House, 1795	C	43
1181	Westbrook	Elias Jacobs House, 1854	C	44
1187	Westbrook	Andrew Parker House, 1867		45
1190	Westbrook	Samuel Fickett House, 1795	C	46
1193	Westbrook	Robert Waterhouse House, C. 1872	C	47
1221	Westbrook	Unidentified	NC	48
1227	Westbrook	Isaac Fly House, C. 1730	C	49
1235	Westbrook	Richard Forder House, 1730	C	50
1242	Westbrook	Joshua Shaw House, 1804-05	C	51
1246	Westbrook	Oakes Sampson House, 1802	C	52
1247	Westbrook	Unidentified	NC	53
1258	Westbrook	Archelaus Lewis House, 1783	C	54
1266	Westbrook	Martin Hawes House, 1835	C	55
1270	Westbrook	George Tate House, 1755	L	56
1282	Westbrook	Tristram and Samuel Stevens House, 1805	C	57
1288	Westbrook	David Patrick House, 1743	C	58
1296	Westbrook	Polly Porterfield House, C. 1855	C	59
1314	Westbrook	Unidentified	NC	60
1316	Westbrook	Unidentified	NC	61
1317	Westbrook	Unidentified	NC	62
	Westbrook	Stroudwater Burying Ground	C	65
1327	Westbrook	Unidentified	NC	63
1339	Westbrook	Unidentified	NC	64
1346	Westbrook	Jesse Partridge House, 1786	C	66
1347	Westbrook	Unidentified	NC	67
1353	Westbrook	Unidentified	NC	68
1365	Westbrook	Francis Waldo (or Captain Daniel Dole) House, C. 1765	C	69
1366	Westbrook	Unidentified	NC	70
1375	Westbrook	Unidentified	NC	71
1376	Westbrook	Unidentified	NC	72
	Westbrook	Stroudwater Dam, Built 1845 to Replace one upstream	C	73

Westbrook College Historic District

View of Westbrook College campus showing, from left, Goddard Hall, 1857; Hersey Hall, 1869; Alumni Hall (Westbrook Seminary Building), 1833; and Abplanalp Library, 1987, which incorporates the McArthur Gymnasium of 1900. Unlike other historic districts in the city where the buildings are oriented toward a public street, Westbrook College's buildings are sited around an internal common. While there was no formal plan to guide the development of the campus, each new building followed general patterns set by earlier development.

The Westbrook College Historic District is composed of a cohesive, homogeneous group of nineteenth and twentieth century buildings that initially formed a rural campus before the incorporation of the area into the City of Portland. The district possesses considerable architectural integrity because of its common collegiate function, and also represents many of the significant styles of Portland's architecture. The earliest building is Federal (Westbrook Seminary Building, now Alumni Hall), followed by Gothic Revival (Univeralist Church, which served as the college library before its recent restoration as a college auditorium), Italianate (Goddard Hall and Hersey Hall), and Colonial Revival (McArthur Gymnasium, now part of the present library, and Proctor Hall). Exemplary new construction of the Abplanalp Library has added compatible modern architecture to the group of historic buildings. And the restoration of the Universalist Church as a college auditorium has returned that building to a function very similar to its initial purpose.

The charter for Westbrook Seminary (the college's original name) was signed in 1831, and the first term of classes began in June, 1934. Westbrook Seminary was in its early years coeducational, but in 1925 became Westbrook Seminary and Junior College for women only, and in 1933 Westbrook Junior College. Since 1974 it has operated under the name of Westbrook College as a four-year liberal arts college with a curriculum emphasizing nursing and business courses.

The evolution of the institution was not accompanied by any overall long-range design, which guided the planning of the campus and siting of buildings. Yet when each new structure was erected, it was sensitively related to the preceding buildings, resulting in the visual cohesion that the campus reveals today. This development transformed a small one-building seminary into a college with a typical landscaped quadrangle around which the educational functions are organized.

The Westbrook Seminary Building (Alumni Hall) of 1833 and the McArthur Gymnasium (Abplanalp Library) of 1900 make the point that similarity of material, color, openings and shapes harmonize structures of different eras. The architect of the 1987 Abplanalp Library project (Amsler, Hagenah, MacLean) drew upon this context to design connecting areas and a gateway.

The first building, erected in 1833, was Alumni Hall, built originally with a tower taken from the Market House in Portland, which stood in the Monument Square. The saving of the tower is an early instance of a preservationist attitude in Portland, and its survival at its present site provides a partial glimpse back to an important Portland civic building during the period of Maine's early statehood.

The college buildings that followed are grouped loosely around what has become a campus green, with the north boundary established by other college buildings which are not part of the present historic district. The Universalist Church (now a college auditorium and part of the district) stands somewhat apart from the campus group, evoking its original function as a church fronting on Stevens Avenue. The campus is pleasantly landscaped with lawns and trees, adding further coherence to the group of buildings. The buildings are well-designed and built of brick with wood and stone trim, with the exception of the auditorium which is wood-frame construction with a board and batten exterior. All of the structures now serve educational functions and are in excellent condition, well maintained, and without inharmonious intrusions.

Individual Buildings which comprise the district:

- Westbrook Seminary Building (now Alumni Hall) was erected in 1833 as a well-proportined two-story brick building, rising above vernacular architecture by the Federal-style pilasters and pediment in the center that lead upward to the octagonal tower taken from the Portland Market House of 1825.
- Goddard Hall and Hersey Hall were the next buildings erected, in 1857 and 1869 respectively, and their placement beside each other but at a right angle to Alumni Hall began the idea of a campus quadrangle. Both buildings are four stories in height and built of brick with stone trim. Their Italianate style emerges from details such as window rhythms set in recessed panels and bracketted cornices.
- The Universalist Church (now the college auditorium) was designed by Francis H. Fassett in 1867 to front on Stevens Avenue, with its axis paralleling that of Goddard and Hersey halls. The church is Gothic Revival in style, with a wood-frame structure, a board and batten exterior, lancet windows, and a corner tower.
- McArthur Gymnasium (now part of Abplanalp Library) was built in 1900 with Francis H. Fassett and Edward F. Fassett the architects. Its location beside Alumni Hall reinforce the campus plan of an L-shaped grouping of buildings facing a quadrangle. The building is a simple brick structure except for its entrance

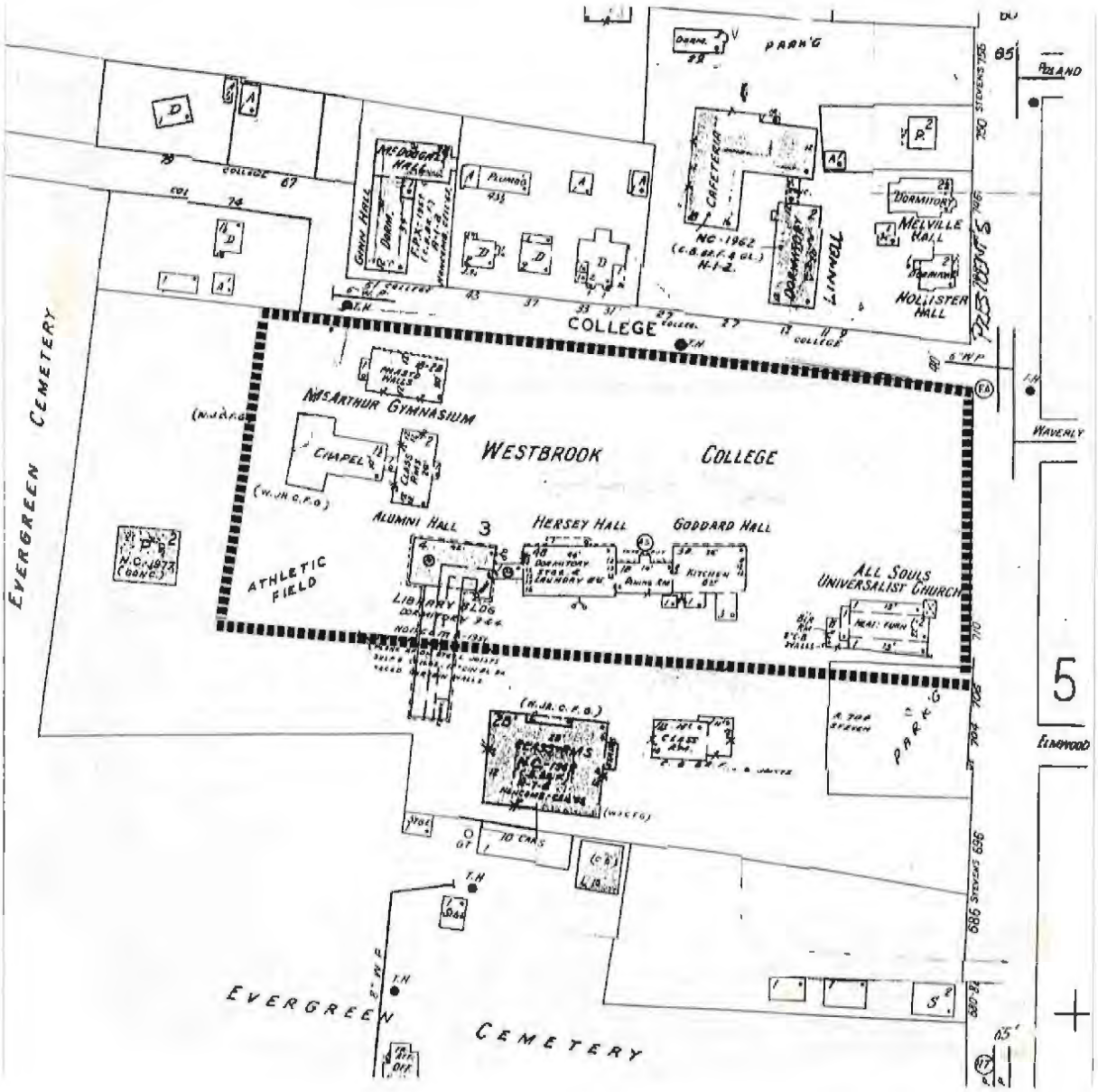
frontispiece, an arched and recessed entrance with a Venetian window above, motifs that show the influence of Colonial Revival.

- Proctor Hall was erected in 1952 in the opening between Hersey Hall and Alumni Hall, effectively closing the L-shaped campus group with a four-story brick building that conforms to the massing and window rhythms of Goddard and Hersey halls.
- Abplanalp Library of 1987 by Amsler, Hagenah, MacLean Architects, combines the conversion of McArthur Gymnasium into a two-story reading room with new construction of study rooms and offices that connect the old gymnasium to Alumni Hall. The new construction features brick facing with white trim and results in a neo-Georgian courtyard between the old and new construction.

Without a comprehensive plan, the Westbrook College campus has evolved into a cohesive grouping of buildings because each new structure was sensitively sited to relate to earlier buildings and designed to present a harmonious appearance even though the buildings show a succession of nineteenth-century styles. The historic district as a whole evokes the idea of a typical New England college quadrangle resulting from the Colonial Revival impulse to create groupings of buildings around greens or commons.

Universalist Church (Westbrook College Auditorium) of 1867, designed by Francis H. Fassett is a Gothic Revival structure with characteristic board and batten exterior, pointed arched openings and steep roof. Fassett designed many masonry structures in Portland as well as a quantity of wooden buildings. This structure stands apart from the other campus buildings and faces directly on Stevens Avenue thus emphasizing its direct relation to the community historically and in the present.

Boundaries of the Westbrook College Historic District



WESTBROOK COLLEGE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
	Stevens Ave.	Universalist Church (1867)	L	1
	Stevens Ave.	Goddard Hall (1857)	C	2
	Stevens Ave.	Hersey Hall (1869)	C	3
	Stevens Ave.	Proctor Hall (1952)	C	4
	Stevens Ave.	Westbrook Seminary Building (1833)	C	5
	Stevens Ave.	McArthur Gymnasium (1900)	C	6

Western Prom Historic District

The visual and architectural significance of the Western Promenade Historic District is derived from two important factors. The District enjoys a striking congeniality of materials, scale and size with surprisingly few "non-contributing", intrusive or anomalous structures. This is due, in part, to the period of its development in the last quarter of the nineteenth century and into the first quarter of this century and in part due to the real estate presence of J.B. Brown.

The other important factor in the significance of this District is the variety it has always maintained in the mix of building types and lot sizes which contribute to its textural richness and to its long term viability as an urban neighborhood.

The Western Promenade Historic District is an area of over one hundred acres and includes 420 structures. Three quarters of the area consists of a grid of nine streets bounded by the Western Promenade escarpment. To the east the streets slope gently toward the saddle of the Peninsula. The remaining one-fourth lies at a forty-five degree angle and includes a slope down to Danforth Street which itself sits on a high rise above West Commercial Street. Thus, though there is included a predictable grid pattern of streets, this District shares in the picturesque, irregular habit of the Peninsula as a whole, especially in the variety of its streetscapes. Some blocks like those of Thomas and Carleton have relatively narrow streets, the buildings are relatively close to the sidewalk, and the lots are narrow, as is the esplanade. Others, like Vaughan Street, are quite wide with more generous building setbacks on wider lots.

The character of each street is very strong. Bowdoin Street, which rises to the Western Promenade, was developed in the 1880's and is lined on the south with a row of Shingle style single dwellings, all placed on a manmade five foot rise. Carroll Street between Thomas and Neal Streets is defined, on the south, by a dense grouping of highposted two and one-half to three story Second Empire and Queen Anne single, double and row houses, placed close to the sidewalk. The Western Promenade, Chadwick and Vaughan Streets between

Bowdoin Street was developed in the 1880s with a row of Shingle style dwellings designed by John Calvin Stevens. Although the Western Promenade neighborhood as a whole features a great variety of architectural styles, one finds a number of individual blocks, such as this along Bowdoin Street, with houses of a single style. Cushman Street, with its concentration of Second Empire style buildings, is another example.

Bowdoin Street and Pine Street share a more leisurely spacing of predominantly large single family dwellings, many of them Colonial Revival in style.

In amongst the dwellings of this District are the expected institutional buildings: three (former) schools, three churches, the former Home for Aged Women (now a Waynflete School building) and the interconnected buildings of the Maine Medical Center. There is a unity here, too, since most of these are the Queen Anne and Victorian Gothic designs of Francis Fassett.

A distinctive and compelling feature of the Western Promenade Historic District - indeed a feature which unifies its varieties - is the omnipresence of trees, grass and other thoughtful plantings. The sidewalks, which are seven to nine feet wide, are generally unbroken by driveways and are made of brick, echoing the material of most of the adjacent buildings. Granite curbing and grey street paving complete the list of elements which give cohesion to the neighborhood. In part these impressions derive from the introduction of two alleyways which provide access to the rear or side of dwellings. Both run north and south; the first is between Vaughan and Chadwick and the second between Chadwick and the Western Promenade. Both begin at Bowdoin Street and extend almost to Pine Street.

It should be noted that while many of the lots are large, the buildings are placed relatively close to the sidewalk leaving garden/lawn space in the rear and to either side. There are two results of this treatment of space: even the largest dwellings still exist, proportionately, in the context of trees and bushes, and the uniform setbacks confer a distinctly urban, not suburban, character to the area. Despite the presence of a large hospital in the northwest corner of the District and the amount of traffic, noise is relatively low because of the topography.

If there is one generalization to be made about the architecture it would be that the structures tend to be brick, bulky and symmetrical. Double houses, which abound, are bilaterally symmetrical (although their individual interior plans are not) and most of the single family dwellings have central entrances, the majority on the street facade, although a few are placed on the lot with the side facade to the street. The asymmetrical, picturesque exceptions, however, are noteworthy, and include such frame structures as the Seth B. Hersey Swiss style house at 35 Thomas Street, the Benjamin B. Farnsworth Italianate house at 357 Spring Street, the William A. Goodwin Gothic Revival house at 75 Vaughan Street and the whole row of John Calvin Stevens Shingle style houses on Bowdoin Street which

Carroll Street contains a dense grouping of 2-1/2 to 3 story single family residences, duplexes and rowhouses, illustrating the mix of housing types found in the district. A comparison of Carroll Street and Bowdoin Street also illustrates that the visual quality of the district changes from street to street. Unlike Bowdoin Street, Carroll Street has a much more vertical rhythm and is more densely developed.

are rich in texture, containing wood shingles, brick and other materials.

The structures of this District whether asymmetrical or symmetrical in plan, have a common integrity of material in brick and in wood which results in buildings where the scale - the proportions of stories, windows and doors - and the material exist in harmony. Beyond this, textural richness results from the articulation of openings, rooflines and entranceways. From the simplest to the most complex, these thoughtful details are essential to the integrity of the structures.

Historical Significance

Although the major development of this part of Portland did not occur until the last quarter of the nineteenth century, its history began in the late 17th century with George Bramhall's farm. In the late eighteenth century, William Vaughan began buying tracts in an area which contained off peninsula access to what is now South Portland via Danforth Street and to the north via Congress Street. Woods and swampy areas remained when a subdivision street plan was made in the early years of the nineteenth century at the behest of Vaughan's creditors. This early plan has survived on paper and is reflected quite closely in today's streets.

It was not until the 1850's that major interest resurfaced in this area with the commercial ascendancy of J.B. Brown. In addition to his large sugar refining business and his later directorships of railroads, manufacturing concerns and banks, he was an extremely successful real estate entrepreneur. He, in effect, put back together the dream of William Vaughan. Brown's vision for this part of Portland was amply announced by his own home which he named Bramhall. A rambling and imposing Italianate structure of the late 1850's, Brown's Bramhall occupied an area bounded on the west by the Western Promenade, on the south by Bowdoin Street and on the east by Vaughan Street and it reached almost to Pine Street on the north. The atlas of 1882, published a year after Brown's death, shows how much this area was still dominated by large estates. In addition to Brown's estate, there were those of Theophilus C. Hersey, Horace P. Storer (the lands of both now part of Waynflete School), G.W. Woodman and W.H. Clifford.

Although there was modest scattered building activity before 1850, that decade saw about twenty new dwellings, almost a quarter of them of substantial size. This and the following decade when there were fifty-seven new buildings, coincided with the coming of the railroad and the fill and development of Commercial Street. The

The Philip J. Deering House, 100 Vaughan Street, was designed by John Calvin Stevens and John Howard Stevens in 1912 and is one of many large Colonial Revival style homes built on the site of John Bundy Brown's former estate, "Bramhall". The Colonial Revival style makes a distinct break from the picturesque, asymmetrical Victorian-era styles in its return to symmetry and order. While the Colonial Revival style draws on classical motifs found in Georgian, Federal and Greek Revival architecture, these motifs tend to be exaggerated or combined in ways one would seldom see in the earlier prototypes.

last years of the 1860's and the 1870's saw building activity stimulated by the Great Fire of 1866 and its dislocation of old residential neighborhoods.

The 1880's were a low point in volume of new buildings but significant for the development of Bowdoin Street. On the south side, between Vaughan and the Prom, five new Shingle style dwellings designed by John Calvin Stevens were built, including one for himself. During the decade there were only twenty-two other dwellings constructed along with McLellan School by Francis Fassett.

Construction increased in the 1890's and held steady until the first World War. After the turn of the century, there were houses built for Franklin C. Payson, Herbert Payson, Frederick A. Tompson (the architect), James P. Baxter, Jr., Philip G. Clifford, Clinton W. Davis, and Philip J. Deering, Sr. There were twenty-two new apartment buildings built as well in this district. Between the extremes of large private dwellings and apartment houses there were many double houses - a favorite Portland building form which can be either generous or modest in its space. The rowhouse accounts for seven of the building projects. The J.B. Brown Company, as it was named, built many of the apartment houses and the rowhouses and, until the very recent turn to condominium ownership, acted as landlord as well.

There was always a mix of types and sizes of structures. From about 1885, the electric railroad ran from downtown out Spring Street to Neal Street, Carroll Street to Vaughan Street, and then to Congress Street at Bramhall Square, making transportation easy for the whole area. Spring Street was the major link with downtown, and, along with Spruce (outside the district except for one short block between Thomas and Emery Streets), Pine and Cushman Streets led directly from Brackett Street and the older area comprised in the Spring Street Historic District. Cushman Street is lined with tall frame mansard roofed structures of the 1860's and 1870's. It is an unusually coherent streetscape which represents an earlier phase of building activity where the lots have less frontage while no architects' names emerge, a number of identified builders like James A. Tenney and William Kilby are known to have often built speculatively. The ratio of owner occupied dwellings was originally much higher than today.

As noted above, many of the Western Promenade's buildings were designed by Portland's premier architects, which explains the outstanding quality of the district's architecture. Francis A. Fassett put his mark upon this district early with his first dwelling at 94 Pine Street in 1865 and his second at 117-119 Pine Street in 1876. He designed all three schools - McLellan, Butler and the Vaughan Street School, the Williston Church on

Along with its residential buildings, the Western Promenade features a number of churches and former school buildings, reminding us that this district once functioned as a self-contained neighborhood. McClellan School, designed in the Romanesque Revival Style by Frances Fassett and Frederick Tompson, remains a focal point on Carroll Street. Although it has been adapted for housing, it has been carefully rehabilitated to retain its original architectural features.

Thomas Street, the Home for Aged Women on Emery Street and the Maine General Hospital, first of the Maine Medical Center's buildings. John Calvin Stevens I, who began his career with Fassett, designed seventy structures, nearly all houses, in this neighborhood. Frederick A. Tompson was architect for twelve dwellings in addition to his own. Of other architects, there are buildings by George Burnham and Leander Higgins, John P. Thomas, George Harding and Charles A. Alexander. In the last substantial building phase a number of dwellings were designed by Boston architects.

Although the Western Promenade district contains a diverse collection of building types and sizes, large landmark quality homes such as the Spring mansions (above) on Danforth Street, are numerous. The monumentality of such buildings and their wee-conceived designs by prominent architects of the day contribute to the elegance of the neighborhood. In 1855, Charles A. Alexander designed these two imposing mansions in the then-fasionable Italianate style.

The district's urban location is reinforced by the shallow setback of even the most distinguished homes, which have most of their garden space to their sides and in the rear.

This photograph, taken from the corner of Bowdoin and Vaughan Streets, depicts homes of varying architectural styles and periods. Despite this diversity, the Gothic Revival William A. Goodwin house (1859) in the foreground is in its height, mass, setback, quality of materials and attention to detail similar to both the Second Empire James Olcott Brown house (1860) and the Colonial Revival Edward H. Daveis house (1890).

The George P. Westcott house at 364 Spring Street is a symmetrically planned painted brick Italianate style residence built in 1874. It exhibits the shallow setback with wide side yards, the large mass, and the careful articulation which are characteristics of numerous buildings in the district. Remaining original details, such as the granite and iron fence, delicate iron cresting on the hipped roof, balustrade surmounting the portico, and pierced brackets at the eaves are important to the integrity of the design.

Picturesque asymmetrical designs, such as the Seth B. Hersey Swiss style house at 35 Thomas Street, add variety to the streetscape. Here, the scale, mass, and setback of the structure are similar to neighboring buildings. Nevertheless, the building is unique in its distinctive decorative features, strong vertical elements, tower and other projections. Although converted to a multi-unit residence, the building retains its original exterior appearance.

The Harry Butler house, 1 Thomas Street, is one of many in this neighborhood designed by John Calvin Stevens. Its Romanesque Revival style is evident in such features as the round tower, the stone trim surrounding the windows, the deep shadowy porch and the asymmetrical massing. Although Stevens is best remembered for his Shingle style architecture, he designed in a variety of late nineteenth and early twentieth century styles.

Many architects built homes for themselves in the fashionable Western Promenade district. Architect Francis Fassett chose a Pine Street location for his own imposing High Victorian Gothic residence, built in 1876. A catalog of architectural detail, the double house features very tall narrow windows, pointed gables, a steep slate roof with crested tower, and red marble columns to support the entrance portico. Site prominently on the corner of Pine and Carleton Streets, the building is a landmark both for the quality and richness of its architecture and also because it serves as a visual terminus from a number of streets.

Architect Frederick Tompson designed and built his own Shingle style residence at 33 Carroll Street in 1901. Characterized by a gambrel roof, deep dormers, shadowy porch cut out of the main block of the building and a variety of materials including brick, shingle, and stone, this landmark quality is similar in scale, mass, setback and materials to its compatible but less architecturally distinguished neighbors.

Cushman Street is a pocket of homogeneous homes built in the 1860s and 1870s. Almost exclusively Second Empire in style, the dwellings are remarkably similar in their size and detailing and represent the type of dwellings built in great numbers throughout the peninsula after the fire of 1866. In a district largely identified with masonry construction, such blocks of wood frame houses provide refreshing counterpoints. Nevertheless, while the materials of these houses may differ, their textural richness serves to relate them to the district as a whole.

These Neal Street rowhouses, designed by John Calvin Stevens in 1906, were built by Brown's heirs as rental housing, and demostrate one of the higher density building types in the district. J. B. Brown and his heirs retained ownership of many of the neighborhood's apartment houses and rowhouses until the 1970s. By controlling the choice of materials and design for these structures, J. B. Brown and Company assured the high quality and visual interest of even the more modest housing in the neighborhood. This row is punctuated by three projecting gables, two-story bay windows, multiple dormers and massive multi-flued chimneys.

Boundaries of the Western Promenade Historic District

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
001	Bowdoin	Marie M. Knowles House, 1960	NC	1
006	Bowdoin	Edward H. Davies House, 1890	C	2
009	Bowdoin	Nathan Clifford Brown House, 1902	C	3
014	Bowdoin	James Olcott Brown House, 1860	L	4
028	Bowdoin	Franklin C. Payson House, 1901	C	5
029	Bowdoin	Richard Webb House, 1907	C	6
036	Bowdoin	Henry L. Houghton House, 1887	C	7
040	Bowdoin	Lucius M. Clark House, 1887	C	8
041	Bowdoin	Mrs. Robert T. Arnold House, 1910	C	9
044	Bowdoin	Montgomery S. Gibson House, 1885-86	C	10
052	Bowdoin	John Calvin Stevens House, 1884, Altered 1884	L	11
055	Bowdoin	Harrison J. Holt House, 1911	C	12
056	Bowdoin	William H. Dennett House, 1884	C	13
062	Bowdoin	John H. Davis House, 1883	C	14
071	Bowdoin	Herbert Payson House, 1906-07	C	15
072	Bowdoin	See 125 Western Promenade	C	314
015	Bramhall	Winthrop W. Riggs and Charles K. Gage House, 1889	C	17
019	Bramhall	George B. March House, 1890	C	18
023	Bramhall	Howard C. Smith House, 1900	C	19
025	Bramhall	Jessie D. Wilson House, 1890	C	20
031	Bramhall	Elisha W. Conley House, 1889	C	21
011	Carleton	Edward P. Chase - Charles S. Chase House, 1878-79	C	22
022	Carleton	William Burrowes Block, 1870-71	C	23
028	Carleton	Oliver M. Nash House, 1878	C	24
041 & 043	Carleton	John B. Brown Estate Block, 1886	C	25
044 & 046	Carleton	Granville M. Chase Block, 1869-70	C	26
050 & 052	Carleton	Sewall C. Chase and Granville M. Chase Block, 1864	C	27
001-007	Carroll	Portland Tenement House Company Block, 1872-73	C	28
011 & 013	Carroll	Samuel Lawson Block, 1892	C	29
014-020	Carroll	McClellan School, 1886-87	L	30
015	Carroll	Clyde B. Burnet House, 1924	C	31
033	Carroll	Frederick A. Tompson House, 1901	L	32
037	Carroll	Llewellyn M. Leighton House, 1898	C	33
055	Carroll	James P. Baxter, Jr., House, 1907	C	34
070	Carroll	Charles F. Flagg House, 1913	C	35
071	Carroll	Philip G. Clifford House, 1911	C	36
083-087	Carroll	Burnham Block, 1911	C	37
090	Carroll	John J. Cunningham House, 1925	C	38
098	Carroll	William F. Leonard House, 1915	C	39
015	Chadwick	James C. Hamlen House, 1927	C	40
016	Chadwick	Kenneth T. Burr House, 1936	C	41
022	Chadwick	Elmer L. Wengren House, 1928	C	42
028	Chadwick	Louis R. Porteous House, 1924	C	43

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
029	Chadwick	Charles B. Hinds House, 1917	C	44
053	Chadwick	Thomas H. Burrage House, 1930	C	45
058	Chadwick	William Poole House, 1960-63	NC	46
059	Chadwick	J. Guy Larochelle House, 1957	C	47
066	Chadwick	Harold L. Osher House, 1956	NC	48
095	Chadwick	Carriage House	C	59
100	Chadwick	Carriage House	C	53
119	Chadwick	Elliot C. Mitchell House, 1890	C	49
125	Chadwick	Hermann J. Weber House, 1890	C	50
128	Chadwick	John T. Skolfield House II, 1896	C	51
132	Chadwick	John T. Skolfield House I, 1892	C	52
140	Chadwick	George H. Morey House, 1891	C	54
146	Chadwick	Charles E. Hartshorn House, 1890	C	55
005	Clifford	Bion Wilson House, 1897	C	56
015	Clifford	J. B. Brown and Sons Apartment House, 1915	C	57
022	Clifford	Joseph W. Whitney House, 1916	C	58
008	Cushman	Mark Wiggin House, 1880	C	60
009	Cushman	Geo. Cushman - Burke F. Leavitt House, C. 1861-62, Remodelled 1876	C	61
011	Cushman	James Berry - Asa C. Mitchell House, 1863-64 and 1865	C	62
012	Cushman	Charles H. Furlong House, 1868	C	63
016	Cushman	Stephen R. Small House II, 1885	C	64
018	Cushman	Stephen R. Small House I, 1870	C	65
022	Cushman	Augustus C. Lincoln House, 1871	C	66
025-031	Cushman	William Kilby Block, 1868	C	67
026	Cushman	Reuben Parker - George B. Allan House, 1863; Remodelled 1899	C	68
030	Cushman	Origin A. McFadden House, 1876	C	69
032	Cushman	Alexander B. Stephenson - Frederic A. Gage House, 1874	C	70
033	Cushman	Theodore Johnson House, 1868	C	71
034	Cushman	Alexander B. Stephenson and John S. White House, 1871	C	72
038	Cushman	William H. Stephenson and William H. Soule House, 1870	C	73
039	Cushman	Walter H. Thomas House, 1876	C	74
042	Cushman	Elvinzia W. Jordan House, 1869	C	75
046	Cushman	William H. Stephenson - Charles W. Pickard House, 1868	C	76
050	Cushman	Clinton R. Jones House, 1870	C	77
299	Danforth	Mrs. Sidney Thaxter House, 1925	C	78
300	Danforth	Samuel E. Spring House, 1855	L	79
305	Danforth	Miss Louisa Spring House, 1923	C	80
308	Danforth	Andrew Spring House, 1855	L	81
314	Danforth	Sidney St. Felix Thaxter House, 1918	C	82
320	Danforth	Marquerite S. Fogg House, 1915	C	84
336	Danforth	Robert L. Denison House, 1917	C	85

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
342-358	Danforth	Danforth Company Houses, 1906	C	86
361	Danforth	David W. Snow House, 1891	C	87
362	Danforth	Cyrus S. King House, C. 1852-55	C	88
365	Danforth	Abiel Carter House, 1894	C	89
369	Danforth	Charles E. Baker House, 1895	C	90
370	Danforth	Contemporary Garage-House, C. 1982	NC	91
380	Danforth	Samuel Rumery Estate House, 1875	C	92
381	Danforth	Willis E. Carter House, 1911	C	93
389	Danforth	William Vaughan House, 1799	L	94
394	Danforth	Edward A. Noyes House, 1870	L	95
395	Danforth	Charles A. Alexander House, 1859	L	96
400	Danforth	Harrison B. Brown House, 1861	L	97
064-066	Emery	Home for Aged Women, 1871-72; Addition, 1913	C	98
067	Emery	R.S. Webster and Brother House I, 1895	C	99
070-072	Emery	Seth C. Dyer - Charles S. Fobes House, 1858-59	C	100
073	Emery	R.S. Webster and Brother House II, 1896	C	101
075	Emery	William M. Green - Richard Donovan House, C. 1847-49	C	102
085 & 087	Emery	Apartment House, 1905	C	103
090	Emery	Horatio N. Jose - William Burnett House, C. 1852	C	104
091	Emery	Briceno M. Eastman House, 1874	C	105
092	Emery	Holman D. Waldron House, 1902	C	106
094	Emery	Charles H. Wyer House, 1866-67	C	107
095 & 097	Emery	Charles R. Frost and Luther E. Frost Block, 1874	C	108
096	Emery	John E. Jacobs House, 1868	C	109
102	Emery	Charles B. Lane - Ann H. Woodbury House, 1868	C	110
104	Emery	Silas H. McAlpine House, 1869	C	111
106	Emery	Richard Phenix House, 1866-67	C	112
107-109	Emery	Jerome B. Fickett House, 1870	C	114
108 & 110	Emery	John Kinsman Block, 1874-75	C	113
114	Emery	David H. Blanchard House, 1867	C	115
116 & 118	Emery	Alexander B. Stephenson Block, 1873	C	116
120	Emery	Alexander B. Stephenson - Clara Flagg House, 1873	C	117
121	Emery	William O. Fox House, 1867	C	118
122	Emery	John M. Elliot House, 1867-68	C	119
124 & 126	Emery	William P. Merrill - Andrew J. Chase - Will. B. Irish Block, 1871	C	120
125	Emery	James A. Tenney Emery Street House, 1867-68	C	121
127	Emery	Richard E. Twitchell - Rodney Chaffin House, 1865 and 1867	C	122
128	Emery	William H. Green House, 1869-70	C	123
129 & 131	Emery	Josiah P. Wescott Emery Street Block, 1868	C	124

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
130	Emery	Russell W. Worcester - Ezekial M. Knight House, 1869-70	C	125
133 & 135	Emery	Daniel Hilton Block, 1886	C	126
137	Emery	Andrew J. Chase House, 1865-66	C	127
011	Fletcher	Philip J. Deering, Jr., House, 1926	C	128
021 & 023	Grayhurst Pk.	Alice Storer Lunt Grayhurst Park Block, 1905	C	129
018	Neal	Lucien Snow House, 1902	C	130
022	Neal	Joseph W. Whitney House, 1939	C	131
023	Neal	Mary J. O'Toole House, 1959	NC	132
030	Neal	Second Parish Orthodox Presbyterian Church, 1955	NC	133
033	Neal	Munson I. Strout House, 1960	NC	134
037	Neal	Edward O'Connor House, 1902	C	135
038 & 040	Neal	Clifford Block, 1907	C	136
039	Neal	Max Oransky House, 1923	C	137
044 & 048	Neal	Clifford Block, 1907	C	138
049	Neal	E. Russell Barbour House, 1884, Remodelled C. 1922	C	139
052	Neal	Charles O. Haskell House, 1897	C	140
058	Neal	J. B. Brown and Sons Apartment House, 1913	C	141
061	Neal	The First Church of Christ, Scientist, 1909-1915	C	142
062 & 064	Neal	Cullen C. Chapman Block, 1878	C	143
068 & 070	Neal	Portland Savings Bank Neal Street Block, 1895	C	144
074	Neal	Charles Sargent House, 1897-98	C	145
087-103	Neal	Apartment House, 1961-62	NC	146
090	Neal	George S. Rowell House, 1892	C	147
092 & 094	Neal	J. B. Brown and Sons Apartment House, 1907	C	148
100	Neal	Albert H. Hinds House, 1898	C	149
104	Neal	George E. Philbrook House, 1881-92	C	150
117-131	Neal	J. B. Brown Estate Block, 1906	C	151
122	Neal	Apartment House, 1913	C	152
126	Neal	Ammi Whitney Apartment House, 1913	C	153
130	Neal	Fred M. Leavitt House, 1897	C	154
004	Orchard	Sherwood Picking House, 1923	C	157
005	Orchard	Isabel B. Hay House, 1928	C	158
014	Orchard	Josiah C. and Benjamin G. Ward House, 1900	C	159
020	Orchard	Edward J. Fletcher House, 1910	C	160
021	Orchard	Louise T. Payson House, 1926	C	161
028	Orchard	Lena T. Bancroft House, 1926	C	162
029	Orchard	Samuel S. Boyd House, 1911	C	163
032	Orchard	Matson Tinker House, 1910	C	164
065	Pine	Thomas Edwards House, 1889	C	165
082 & 084	Pine	George Gilman House,, 1865; W. 1/2 added by Holman S. Melcher, 1895	C	166
087-101	Pine	J. B. Brown Pine Street Block, 1865-66	C	167
092	Pine	James A. Tenney Pine Street House, 1863; Exterior Remodelled in 1901-02	NC	168

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
094	Pine	Francis H. Fassett House, 1865-66	L	169
105 & 107	Pine	Russell W. Worcester Block, 1868-69	C	170
106	Pine	Russell W. Worcester - Nahum A. Hersom House, 1869-70	C	155
110	Pine	William B. Irish House, 1868-1869	C	172
114 & 116	Pine	William P. Merrill - Andrew J. Chase Houses, 1868-69	C	173
117 & 119	Pine	Francis H. Fassett Houses, 1876	L	174
122 & 124	Pine	Walter Hatch Block, 1868-69	C	175
126	Pine	Howard E. Soule House, 1876	C	176
129	Pine	Apartment House, 1963	NC	177
130	Pine	Francis A. Smith House, 1877-1878	C	178
138-144	Pine	Portland Tenement House Company Row, 1870	C	179
143	Pine	Thomas F. Cummings House, 1866-67	C	180
146 & 148	Pine	Portland Tenement Company Block, 1870	C	181
147 & 149	Pine	Charles W. Allen House, 1895	C	182
151	Pine	Henry M. Maling House, 1881	C	183
157	Pine	Carriage House Built for Elizabeth M. McDonald House	C	16
161	Pine	Elizabeth M. McDonald House, 1882	L	184
171-181	Pine	Williamsburg Apartments, 1966-69	NC	185
188 & 190	Pine	Charles H. Payson Houses, 1896	C	186
191	Pine	Edmund Phinney House, 1865-66	C	187
196	Pine	Hyman Silverman House, 1965	NC	188
197	Pine	Huddersfield Apartments, 1926	C	189
208	Pine	Mary J. Eastburn House, 1891	C	190
304 & 306	Spring	Daniel O. C. O'Donoghue Block, 1895	C	191
309	Spring	Samuel H. Gilkey House, C. 1853-55	C	192
310	Spring	James L. Merrill House, 1858	L	193
311	Spring	John S. Libby House, C. 1875	C	194
314	Spring	Arden Apartment House, 1927	C	185
315	Spring	Joseph Coolidge House, 1871	C	196
317	Spring	Horace P. Storer House, 1878	C	197
318	Spring	Stephen K. Dyer House, 1860	C	198
321	Spring	Isaac Noble House, C. 1847-49	C	199
322 & 326	Spring	Horace P. Storer - George Davis Block, 1886	C	200
323-325	Spring	Thomas C. Egan House, 1856	C	201
327	Spring	John Vanbuskirk House, C. 1846-48	C	202
330 & 332	Spring	Horace P. Storer Block, 1887	C	203
331 & 335	Spring	George S. Hunt Spring Street Block, 1890	C	204
338	Spring	Seth C. Dyer House, 1867-68	C	205
342	Spring	John Randall House, C. 1860-62	C	206
357	Spring	Benjamin B. Farnsworth House, 1867-68	C	208
360	Spring	Sidney W. Thaxter House, 1890	C	207
364	Spring	George P. Wescott House, 1874	C	209
365	Spring	Ammi Whitney House, 1877-78	C	210
366	Spring	Jonathan H. Fletcher House, 1870	C	211

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
374-376	Spring	Mrs. Samuel Shartle House, 1960	NC	212
375	Spring	Israil Washburn, Jr., House, 1868-70	C	213
381 & 383	Spring	Davis W. Coolidge & Augustus D. Brown Houses, 1866-67	C	214
384	Spring	John W. D. Carter House, 1897	C	215
387	Spring	John H. Brown House, 1845	L	216
392	Spring	Thomas L. Talbot House, 1896	C	217
393-395	Spring	Samuel Trask Block, 1887	C	218
398	Spring	Willis A. Cates House, 1897	C	219
091	Spruce	Summer Fogg House and Store, C. 1853-55	C	220
100	Spruce	Hanson M. Hart House, 1889	C	221
104	Spruce	Benjamin Haines - Margaret Folger House, C. 1853-56, Remodelled 1924	C	222
106	Spruce	John S. Fogg House, 1867-68	C	223
108	Spruce	Apartment House, 1897	C	224
003	Storer	Henry Lewis House, 1913	C	225
016	Storer	Henry H. Furbish House, 1860	C	226
024	Storer	Charles J. Barbour House, 1867-68	C	227
025 & 027	Storer	Alice Storer Lunt Storer Street Block, 1902-03	C	228
001	Thomas	Harry Butler House, 1891	C	229
002	Thomas	Arthur P. Champlin House, 1910	C	230
015 & 017	Thomas	George S. Hunt Thomas Street Block, 1881-82	C	231
019 & 021	Thomas	James H. Waugh Block, 1895	C	232
020	Thomas	Edward P. Staples House, 1899	C	233
022	Thomas	Annie T. Graham House, II, 1915-16	C	234
024	Thomas	Annie T. Graham House I, 1913	C	235
025	Thomas	Henry T. Carter - George W. True House, 1872	C	236
027	Thomas	Henry T. Carter House, 1872	C	237
032	Thomas	Williston Church, 1877	L	238
032	Thomas	Williston Church Parish House, 1905	C	238
035	Thomas	Seth B. Hersey House, 1866-67	C	239
041	Thomas	William E. Donnell - Samuel B. Kelsey House, 1866-67; Remodelled 1890-91	C	240
045	Thomas	Augustin H. Gamage House, 1867	C	241
047	Thomas	George R. Davis House, 1877	C	242
051 & 053	Thomas	Josiah P. Wescott Thomas Street Block, 1870	C	243
055	Thomas	Frank N. Strout House, 1898	C	244
056 & 058	Thomas	Portland Savings Bank Thomas Street Block I, 1883	C	245
061	Thomas	Roswell C. Bradford House, 1923	C	246
062 & 064	Thomas	Portland Savings Bank Thomas Street Block II, 1883-84	C	247
065-067	Thomas	James Berry House, 1865	C	248
069	Thomas	Charles B. Lane House, 1869-70	C	249
070	Thomas	Jonathan Clay House, 1878	C	250
015	Vaughan	John F. Gould House, 1904	C	251
025	Vaughan	Lyman H. Nelson House, 1896	C	252

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
075	Vaughan	William A. Goodwin House, 1859	L	253
083	Vaughan	Fred F. Lawrence House, 1938	C	254
090	Vaughan	Clinton W. Davis House, 1914	C	255
097 & 101	Vaughan	James H. Waugh - James P. Champlin Houses, 1900	C	256
100	Vaughan	Philip J. Deering, Sr., House II, 1912	C	257
108	Vaughan	Nathan Clifford Brown House, 1912	C	258
112	Vaughan	Daniel T. Emery House, 1913	C	259
113	Vaughan	John Marshall Brown House, 1867	C	260
125	Vaughan	Henry B. Pennell House, 1898	C	261
129	Vaughan	Glendon C. Strout House, 1960	NC	262
134	Vaughan	Charles E. Noyes House II, 1913	C	263
135	Vaughan	Peter Lane House, 1871-72	C	264
138	Vaughan	Frank D. Marshall House, 1911	C	265
143	Vaughan	Morrill N. Drew House, 1899	C	266
147	Vaughan	J. Frank Lang House, 1896	C	267
150	Vaughan	Fred E. Richards House, 1893	C	268
151	Vaughan	Edward L. Piper House, 1904	C	269
171	Vaughan	Elizabeth M. McDonald Cottage, 1881-82	C	270
175	Vaughan	Cyrus F. Davis House, 1885-86	C	271
176	Vaughan	Frederick V. Chase House, 1891	C	272
179-181	Vaughan	Laban Leiter Apartment House, 1970	NC	273
187	Vaughan	William Burrowes House, 1889	C	274
188	Vaughan	Stable built for Walter G. Davis House, (demolished site of 84 West)	C	303
199	Vaughan	Ammi Whitney Apartment House, 1912	C	275
208	Vaughan	Philip J. Deering, Sr., House I, 1904	C	276
212	Vaughan	Charles E. Noyes House I, 1909	C	277
216	Vaughan	Apartment House, 1911	C	278
005	West	Anna A. Sweetser Estate Flat House, 1898	C	279
010	West	Butler School, 1870	C	280
013-017	West	J. B. Brown and Sons Apartment House, 1910	C	281
020	West	A. S. Hinds Laboratory, 1904	C	282
021-027	West	J. B. Brown and Sons Apartment House, 1910	C	283
029	West	Fred M. Leavitt House, 1908	C	284
030	West	The Pilgrim Apartment House, 1925	C	285
033	West	Albert G. Hinds and Fred M. Leavitt House, 1902	C	286
034	West	James M. Black House, 1881-82	C	287
035	West	Carlton Kimball House, 1869	C	288
040 & 042	West	William B. Irish Block, 1873-74	C	289
043	West	William A. Winship House, 1866	C	290
046	West	Moses C. Merrill House, 1876	C	291
047	West	D. M. C. Dunn House, 1875	C	292
048 & 050	West	J. B. Brown and Sons Apartment House, 1905	C	293
053	West	William C. Allen House, 1895	C	294
054	West	John Jewett House, 1886	C	295
056-058	West	House, C. 1890	C	296

WESTERN ROMENADE HISTORIC DISTRICT

ST. NO.	STREET	HISTORIC NAME & DATE	RATING	MAP
059	West	Ammi Whitney Apartment House, 1913	C	297
064	West	William Burrowes - Edward J. Regan House, 1912	C	298
066	West	James F. Macy House, 1919	C	299
067 & 069	West	Apartment House, 1905	C	300
071	West	Ammi Whitney Apartment House, C. 1910	C	301
072	West	Frank M. Strout House, 1891	C	302
083	West	William M. Marks House, 1895	C	305
084	West	Dr. Phillip Thompson House, 1986	C	304
084	West	Francis H. Widber House, 1890	C	303
089	West	Captain John W. Deering House, 1893	C	156
092	West	John W. Burrowes House, 1889	C	307
095	West	Arthur L. Bates House, 1895	C	308
104	West	John W. Burrowes House, 1898	C	309
105	West	Josiah H. Drummond, Jr., House, 1891	C	310
107	West	Edward W. Cox House, 1894	C	311
111	West	Edward W. Cox House, 1905	C	312
120	West	William Widgery Thomas House, 1910	C	313
125	Western Prom.	Chaplin-Small Houses, 1883; North half enlarged in 1914	C	314
149	Western Prom.	James C. Hamlen, Jr., House, 1920	C	315
155	Western Prom.	Walter G. Davis House, 1920	C	316
163	Western Prom.	Jessie D. Wright House, 1926	C	317
181	Western Prom.	George F. West House, 1911	L	318
199	Western Prom.	Perez Burnham House, 1902	C	319
223	Western Prom.	Charles B. Clarke House, 1907	C	320
233	Western Prom.	Henry P. Cox House, 1898	C	321
255	Western Prom.	Thomas P. R. Cartland House, 1894	C	322
261	Western Prom.	Adam P. Leighton House, 1902	C	323
265	Western Prom.	Elisha W. Conley House, 1892	C	324

Historic Landscape Districts

Back Cove Historic Landscape District

Description

The Portland peninsula is ringed by water. Long and narrow, the peninsula is three miles wide and approximately 3/4 of a mile wide. To the east is Munjoy Hill, 160' high, to the west Bramhall 180' high, to the south lies Portland Harbor, and to the north Back Cove. The Cove is three miles around, one mile long, 2/3 of a mile wide and contains nearly 340 acres of mudflats. The district has one contributing site, 3 structures, and one non-contributing building.

In 1895 at the direction of Mayor James P. Baxter, the City of Portland commissioned the landscape firm of Olmsted, Olmsted and Eliot to prepare a report entitled, On The Improvement of Back Cove. The report addressed the sanitary conditions of the Cove and provided recreation in the form of drives, walks and water activities on the Cove. A sewage disposal system was developed that carried the wastes out with the tide; however, the problem remained in Back Cove of the previously contaminated mudflats, "exposed at every tide, and giving forth a stench which at times is so bad as to very strongly call attention to the unsanitary conditions of Back Cove." The condition of the flats was seen not only as unhealthy but a detriment to profitable residential development. To remedy this situation the Landscape Architects Report suggested constructing a dam at the mouth of the Cove.

We offer the suggestion that the foul flats of Back Cove be kept covered by salt water to be held back by a long dam or dyke wholly north of the ship channel and therefore, not requiring any lock, but only an inlet and outlet of small size and comparatively trifling cost...this, in brief, is the simple engineering solution of the problem of hiding the foul mudflats of Back Cove. (Landscape Architects Report Pg. 7)

Drawing on the Firm's experience at Marine Park in Boston the Report recommended constructing the dam of ordinary gravel with a slope of one in ten. The

Report goes on to recommend "...how to best lay out the lands surrounding Back Cove to realize their highest value for residence purposes." The accompanying plan proposed the construction of a shore drive and promenade "for the benefit of all people of Portland and Deering." The main approaches to the drive were at Forest Avenue and Bedford Street at the west and at Tukey's Bridge on the east. Along the drive, the report recommended that the city purchase additional land for public use. One site extended from Bedford Street to Noyes Street.

Such a park would be of great value to the citizens of both Portland and Deering, and, looking to the not distant future, would be worth far more for a park than its present value as real estate... It commands beautiful views across Back Cove, and it would be a cool, breezy place in summer.

Undoubtedly familiar with the speculative nature of the venture and the limits of political and financial support for the project, the report closed with a final plan for the city to acquire the land.

The completion of the circuit shore drive and promenade all around Back Cove, involving as it does a large amount of filling and road construction, and being for the most part a luxury, may well be deferred for a generation or two, but the acquisition of the needed land and title to the flats ought to take place immediately.

By 1905, Baxter had convinced the owners to donate a strip of land one-hundred feet wide along the shore, from Bedford Street to Tukey's Bridge. By the end of the year both ends of the boulevard were graded. True to the Olmsted firm's prediction, the drive and promenade were not laid out until 1917, and on November 13th, the boulevard was opened to the public. The bridges at the eastern end of the boulevard were completed in 1916. Constructed of concrete with decorative brick details, the U-shaped pedestrian overlooks sit on battered, random ashlar granite bases and feature eight concrete posts with brick quoins capped with three concentric concrete squares defining the corners of each U. The posts at the walkway edge are larger, topped by a knob-style finial. Bench seats are installed along the walls. Located between the two paths were elliptically shaped walls with four posts opened to the river below. A third elliptical element was located in the median strip between the vehicular traffic lanes. The posts and walls of these elliptical structures defined the vehicular roadbed.

Beginning at Forest Avenue, sidewalks, driveways, and esplanades were built extending nearly a quarter of a mile; inside walks eight feet wide; outside walks ten feet wide; and two driveways twenty feet wide; with three esplanades fourteen feet wide, ready for seeding. (Auditor's Report, 1917)

Work continued on improving the boulevard into the 1920's. In 1921, one-hundred European Linden trees were planted along the esplanade. Brick gutters and granite curbing were installed in 1924. In order to maintain view, power lines along the boulevard were buried. By the mid-1920s Olmsted plan had been implemented between Bedford Street and Washington Avenue, or approximately one-half of the Cove's circumference. No additional effort was made to complete the design.

In 1925 the boulevard was named Baxter Boulevard in honor of James Phinney Baxter. A three-part granite exedra, called the Baxter Memorial was installed on the west side of the intersection of Vannah Avenue and Baxter Boulevard. At the dedication ceremony, Mr. Virgil C. Wilson, representing the Portland Library, stated:

Let us hope that the beautiful highway with its present and future adornments, may have the permanence of that historic highway, the "Via Appia", styled by the poet Horace as the "Queen of Roads", which for centuries sustained the material tread of the legions of the conquering Ceasars, and the hurrying rush of invading barbarians; yet after five-hundred years of service was recorded as being in perfect repair, and now after a lapse of more than two-thousand years has some well preserved sections. (Baxter Memorial Dedication, October 13, 1925, p. 13)

The original intent of the boulevard has been compromised somewhat in order to accommodate increases in traffic volume by creating a second traffic lane from the original broad median strips. The bridge is in a severely deteriorated condition, and only remnants of the overlooks survive. In addition, the eastern end of the boulevard was adversely effected by the Tukey's Bridge replacement on I-295. However, the esplanades continue to be intensively used for a variety of recreational purposes and at high tide the cove is popular with wind surfers. Despite the increased vehicular speed the boulevard offers a scenic alternative to the interstate highway, and a dignified setting for the residential neighborhoods that have developed along its boundary.

Significance

The impetus to improve Back Cove, as was the case with so many public grounds, was a concern with health and sanitation. The attendant benefit was the opportunity to develop a scenic drive and provide a variety of structured and unstructured recreational activities. A plan for the improvements to Back Cove and Baxter Boulevard was prepared by the landscape architectural firm of Olmsted, Olmsted and Eliot in 1895. The improvements to Back Cove and Baxter Boulevard are significant in a number of ways; first, as an early effort to reclaim a natural area; second, the development of metropolitan open space for scenic and recreational use; and third, as a vital link in the Portland Parks System proposed by Mayor James Phinney Baxter and designed by the Olmsted Brothers firm in 1905. Back Cove and Baxter Boulevard are eligible for listing on the National Register under criteria C, for landscape design.

As early as 1884 there was concern about the unhealthy and maloderous conditions of Back Cove. William Goodwin, city civil engineer (see Deering Oaks, N.R.N.) proposed constructing an elaborate sewer system, a solution that would prevent further degradation of Back Cove but would not address the problem of the existing polluted mud flats. Later, Mayor James Phinney Baxter, a committed supporter of public parks, envisioned a park around a newly sanitized cove. The city began acquiring the property during his first mayorial term beginning in 1893. In an effort to address the problem of the polluted mud flats and the development of a park, Baxter hired in 1895 the landscape firm of Olmsted, Olmsted and Eliot to prepare a study entitled, A Report on the Improvement of Back Cove.

The firm of Olmsted, Olmsted and Eliot included Frederick Law Olmsted, Sr., John C. Olmsted and Charles Eliot. These three were partners from 1893 until Charles Eliot's death in 1897. However, because of Olmsted, Sr.'s failing health, Eliot assumed the leadership role in the partnership. Eliot had a strong interest in environmental management and natural systems approach to design. Eliot had apprenticed with the Olmsted Firm and worked on designs for Franklin Park (1884), the Arnold Arboretum (1885), and the Boston Fens (1883). John C. Olmsted, Frederick Law Olmsted, Sr.'s stepson, began as a partner in the firm in 1884, becoming a senior partner in 1898 after Charles Eliot's death. He was noted for his engineering and design abilities (see Eastern Promenade N.R.N.).

At the time that the property was acquired the land along the cove was roadless, all privately owned, and the cove itself was literally a cesspool, since much of the city sewage, as well as a nearby tannery's wastes flowed into the cove. Baxter lamented that "the cove was not only offensive to nostril and eye, but a menace to the health of the City." (Downeast Magazine, May, 1989).

It appears that in addition to design and sanitation concerns, the Landscape Architects' Report was assembled to convince the landowners to give their property to the city, assuming that the publicly-funded improvements would enhance the value of their remaining property. The report concludes by suggesting that:

The acquirement of the shore of Back Cove and of suitable approaches, together with the construction of the suggested dyke, will, in effect, create a great public water park extremely agreeable to look at as well as immediately available for small pleasure boats. Such a water park with its fringe of trees as proposed, would present most attractive views, and it would unquestionably have a most favorable influence in raising the value of all adjacent land.

Opposition to the Back Cove plan may have cost Baxter the Mayoral election, for in 1897 he was voted out of office. But in the meantime he had managed to acquire most of the needed land (Plan Book 2, p. 67, Cumberland County Registry of Deeds). Nevertheless, the Boulevard Plan was shelved and municipal funds for parks declined.

In 1904, Baxter again ran for mayor and, in his inaugural address, he said, "I almost hesitate to speak of parks, because I have been held up by some as a monomanic on the subject." (Downeast Magazine, May, 1897) Baxter was undaunted by his critics, however, and he remained an outspoken supporter of a park system. Writing in 1905 he said that:

Having seen the principal parks in this country and Europe, and realizing their great public importance, as well as the paucity of our own achievements in this regard, I resolved to do all in my power towards the creation of a park system for Portland.

Back Cove was a vital link in the Portland Parks System envisioned by Baxter, connecting with the Eastern Promenade at Tukey's Bridge and Deering Oaks, along Bedford Street and Deering Avenue. When

Baxter returned to office in 1904 he hired the Olmsted Firm to design a boulevard system linking the Eastern and Western Promenades, Deering Oaks and Back Cove.

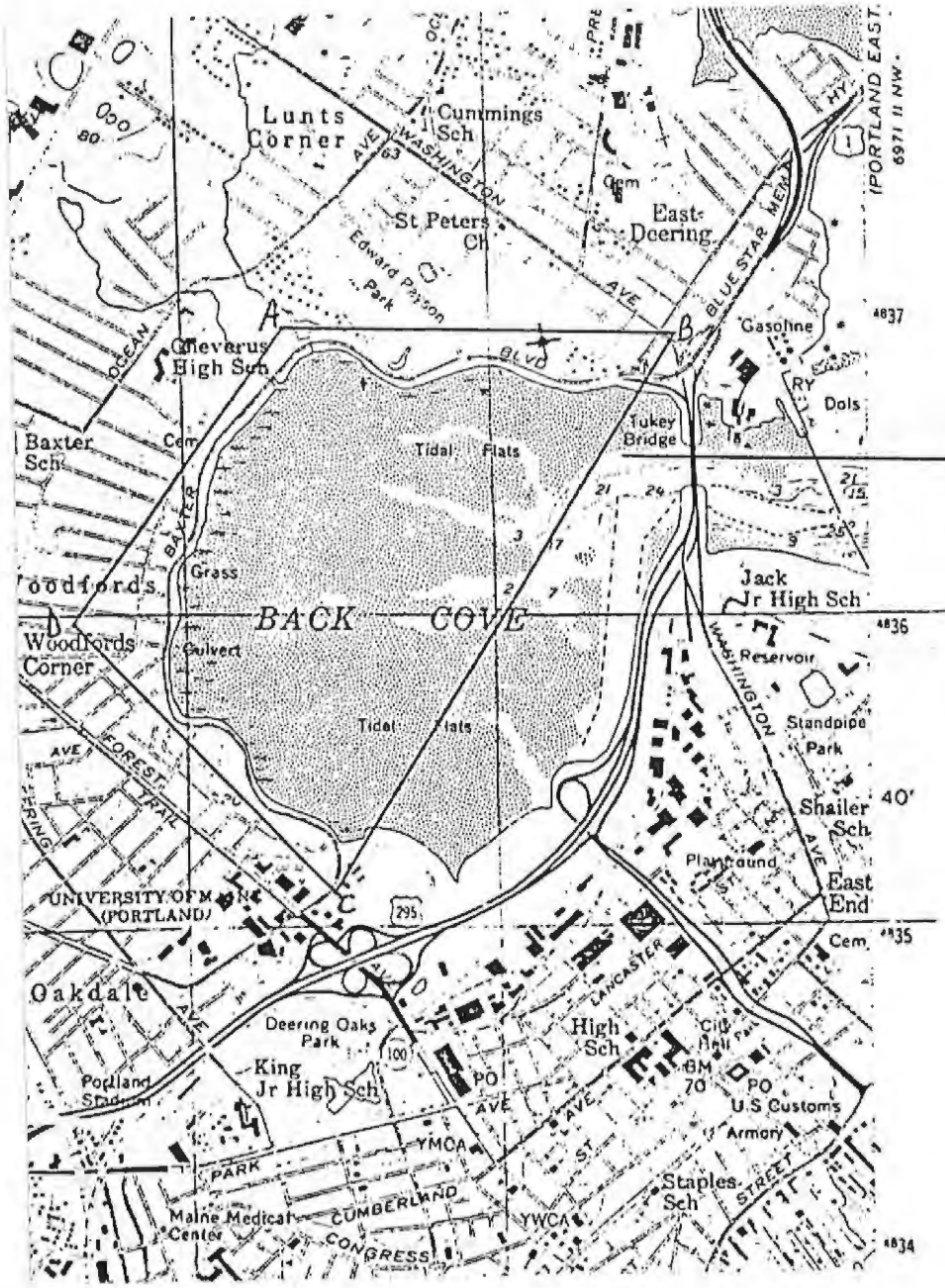
The majority of the work on the boulevard was undertaken in 1916 and it opened to the public the following year. Approximately one-half of the plan was implemented with the construction of the boulevard between Bedford Street and Washington Avenue. At the time of his death in 1921, Baxter's legacy of public parks was well established.

A testimonial to Baxter's foresight was written on the occasion of the dedication of the boulevard in 1925 by Mrs. Caroline B. Rolf, President of the James Phinney Baxter Boulevard Association.

He first realized for us many years ago the beauty of the picture that could be developed around the waters of the Back Bay, and through his efforts it now is possible for us to enjoy the blessings of the beautiful and useful Boulevard.

Boundaries for the Back Cove Historic Landscape District

Boundaries for the Back Cove Historic Landscape District



BACK COVE
PORTLAND, MAINE
UTM:
A 19/397325/4836930
B 19/398600/4836910
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Deering Oaks Historic Landscape District

Description

The fifty acre Deering Oaks was deeded to the City of Portland in 1879. Bounded by Portland Street (now Park Avenue) to the south, Grove Street (now Deering Avenue) to the west, Green Street (now Forest Avenue) and the Deering meadow and Deering town boundary (now Interstate Route 295) to the north. A small area in the southeast corner of the site not included within the original boundaries of the park but was acquired bit by bit up to 1930. The park was laid out by William A. Goodwin, City Civil Engineer, in December of 1879.

The City had been interested in the site for a number of years and finally, in 1875, the Deering family offered fifty acres of their land to be used as a "park forever" on the condition that real estate taxes on the remaining property would not be increased for ten years. An agreement was reached and in March of 1879 the Oaks was deeded to the City. The 1879 Portland Auditor's Report stated:

It is expected that in the not far distant future, the grounds will be laid out into a park... which will be not only ornamental but healthful, where our citizens will spend many pleasant hours in health deriving exercises and though 'leaves have their time to fall and flowers to wither, still, may' those brave old oaks be spared the woodman's axe and grow and thrive to show the wisdom of purchase.

Goodwin's design for Deering Oaks was in the picturesque and naturalistic style incorporating some formal elements. The southern and western boundaries followed the orthogonal city street pattern. Here Goodwin proposed a row of border trees flanking the walk. Along the irregular eastern boundary, a more naturalistic walk was proposed in response to the conditions. "Marginal Way", the northern boundary of the park, was defined by a formal curved drive bordered by trees with a fountain proposed at the intersection of the internal path system and the drive. Within the boundaries Goodwin proposed a curvilinear path system

through wooded and open areas. A major element of the plan was to create a pond in the southeast corner of the park. A duck house located on an island and fountain were to be focal points of the pond. Two bridges were proposed along the pond walk. The location of a bandstand was indicated in an open area to the northwest of the park. However, the existing stately oaks were the greatest asset of the site. "The crowning glory of the oaks will always be the 'breezy dome' of the old woods, to which elms and beeches and birches, the maples and evergreens and shrubbery can never be much more than ornamental fringing (Auditor's Report, 1879-80)."

Historic views of the park and a 1905 drawing prepared by the Olmsted Brothers indicates that much of Goodwin's design was implemented. Major elements that appear not to have been executed include border trees along Portland and Grove Streets and the formal east-west drive at the northern boundary of the park.

Goodwin proposed constructing a dam to collect the overflow from a nearby reservoir to create a pond. In 1882, he reported that:

A bank wall of ledge stone laid in cement with granite coping has been built around the cove on the northeasterly corner of the pond, being 102 feet long and containing 35.4 cubic yards exclusive of coping at a cost for wall of $159.75, for coping $90.00; total cost $249.75. This will be of service at some time as a boat landing in summer and a gathering place for skaters in winter; but I would not recommend its further extension. It is 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. These can be attained at small expense, but the men and materials must be on the spot at just the right time for such work in the spring, as they have not yet been.

Against Goodwin's recommendation, the retaining wall around the easterly side of the pond was continued in 1889 to include a portion of the northerly end adjoining the drive accessed from Forest Avenue. The following year the wall was extended another 200 feet; again in 1903 the wall was extended along the southerly side of the pond.

The auditor's annual reports include references to the construction of a bandstand in 1883. The fountain was added in 1885 and the duck house in 1887. The metal, 3-tiered fountain has been replaced by water jets laid out in two concentric circles. The original stick-style, duck house was replaced in 1987 by a similar structure. The City also purchased a swan boat, a gondola and a number of row boats.

On May 24, 1894, the Portland Daily Transcript reported the Portland architect, Frederick A. Tompson was designing a waiting room for Deering Oaks. The building was constructed of reused paving blocks donated by the street commissioner, a turret built of granite to the roofline, with shingles above is joined to the southeast corner. The turret has a conical slate roof. A slate hip-roof covers the rectangular building.

The park commissioners were so proud of the new stone building that they included the following description about it in the city's 1894-95 municipal report:

The commissioners have for a long time felt the urgent necessity of providing a structure to be occupied as a waiting room, which should be made convenient for public use; and is presenting to the citizens of Portland the new stone building built in the fall of 1894, the commissioners feel that they have filled that long-felt want, and the completion of the improvement will no doubt be hailed with great satisfaction by the partons of Deering Park.

The outside is very pleasing architecturally and quite rivals the ornamental buildings in the parks of larger cities. Inside it is a place of elegance and comfort. At one corner opens the large round alcove under the tower. The room is 16 by 25 feet and 15 feet in height. In front of this is a counter in handsome wood, over which the man who is to have charge of this waiting room will dispense refreshments.

The floor and ceiling are finished in hard wood, but the windows and fireplace are the real masterpieces of this attractive interior. In beauty and elegance they would be worthy of the private home of any rich man.

The windows all have a round or oval center of clear glass, about which are grouped and clustered small panes of many and beautiful colors. Set in the thick stone walls the effect is very charming.

Above the ornamental wooden mantel is a handsome picture frame of oak made from a stump cut in the park two years ago, and which Commissioner Smith has been

seasoning every since. Inside of the frame is a slab of slate set into the brick of the chimney on which in golden letters is that immortal verse from Longfellow, ending with 'A boy's will is the wind's will, And the thoughts of youth are long, long thoughts.'

In 1908 toilet facilities were added to the waiting room. The one story wing was consistent in design and materials with the original building. The waiting room and toilet facilities survive today. A non-historic addition has been added to the west of the 1908 addition.

The 1898 Auditor's Report states that, "the entrance at Grove Street has been completed..." This pedestrian and vehicular gateway survives. The central vehicular drive is flanked by pedestrian walkways, delineated by paired, square, random ashlar granite 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.

The two bridges shown on the 1879 plan were constructed of wood in a rustic style. By 1902, however, they were in need of repair. One was terminated in 1904 when the loop at the southern end of the pond was filled and incorporated into the southern drive. The rustic bridge spanning the ravine at the western inlet was replaced by the existing bridge in 1911, this eliptical arched 8' wide foot bridge, constructed on concrete and granite, spans 40 feet with approaches of 20 feet. Pilasters rise at the spring of the arch, continue up through the balustrades and terminate at the hand rail. Originally, light posts were mounted at these four points. A wooden bridge was added immediately to the east of the concrete bridge.

During the winter months skating was a popular activity. In 1887 the Parks Commissioners reported $150 had been appropriated to clear snow from the Oaks Pond.

It was thought better that the children should enjoy this kind of amusement in the Oaks, instead of going a distance out of town where the ice is treacherous and where the rake of the wind makes one liable to take cold, after taking a long walk and in a heated and perspiring condition the season of skating was thus prolonged for some weeks. The skating on the pond in Deering Oaks during the winter of 1908-09 was unusually fine. Christmas was a record breaker for good skating, ...it was estimated that fully three thousand boys and girls were on the ice during the afternoon and there was about as big a crowd in the evening (Annual Report, 1909).

Significance

The movement to acquire the Deering Oaks signalled Portland's interest in participating in the Public Park movement. In keeping with the spirit of the times, the acquisition of Deering Oaks was both socially and environmentally motivated. It is eligible for nomination to the National Register under criterion C for its significant landscape design.

During the time that the Deering family owned the 100 acre site, neighborhood children enjoyed playing in the Oaks. One Portland youth, Henry Wadsworth Longfellow, would go "...tramping through these woods with a gun", as did his companions, but he enjoyed much more to lie under a tree and read.

Longfellow referred to these woods years later in his poem Changed:

From the outskirts of the town,
Where the old milestone stood,
Now a stranger looking down
I behold a shadowy crown
Of the dark and haunted wood.

"My Lost Youth", includes the following references to the Oaks:

I can see the breezy dome of groves
the shadows of Deering's Woods.

and

And Deering's Woods are fresh and fair
and with joy that is almost pain
My heart goes back to wander there
and mid the dreams of the days that
were I find my lost youth again.

The development of Deering Oaks is credited to William A. Goodwin. His commitment to and vision for the Park was evident throughout his eleven-year involvement as City Civil Engineer. Goodwin was born in Saco, Maine, on July 22, 1822, and graduated from Bowdoin College, class of 1843. After graduation he

taught school for two years; then in 1846 studied civil engineering "in the field." He worked for the Atlantic and St. Lawrence Railroad as an assistant civil engineer for eight years. Following that he was chief engineer for a number of different railroad lines where he surveyed and laid out track. Goodwin was in the U.S. Civil Service, and was an engineer for the U.S. Lighthouse Board from 1855-1870. From 1872 to 1892 he was the City Engineer of Portland. His obituary noted, "...that he was scholarly in his tastes and clever with the pen. He was an occasional contributor to the Atlantic Monthly and to the proceedings of the American Philological Association." Goodwin died March 21, 1896.

Like many of his contemporary park planners, Goodwin's practical knowledge of civil engineering and surveying was coupled with prevailing societal concerns of publicly supported open space. In 1879 he said, " the magnificent area of fifty acres comprising Deering Oaks, and the greater part of the adjacent meadow on the northerly side of the woods ...for years to come will demand the best thought of our citizens." He insisted on an immediate and careful inspection of all the trees, and said, "No trees should be cut even in trimming without deep sense of responsibility and earnest conviction of necessity." Goodwin also encouraged the City to acquire the property abutting the park to the southeast which housed a tannery, pork factory and slaughter house. Goodwin's vision extended to developing links between the Deering Oaks and the Eastern and Western Promenades. In the "Annual Report for the Years 1881-1882" he states, "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 a natural beauty of scenery to be found in but a few cities of this country. The foreground of these several landscapes and marine views will doubtless be cared for little by little as the means of the city were warrant."

Although Deering Oaks has suffered from limited city budgets and heavy use through the years, much of the work designed by Goodwin and executed during his years as city civil engineer survives. A portion of the northern end of the park was taken in 1970 for the construction of Interstate Route 295. Earthen berms were created and plantings were installed to screen the road from view. Despite this loss, the integrity of the park remains since Goodwin's design intent has been preserved.

The name The Oaks or Deering 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 (City Auditor's Report, 1881-82).

Boundaries of the Deering Oaks Historic Landscape District

Boundaries of the Deering Oaks Historic Landscape District

Eastern Promenade Historic Landscape District

Description

In 1828, the City of Portland came into the possession of a twelve acre site on Munjoy Hill which, rising from the shore of Casco Bay to a height of 161 feet, forms the eastern terminus of the Portland peninsula. The site offers extensive views of Casco Bay, the harbor, forts, and outlying islands. Through the commitment of concerned citizens and city officials, the area of the park, including the three-acre Fort Allen Park, today totals about 32 acres. Bounded by Eastern Promenade to the west, Fort Allen Park to the south, East End Beach and Casco Bay to the east, and Concourse to the North, the linear site dips eastward and includes nearly a mile of shore frontage. The uniqueness of the Eastern Promenade has long been recognized and throughout its history all of the proposed improvements have been consistent in their intent to maximize and preserve the scenic qualities of the site.

The Promenade has been the focus of four major design efforts. First in 1837 with the construction of the drive around Mount Joy (Munjoy Hill); the second beginning in 1878 under the direction of William Goodwin, City Civil Engineer; third, the addition of Fort Allen Park in 1890; and finally in 1905 when at the direction of Mayor James Phinney Baxter, the Olmsted Brothers firm prepared a plan for the Promenade and included it as a component of the Portland Parks System. A management plan was completed in the mid-1980's which included both an extensive user survey and proposals for further development and improvement of the Promenade.

Improvements in the 1830's included grading, filling, constructing a road and planting trees. On June 3, 1837, the City of Portland advertised for proposals to construct a road, "40 feet wide around Mount Joy" (Eastern Argus). The work was completed by August when the following letter of praise appeared in the Eastern Argus:

We hardly know why we have so long neglected to say a word in praise of a road around Mount Joy. - It is one of the most beautiful drives we have ever met with, and

one which we may invite strangers to improve without any fears that our city pride will be wounded by an expression of their opinions. We say nothing about the expediency of the expenditure - there would be no use in talking about that now - but the drive is what every Portlander has reason to be proud of. We wish some of our friends who are good at describing beautiful scenery, would furnish us with a description of the sublime and beautiful prospect from this new public improvement.

The 1876 Birds-Eye-View of Portland illustrates the tree-lined drive along the Promenade which existed at that time.

Despite these improvements, concern was expressed continually about the condition of the Promenade and the fact that much of the land was still privately owned and development could threaten the scenic qualities of the site.

In 1878 Calvert Vaux, Landscape Architect, was invited to come to Portland and advise the city regarding the improvement of its public grounds. He spent two days with William Goodwin, City Civil Engineer, making suggestions. In a talk entitled, "Our Public Grounds", Mr. Goodwin reported that, "It does not require an expert to show us that from whatever direction we enter either of the Promenades, it begins at nothing noticeable throughout. The outlook is grandly beautiful; the foreground contemptible, the trees few and unsightly, devoted in their early infancy to the attrition of cows and the tethering of goats without compensating allowance thereafter. Such grounds should have an approach commensurate with the value of the outlook." Under Goodwin's care work on the Promenade continued with filling and grading, the addition of loam for lawns and the planting of trees and shrubs.

William Goodwin, credited with the development of Deering Oaks, (see Deering Oaks, N.R.N.) had a vision of developing a park system throughout Portland. He wrote in 1881:

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. The foreground of these several landscapes and marine views will doubtless be cared for little by little as the means of the City will warrant (Auditor's Report, 1881-82).

Goodwin's vision for a park system was shared by James Phinney Baxter, one of Portland's more influential, forward looking, and civic minded citizens. Baxter served six non-consecutive terms as Mayor beginning in 1893. Expanding on Goodwin's vision, in 1895 Baxter proposed the idea of linking the parks with an "arbor way", a shady esplanade that would connect the Western Promenade through Deering Oaks around Back Cove and along the Eastern Promenade. Inspired by visits to parks in Europe and American cities, Baxter pursued his vision for Portland and hired the Olmsted Brothers' firm of Brookline, Massachusetts to prepare a plan.

The Firm's job records show that correspondence on the Eastern Promenade began in 1904. On May 2, 1905, Mayor Baxter acknowledged receipt of the plan for the Eastern Promenade and stated that, "...I am much pleased with it." John C. Olmsted was the partner in charge of the project. Henry Vincent Hubbard, then an apprentice in the office, was also involved. In 1905, J. C. Olmsted wrote:

[The] outlook has been the governing factor in our design. We believe that no intricacy of tree planting, for beauty in itself or for shade for another road should seriously interfere with the free view from the present roadway.

Olmsted discouraged the addition of new drives, recommended that Cutter Street be discontinued, and that paths be laid out so as not to interrupt the sweep of the land.

We have, proposed a system of paths, connecting at convenient intervals with the existing promenade, forming reasonable boundaries to the natural divisions of the topography, and running for the most part on the brow of the steepest slope, so that persons on foot may enjoy the full sweep of the view to the eastward. Along these overlook paths at convenient locations there should be seats, much as shown on the plan, under the shade of the trees where such trees will not too seriously block the view from the promenade.

The Olmsted plan divided the park into four areas: baseball field, play field, children's playground, and little children's lawn. Terminal features defining the site included the Concourse at the northern end and Fort Allen Park at the southern end of the Promenade. A monument was proposed to punctuate the eastward vista down Congress Street. A path system was designed connecting the various areas with seats along the walks.

A bridge over Cutter Street was proposed, separating pedestrian and vehicular traffic.

It appears that the Olmsted plan was never fully carried out. In 1905 the Parks Commissioners reported that, "Quite an important change has been made at the northerly end of the driveway at the Eastern Promenade by the building of the Concourse at this point to intersect with Washington Avenue." The following May, the big circle at the Concourse was planted with rosa rugosa with a border of Japanese barberry. The beds skirting the driveway and the bank was planted in an assortment of hardy shrubs and vines. (Auditor's Report, 1906)

The park could be entered formally at the foot of Congress Street and the Northern Concourse. The Concourse also served as the connector to Back Cove and a link in the Portland Parks System.

Through the years there have been a number of additions to the park. A pollution abatement facility has been constructed in the northern section. Tennis courts and a ball field are located in the Olmsted's proposed playfield area. Parking lots and boat launching facilities have been added. Despite departures from the Olmsted plan, the sweep of the lawn and the views from the Promenade have been maintained. The district contains one contributing site, two contributing structures, as well as one non-contributing structure and one non-contributing object.

The scenic value of the Eastern Promenade was recognized early on in Portland's urban history. Located at the eastern end of the city with views of Casco Bay and the islands, the site is significant primarily as an early example of a recognized and preserved scenic landscape. The site is also significant as a manifestation of the prevailing 19th century idea, articulated most frequently by Frederick Law Olmsted, Sr., that the park represented certain democratic ideals. Since 1828 the Eastern Promenade has been a common ground where all citizens may have access to the best scenery of the region. The Promenade is part of the Portland Parks System, laid out by the Olmsted Brothers in 1905. The original twelve acre parcel has been added to through the years; today the site, including the three acre Fort Allen Park, includes about 32 acres. It is eligible for nomination to the National Register under criterion C for its landscape design.

In 1905 the Commissioners of Cemeteries and Public Grounds incorporated a brief history of the Park System in its Annual Report.

In May, 1828 the City of Portland came into possession of "12 acres and 105 rods" of land adjoining the driveway of the Eastern Promenade, and while nothing was said about a park at that time, the records of a somewhat later date call attention to the necessity of "keeping clear" the northerly slope of the Eastern Promenade.

Although the intention in 1828 is somewhat unclear, in 1836 when the location of possible public ground was debated in the newspapers, the value of the site and its views were clearly recognized. The concern with increased urbanization and the need for public open space was the subject of much discussion, and the newspapers reported on the various opinions regarding the development of a mall park or promenade for the enhancement of the city. One such opinion, entitled "Breathing Places", carefully expressed contemporary attitudes about the significance of such spaces:

Messrs. Edwards. As our city authorities are now agitating the very popular subjects of a Mall, Park or Promenade, for the ornament of the town as well as for the health and pleasure of its citizens, and as a committee is now engaged in looking up an eligible spot for this purpose, allow me to make one or two suggestions in furtherance of this desirable project. I do not intend to show its utility, or the necessity of the measure. Those points are as apparent to the reasons and good-sense of the community, as are the rays of this morning's sun to the bodily eye. My intention is sites, one each at the extreme end of the town, both admirably adapted for the object. First, "Bramhall's Hill" where a delightful Promenade or Park can be made, running along the brow of the hill, from the Arsenal to the new Cemetery, affording a pleasant and picturesque view of the country for miles around, with all the variety of hills and dales, of plains and waters, villages and farm houses, requisite to romantic scenery and a delightful landscape.

The other extremity of the city, however if but one site can be secured, to my mind presents the stronger inducement of a location altogether surpassing any other in New England. I would therefore and [add?] the suggestions made on this location, and advise that a good road eight rods in width be laid out commencing from the termini of Washington Street at the Bridge and following the various curves and indentations of Mount

Joy, near the water surrounding that unequalled promontory, to the old site of Fort Burrows so called on Fore River, a distance of about 1-2 miles. Let this road be ornamented with four rows of young elm trees so arranged as to accommodate both carriages and promenaders. This would be approached also, after the continuation of Cumberland Street over Mount Joy, by three several points; - and thus the ride or walk could be shortened at pleasure. This could be properly called "Washington Park Promenade", and an account of its unrivalled water scenery, so magnificently presented, the refreshing breezes of Casco Bay and the retirement from the noise and dust of the city, would at once embrace both the objects of a promenade and a ride, with probably more acception to the public and with less expense to the city, than the purchase of any less desirable location in the heart of the city.

Making these suggestions, I shall be willing to be taxed accordingly, and uniting in the common voice of my fellow citizens, I would say to our City Government, "go ahead." (Eastern Argus, June 2, 1836)

Pride in Portland's scenic resources was frequently expressed throughout the nineteenth and early twentieth centuries as in the following paragraph from the 1902 Annual Report:

Every citizen of Portland should be proud of our two promenades, for no other city in this country can avail themselves of the privilege of obtaining the extended views which are only attainable from these promenades and the views are entirely different; from the Eastern Promenade you get a view of "old ocean", and from Western Promenade the eye takes in a large area of the surrounding country, with the Presidential range of mountains in New Hampshire for a back ground.

Designs for the Eastern Promenade were prepared by the City Civil Engineer's Office and the Olmsted Brothers, Landscape Architects. William Goodwin, City Civil Engineer from 1872 to 1892 was a vocal supporter of public grounds (see Deering Oaks N.R.N.). James Phinney Baxter, mayor of Portland for 6 terms saw the social and aesthetic value of parks and was a driving force behind land acquisition and public improvements. The Olmsted Brothers were hired by James Phinney Baxter and commissioned to lay out the Eastern Promenade. John C. Olmsted was the partner in charge. Henry Vincent Hubbard, apprentice with the firm, was also involved.

John C. Olmsted, Frederick Law Olmsted, Sr.'s, stepson was a senior partner at the Brookline, Massachusetts firm from 1898 until his death in 1920. Although John Olmsted continued his stepfather's principles of design, his emphasis changed, in response to increased development, from not only promoting the pastoral landscape but protecting scenic landscapes and incorporating structured recreational facilities into his designs. In addition to the Portland Parks System, J.C. Olmsted planned park systems for Dayton, Ohio, Seattle and Spokane, Washington, Essex County, New Jersey, Portland, Oregon, Fall River, Massachusetts. He expanded his stepfather's park designs in Boston, Louisville, Hartford, Atlanta, Buffalo, Rochester and Brooklyn, New York.

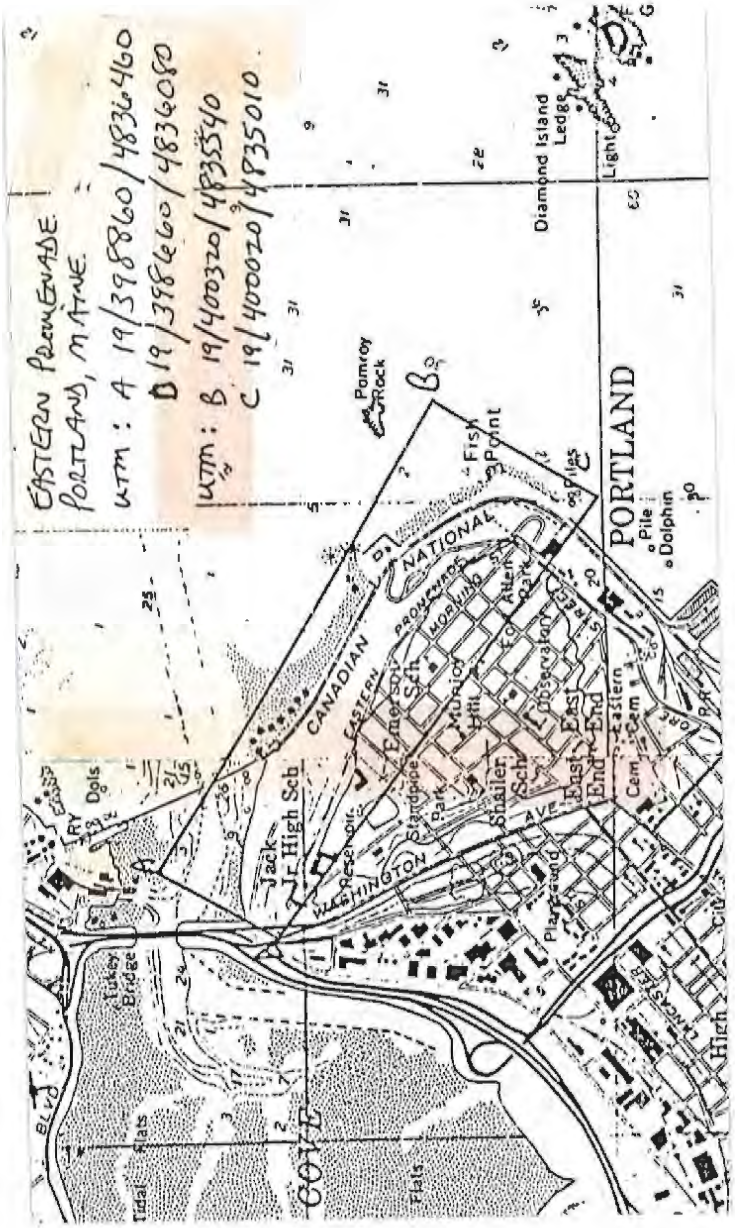
John Olmsted was a founding member of the American Society of Landscape Architects and as the organization's first president, was responsible for establishing membership standards and codes of practice for the profession. Arlene Levee feels John Olmsted's greatest contribution to the profession was providing "...a link between 19th century romanticism and 20th century pragmatism, [and] an interpretation of Frederick Law Olmsted's vision in the vocabulary of a new era." (John Charles Olmsted, American Landscape Architecture Designers and Places. Pg. 50)

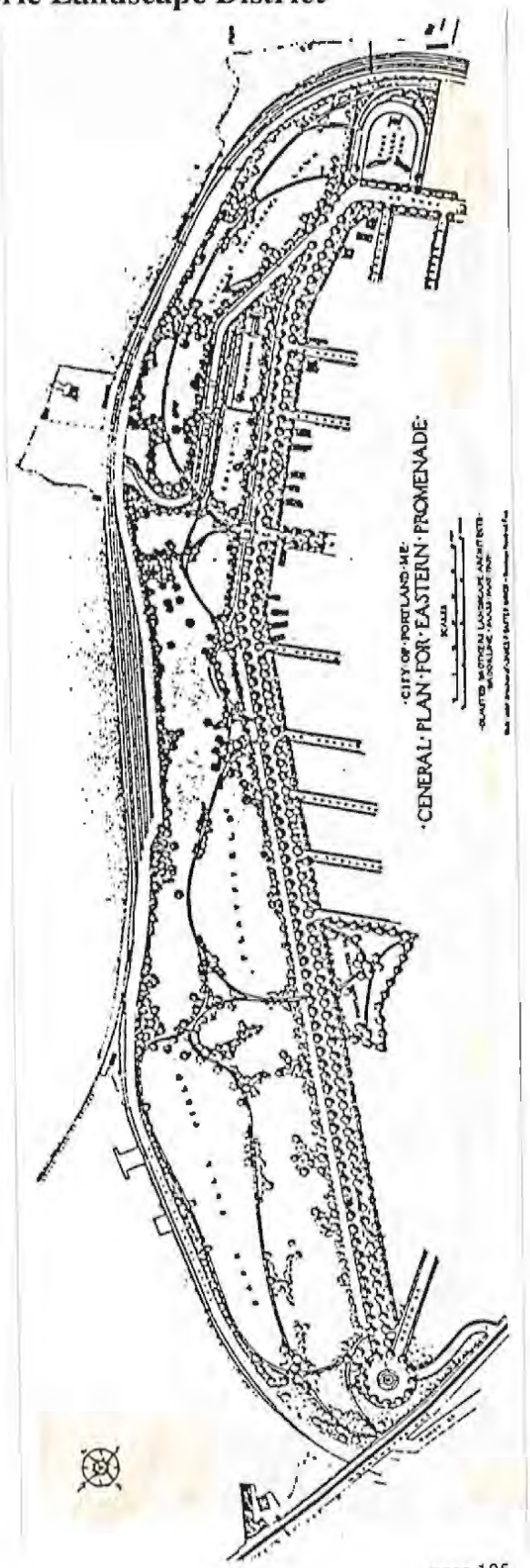
It was in this environment that Henry Vincent Hubbard served his professional apprenticeship. Trained at Harvard's Lawrence Scientific School in landscape architecture Hubbard was in the Olmsted Brothers office from 1901-1906. He returned to the firm in 1920 as a partner. Hubbard was known primarily for his contribution to the profession as a professor of Landscape Architecture at Harvard and regional planning.

The Olmsted design for the Eastern Promenade is a good example of John Olmsted's ability to incorporate structured recreational activities into pastoral setting while preserving the scenic qualities of the site. At the turn of the century Munjoy Hill was a neighborhood characterized by working class and middle class residences. It was also a neighborhood where many immigrants first settled. The Olmsted design responded to the recreational needs of the neighborhood children within the traditional "Olmstedian", naturalistic setting, by providing a ball field, a children's play field, and a children's lawn.

The Eastern Promenade remains significant today in providing visitors and residents of Portland with a publicly owned and maintained site from which to take in the magnificent view of the harbor and the islands. It also provides the opportunity for structured recreational activities. Thus, it retains the purpose and intent for which it was initially developed and preserved. The parks commission report in 1902 expressed its sentiment for preserving the "invaluable blessings which nature presents" by quoting Charles Jacobs of Springfield, Massachusetts, who said that, "God Made the Country; Man Made the Town." Public accessibility to natural vistas such as those from the Eastern Promenade enabled, in the Commission's belief, the urban dweller to benefit from the "abundant and most perfect gifts" of creation.

Boundaries of the Eastern Promenade Historic Landscape District





Boundaries of the Eastern Promenade Historic Landscape District

Lincoln Park Historic Landscape District

Description

Lincoln Park was acquired by the City of Portland immediately following the Great Fire of 1866. The original 2 1/2 acre site was bounded by Congress, Pearl, Federal, and Franklin Streets. The Park, laid out by City Civil Engineer Charles R. Goodell, is the first public ground owned and improved by the city. There are 3 contributing structures, 1 contributing site and 1 non-contributing object.

The Lincoln Park site is roughly a parallelogram in shape. Charles Goodell's plan bisected the site on the north/south axis with a circular walk in the middle. Within each of the quadrangles he clumped three trees in each corner with a larger caliper tree in the center. The site was bordered by a sidewalk and fence. Drawings of the fence and gate were prepared by the City Engineer's Office, presumably by Goodell or under his direction. A sheet of bollard designs prepared by architect Matthew Stead presented six different styles, none of which were used. The 1868 Auditor's Annual Report lists an expenditure of $14,823.77 "for purchase of material, stone and iron work for fence, painting fence, grading, trees and setting out the general improvements of the grounds." The same Annual Report noted the purchase of the corner lot at Congress and Pearl for the price of $4,420.

The fence consists of granite posts and cast iron upright rails. The square based granite posts sit on a projecting base, the middle sections contain a horizontally oriented recessed rectangular panel with a vertically oriented recessed rectangular panel above. Both panels have an incised rhomboid pattern. This shaft is capped by a cavetto molding, a fillet and a shallow square based pyramid. The fence consists of rhomboid shaped upright rails supported by a bottom rail with circular motif divided by radiating elements. The top rail is a simple metal band. The fence posts are on hexagonal granite blocks spaced ten feet on center.

Historic views of the park indicate the park path system was not constructed according to Goodell's plan, but was supplemented by diagonal paths originating at the four corners of the park meeting at the center. Goodell's planting was also not followed. Historic views, c. 1870, show deciduous trees, probably maples, along the perimeter, and lining the interior path walks. The city added a fountain in 1871 at a cost of over $2,000 installed (1871-71 Auditor's Report).

The following newspaper description of 1888 gives a vivid picture of the park and suggests a seasonal bedding system was used:

Lincoln Park though not at all remarkable for its size as compared enclosures of this kind in larger cities has always been a square of local pride. How well located are those beautiful flower plots in their splendid emerald settings and how handsomely and artistically the host of admirably selected plants and flowers are arranged in them. These designs are not duplicates of those of preceeding years but are changed every season and in saying that this year's commendable patterns do not suffer in comparison with previous efforts, but if anything excel them, is only speaking strictly within bounds and is deservedly complementary to Mr. W.A. Ramsey, who has this business in charge. Take this oblong bed towards the end of the park which contains among other beautiful forms of plant life these excellent types of blue ageratum and scarlet geraniums with an appropriate border of golden feather. How it looks. Next comes a beautiful collection of red acryanthus jay goode and coleus. Towards Franklin Street you see silver and scarlet geraniums, celous sunset with a margin of lobolia. Here is a specially chosen collection arranged in heart shaped patterns and angle shapes. A century plant is in the center and radiating from this are rays like the spokes of a wheel. You meet with a circular plot in which silver and scarlet geraniums predominate in charming contrast. This collection of red plants, acryanthus, coleus, and jay goode excite the notice of the passerby and very pleasant are they indeed to look upon in all their striking loveliness. This mass of silver and scarlet geraniums and sunset celous close by with its labelia surrounding is also ably contrasted and agreeable to the eye.

The lot adjoining Lincoln Park to the west was acquired by the City and laid out with a path system in 1908 through the efforts of some of Portland's prominent and public spirited citizens. In the immediate vicinity of the Park, the Federal Courthouse, Cumberland County Courthouse, and the Portland City Hall were under construction. "Old and unsightly structures [were] removed and the area they occupied [became] a beautiful Park annex." In 1923-24, the city constructed a Fire Station on the site.

Although the Park is in a deteriorated condition, its major architectural and landscape design elements survive. In the late 1960s approximately one-quarter of the east end of the Park was taken for the widening of Franklin Street. The fence was carefully relocated at the eastern boundary of the Park. The original fountain survives, though its upper-most tier is missing.

The following quote from the dedication of the Lincoln Park in 1909, articulates the importance of the public park:

From many points of view the ideal of a city's life is a public park. Here is the natural center of communal attraction. Here is the symbol of health, of quiet, of peace. Here is the garden of municipal intercourse, wither citizens resort in time of democratic association. And here when civic pride is strong enough and the direction of public interest is wise enough there gather such public buildings and such works of art and nature that the genius of a city is constantly set forth, her finer spirit symbolized in power, her hopes and her intellectual ideals objectified for the generations to come.

Significance

Lincoln Park, as is the case with many urban parks, was created in response to a concern for health and safety. After the fire of 1866 which devastated Portland, the Lincoln Park site was acquired and improved with City funds. The Park is significant as Portland's earliest designed public space and is eligible for listing in the National Register of Historic Places under criterion C for its landscape design.

On July 4, 1866, a fire broke out which devastated the city; 1,800 buildings were destroyed and 10,000 residents were left homeless. Henry Wadsworth Longfellow visiting Portland a month later wrote, "I have been in Portland since the fire. Desolation! Desolation! Desolation! It reminds me of Pompeii, the sepult city." Immediately after the fire, the City Council appointed a committee "...to consider the expediency of buying land somewhere within the limits of the burnt

district for a public square or park." It was hoped that the site would serve as a firebreak in the event of another fire. The committee recommended and secured the tract bounded by Congress, Franklin, Federal, and Pearl Streets, with the exception of the corner lot of Congress and Pearl Streets, at a cost of about $83,000. Mayor Stevens in his Annual Address of 1867 noted that, "a favorable contract has been made for enclosing the lot with a substantial iron fence and I hope to see the work of grading commenced as soon as the weather will admit. No time should be lost in making the park as pleasant and attractive as possible." Inspired by the recovery that the city made after the fire the new park was named Phoenix Square. The name was changed to Lincoln Park, in honor of President Lincoln in 1867.

Plans for the Park were prepared by the City Engineer's Office, presumably under the direction of Charles R. Goodell. Goodell's design and "as built" views of the park suggest Lincoln Park was conceived as a "promenade park", the object being less to display beautiful scenery but primarily afford an opportunity for fresh air and an ample uninterrupted promenade. This objective implied a preference for geometrical layouts as opposed to the naturalistic or picturesque style. The Daily Eastern Argus (March 11, 1911) reported:

Every pleasant day Lincoln Park is thronged with people, who promenading its pleasant walks and enjoying its cooling shades and beautiful flowers enjoy and appreciate this delightful breathing place.

Charles Goodell (1832-1901) was educated in the neighboring Westbrook schools. After studying civil engineering, he became assistant City Engineer and later Civil Engineer of Portland. In addition to laying out Lincoln Park and designing the fence, gates and posts, Goodell is credited with the design of the Renaissance inspired Portland Athenaeum in 1861 (the building was destroyed by the Great Fire of 1866). In 1879 Goodell's versatile design ability was applied to the construction of the "head dam" on the Presumpscot River for the S.D. Warren Paper Company.

In 1909, in observance of the one-hundredth anniversary of the birth of Abraham Lincoln, a neighboring lot to the west was added to the site. Excerpts for the dedication day speeches offer insights into the emblematic meaning of the Park:

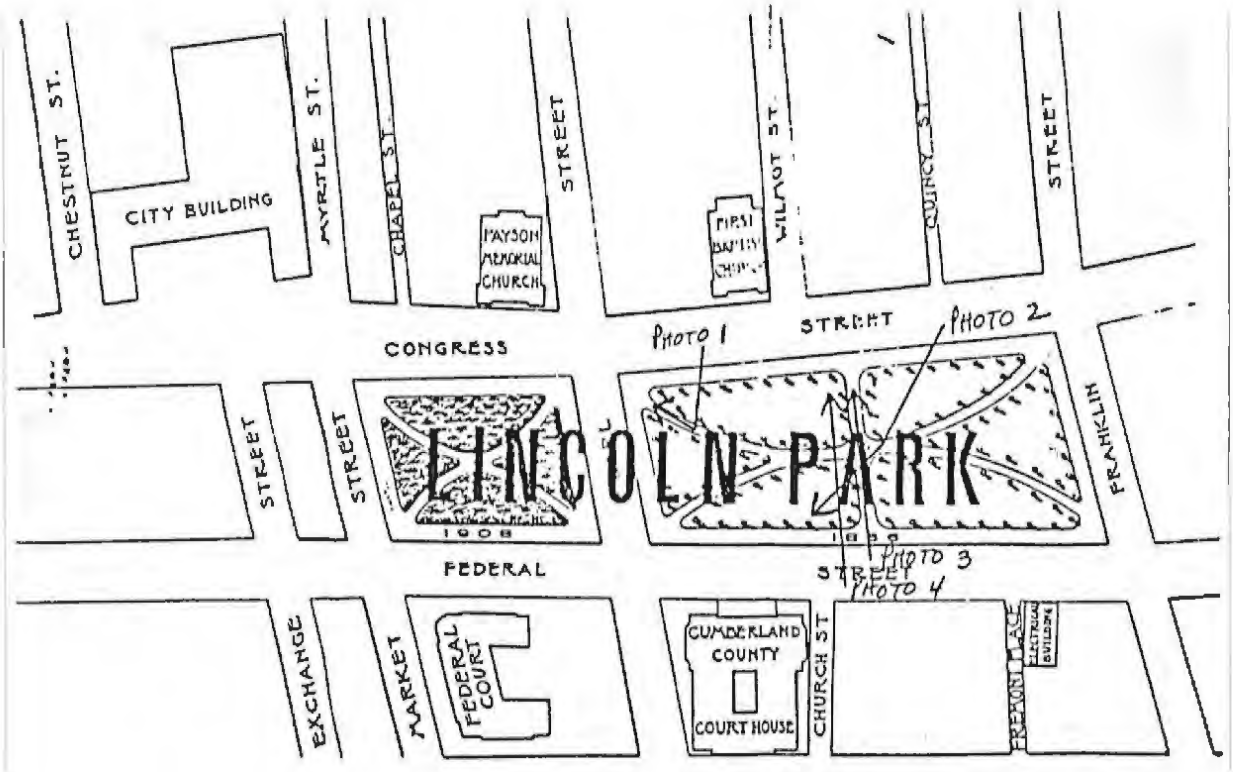
A new era is awakened by the extension of Lincoln Park into our midst and the erection at one time of a remarkable group of administrative buildings which will make this in architectural grandeur and civic importance one among the notable squares of America.

It is fitting that we dedicate it to-day while these buildings stand yet unfinished and the new forum itself is still encumbered with unworthy structures. If we waited to complete the memorial when could we say that the finishing touch had been added? The levelling of the ground is not enough, for it is not alone the park which we dedicate. Inseparably associated with it will be the courts of government which, seated here, will dignify it, the monuments to religion, to benevolence, and to education which will grace it, the lofty structures of administrative business which will overshadow it with the cares of daily life, and the embellishments not only of nature but of art, with which it will be endowed from the accumulated riches of a prosperous and enlightened citizenship.

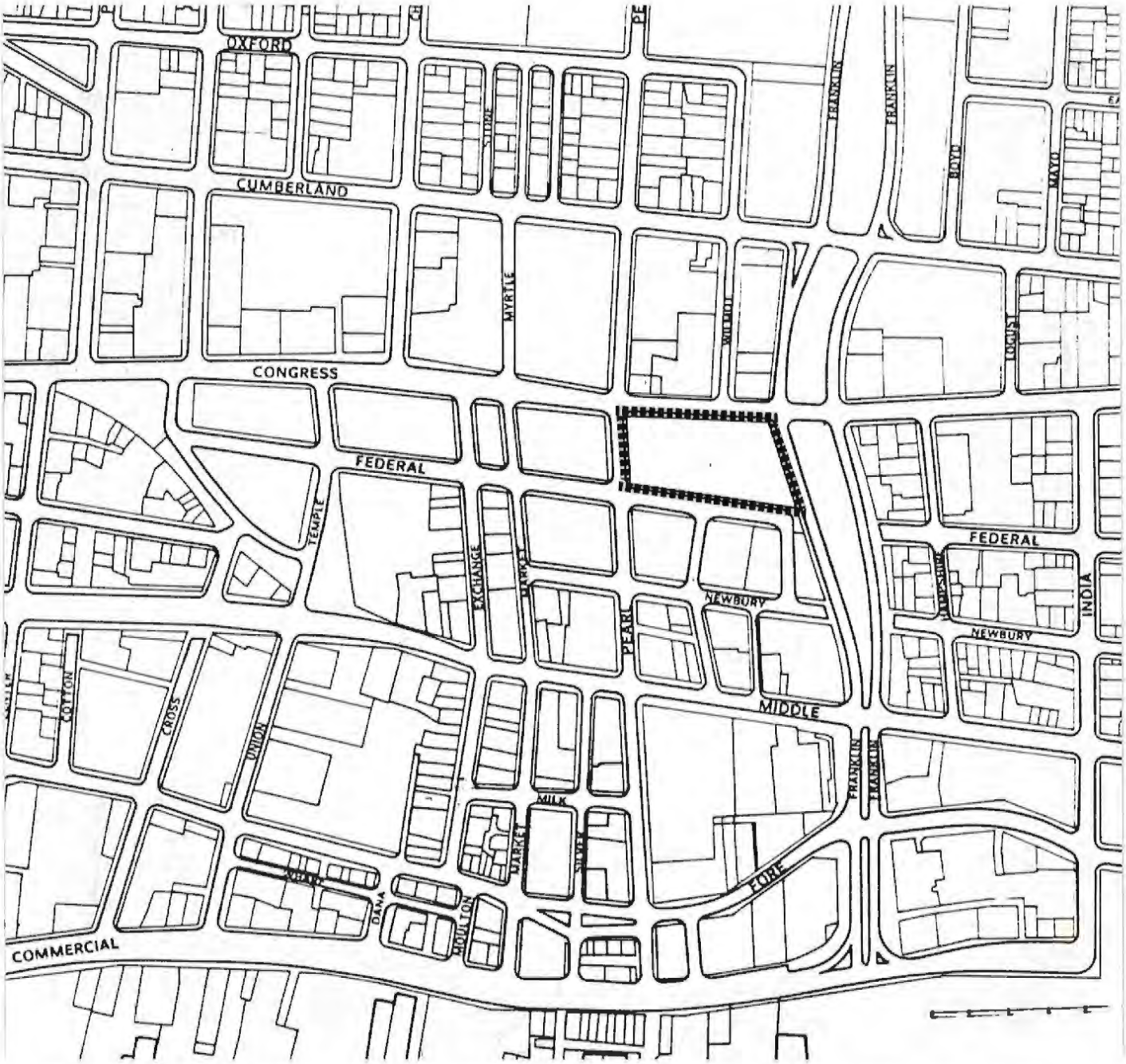
Not knowing when all these prophecies are to be fulfilled, we will dedicate Lincoln Park to-day in the tumult and confusion of the new beginnings that already surround it, and will leave it to other generations in future years to perfect the tribute, and to make this civic center a still more adequate expression to the world of the beauty and the power which can spring from "government of the people, by the people, for the people".

The eastern end of the park was lost in 1970 with the widening of Franklin Street. However, the granite posts and iron fence were carefully relocated such that it continues to define the eastern boundary. Although the park is in a deteriorated condition, its major architectural and landscape design elements survive. Despite years of deferred maintenance and limited city budgets, Lincoln Park retains its integrity and there is renewed interest in maintaining its historic character.

Historic Plan of Lincoln Park



Boundaries of the Lincoln Park Historic Landscape District



The boundary embraces the remaining intact portion of Lincoln Park. This boundary deviates from the historical parcel in that it excludes that portion of the eastern end that was removed for the construction of the Franklin arterial highway.

Western Promenade Historic Landscape District

Description

Located at the western end of the Portland peninsula, the Western Promenade rises 120 feet from the base of the escarpment. The park land totals 18.13 acres. The City purchased the first parcels along the promenade in 1836-1837; the last parcels were acquired in 1905 by Mayor James Phinney Baxter. The linear park is bounded by the Western Promenade to the east and south, Maine Medical Center to the north, and Valley Street to the west. Views from the Western Promenade take in a large area of countryside and the Presidential Range, nearly 70 miles away in New Hampshire. The Western Promenade abuts the residential Western Promenade Historic District, listed in the National Register on February 16, 1984. The appearance of the Promenade today is largely the result of the design efforts of William Goodwin, City Civil Engineer, and the Olmsted Brothers, Landscape Architects.

Improvements to the Western Promenade paralleled those made to the Eastern Promenade. The Eastern Argus (July 13, 1836) reported, "...the western end of the city is to be ornamented in like manner. A drive is to be constructed from Bramhall's Hill over to Vaughan's Bridge in a similar style of magnificence."

The 1876 Birds-eye-view of Portland illustrates that like the Eastern Promenade the north-south drive was bordered by a row of trees.

William Goodwin, City Civil Engineer, was very committed to improving Portland's parks (see Deering Oaks N.R.N.). On December 2, 1878, Mr. Goodwin presented a paper entitled "Our Public Grounds." In it he described the condition of the Western Promenade.

The immediate approach to the plain of the Promenade is rougher and more uncouth than any piece of country road you will find within 10 miles of Portland. The promenade is 2,100 feet in length from Bowdoin

Street to Arsenal Street. Upon this there are no improvements except that Mr. Brown has set out and cared for good trees along the sidewalk.

Goodwin went on to recommend that the approaches to the Promenade, Danforth, Bowdoin and West Streets be widened and flattened with a double row of trees. He also noted that the Western Cemetery would soon be abandoned and that it could be subsequently utilized as a ramble. "This would be one of the most attractive features of our public resort" ("Our Public Grounds"). Goodwin concluded his report by saying, "The work can never be wholly finished. But it can be begun in a small way and carried on gradually as the City is able." The City Reports indicate that, as Goodwin predicted, year-by-year, improvements were carried out.

In 1879 Goodwin reported that the grading of West Street was completed from the Promenade to Chadwick Street, a distance of 292 feet. The street was designed with ten foot sidewalks and an esplanade of equal width and a forty foot street with edgestones and paved gutters bordering the drive. The esplanades were planted with grass and eighteen elms; a row of nine on each side. In 1915 the esplanade was built from Bowdoin Street to Vaughan Street. It was seeded with grass and lined with sixty rock maples.

The wall and terrace at Prospect Point at the head of Bowdoin Street was constructed in 1885. In 1888, a large ornamental bed with a broad path around it was installed at the head of West Street.

Goodwin's resourcefullness with limited funds, civil engineer talents, and aesthetic sense are illustrated in his solution for reclaiming the steep western bank described in his report to the city in 1872.

The details of work done on the Western Promenade comprise the filling, shaping and turfing of the large gulch in the face of the hill opposite the head of Pine Street, and a smaller one nearby, in the former of which three pairs of braces of 10 x 10 inch timber, with a spread at the base of 30 feet, were set with the butts buried under the tree-roots and the apex pointing up the hill. Buried against the upper side of these were lime casks filled with stone and gravel, with earth in the top of each, serving as vases for shrubbery if ever required for the purpose. On the day succeeding the completion of this work a very heavy rain occurred, and soon after several others without any damage to the slope.

Many improvements had been made to the Western Promenade when in 1904, at the direction of Mayor James Phinney Baxter, the Olmsted Brothers, Landscape Architects, were hired to prepare a plan for the Promenade and link it to a Portland Parks System.

The Olmsted Brothers plan was prepared by John C. Olmsted with Henry Vincent Hubbard. Consistent with Goodwin's design scheme, the Olmsted plan sought to maximize views, improve pedestrian and vehicular traffic, and provide a link to Deering Oaks (see N.R.N.). In the Olmsted design a double row of regularly spaced trees line the Western Promenade from the northern entry at Bramhall Street to the southern end at the intersection of Vaughan and Danforth Streets. Only one formal element was included in the plan; at West Street a terrace and shelter was proposed.

Within the boundaries, rambling paths were proposed as was the planting of shrubs and irregularly placed trees along the lower path exiting at Valley Street. At this point, outside the boundaries of the Promenade, regularly spaced trees defined the link along Valley and Portland Streets to the Deering Oaks.

Many features of the Olmsted plan were not executed including the shelter and terrace at West Street, the development of the lower walk with entrances from lower Danforth Street and the Western Cemetery.

Despite the inability of the city to carry out the designs proposed for the Western Promenade, the site maintains its original design objective. That is, to provide uninterrupted views of the surrounding countryside. There is one contributing site, one contributing structure and one non-contributing structure.

Significance

The scenic value of the Western Promenade was recognized early on in Portland's urban history. Located at the western end of the city with views of the White Mountains, the site is significant primarily as an early example of a recognized and preserved scenic landscape. The Promenade is part of the proposed Portland Parks System as developed by the Olmsted Brothers in 1905. It is eligible for nomination to the National Register under criterion C for its landscape design.

Initial acquisition of the parcels comprising the Western Promenade was made in 1836 following a campaign to promote the need for publicly-owned open space in what was becoming an increasingly urbanized area. Judging from the following excerpt of a letter published in the Eastern Argus on June 2, 1836, public opinion strongly supported the idea:

Messrs. Edwards. As our city authorities are now agitating the very popular subject of a Mall, Park or Promenade, for the ornament of the town as well as for the health and pleasure of its citizens, and as a committee is now engaged in looking up an eligible spot for this purpose, allow me to make one or two suggestions in furtherance of this desirable project. I do not intend to show its utility, or the necessity of the measure. Those points are as apparent to the reasons and good-sense of the community, as are the rays of this morning's sun to the bodily eye. My intention is merely to present, for the reflection of our city authorities two sites, one each at the extreme end of the town, both admirably adapted for the object. First, "Bramhall's Hill" where a delightful Promenade or Park can be made, running along the brow of the hill, from the Arsenal to the new Cemetery, affording a pleasant and picturesque view of the country for miles around, with all variety of hills and dales, of plains and waters, villages and farm houses, requisite to romantic scenery and a delightful landscape.

Subsequent work on the park consisted of the construction of a tree lined drive for viewing the panorama, features that were clearly evident in the 1876 Bird's-eye-View of Portland.

Largely through the efforts of city civil engineer William Goodwin, the importance of the Western Promenade was reaffirmed in the late nineteenth century. In a paper entitled, "Our Public Grounds," which he presented on December 2, 1878, Goodwin described the significance of the Promenade:

...Little has been done for the improvement of our advantages of situation, for encouragement of open-air exercise, and for social out-of-door intercourse, those prime motors of public cheerfulness and neighborly good-fellowship. Our streets are attractive, but they are for many of us only thoroughfares between our homes and our posts of duty, and so we turn for recreation to our "high places" (Eastern and Western Promenades), where are revealed distant prospects unrivaled in variety of grandeur and beauty.

For the duration of his tenure, many of Goodwin's ideas about the use and design of this landscape were carried out. Portland's favorable natural setting continued to be commented upon in the early 20th century.

...no city in this country can boast of two such prominent outlooks as our Eastern and Western Promenades, and it is hard to decide which is more beautiful. For a day view, Fort Allen Park, with its every-changing scenery, is a drawing card to our summer visitors, but for a quiet hour late on a pleasant summer afternoon, say about sunset, the Western Promenade has charms known to only a few of the residents of Portland but is appreciated by the summer tourists, who flock there for the splendid view they get of the White Mountains and the gorgeous sunsets, which cannot be rivaled even by the blue skys of Italy (Auditor's Report, 1907).

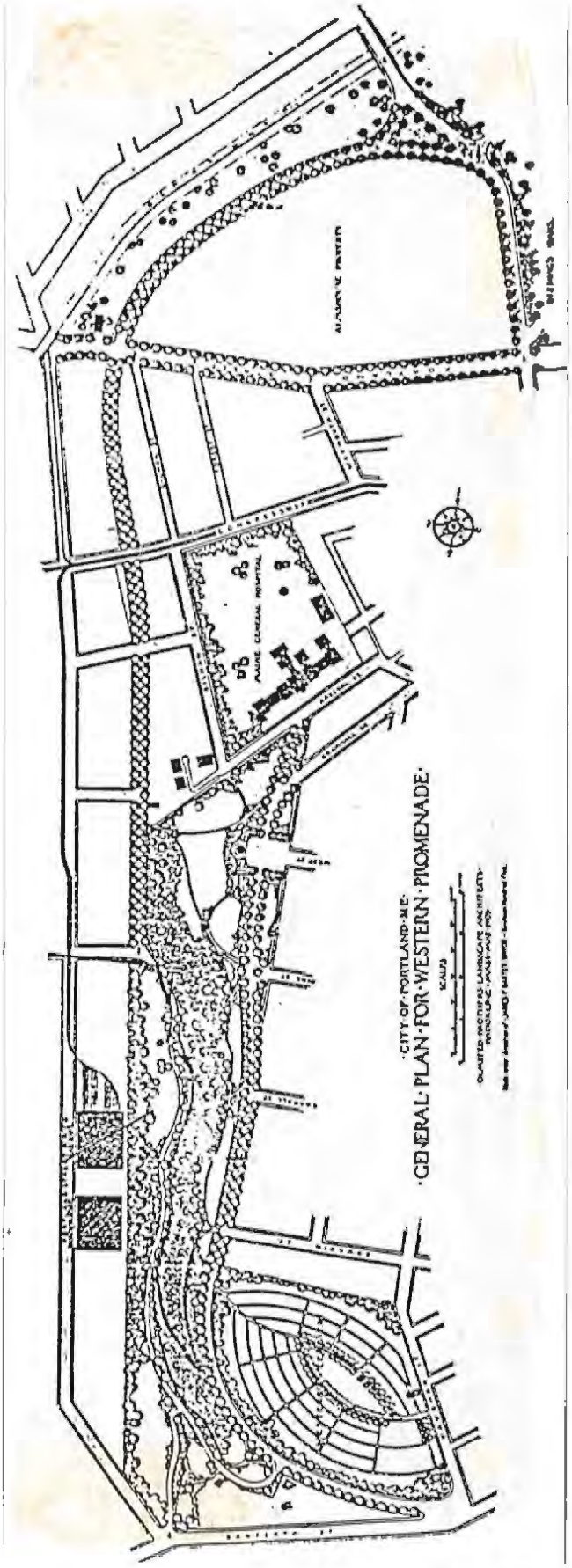
James Phinney Baxter, Mayor of Portland for six non-concurrent terms beginning in 1893, recognized the social and aesthetic value of the parks and was a prime force in their development. When he was unable to convince the city to purchase nine acres belonging to the Brown estate at the southwesterly slope of the hill, Baxter arranged an exchange and the parcel was added to the park. In 1905, the Olmsted Brothers were hired by Mayor Baxter to prepare a design for the Western Promenade and link it to the proposed Portland Parks System. John C. Olmsted was the partner in charge. Henry Vincent Hubbard, apprentice with the firm, was also involved (see Eastern Promenade, N.R.N.).

Unlike the Olmsted design for the Eastern Promenade, the Western Promenade was laid our primarily as a ramble with a drive at the summit of the escarpment. No structured recreational activities were proposed in the design. Perhaps the size of the site would not allow for ballfields, playgrounds, tennis courts, etc., without obstructing the views. In addition, the neighborhood may not have required such facilities. The Western Promenade is Portland's most fashionable residential area, with large houses on generous lots. Until 1915 the

area was dominated by Bramhall, the J.B. Brown estate. Olmsted's plan appears to have responded to both the site and the needs of the neighborhood.

The Western Promenade remains significant today by providing visitors and residents of Portland with a publicly-owned and maintained site from which to take in the magnificent views of the countryside and the White Mountains. Although increased development has changed the view immediately to the west, the Promenade retains the purpose and intent for which it was initially developed and preserved.

Historic Western Promenade Plan



Boundaries of the Western Promenade Historic Landscape District

The boundary embraces the entire parcel of land historically associated with the Western Promenade.

STANDARDS: REVIEW OF ALTERATIONS 4

STANDARDS: REVIEW OF ALTERATIONS 4

Standard #1

EVERY REASONABLE EFFORT SHALL BE MADE TO PROVIDE A COMPATIBLE USE FOR A PROPERTY THAT REQUIRES MINIMAL ALTERATION OF THE STRUCTURE, OBJECT OR SITE AND ITS ENVIRONMENT, OR TO USE A PROPERTY FOR ITS ORIGINALLY INTENDED PURPOSE.

In planning a rehabilitation project, maintaining the original use or similar use of a building will usually make compliance with Standard #1 easier. When this is not possible, the compatibility of the new use and its potential physical impact on the building should be carefully considered. Exterior changes should not obscure one's ability to identify the original intended use.

The form of the building, some of its features, and even its site may communicate the former use. For example, the presence of large service doors on a small 19th century building may typify a carriage house just as industrial steel windows may typify a warehouse or factory. A large landscaped lot surrounding an urban residence may indicate that it was once a relatively rare city estate and may reinforce the commanding presence intended for the property. Retaining key features and/or a sense of a building's original context will allow present and future generations to understand the history of that building, its site and neighborhood.

Frequently, meeting modern health and safety requirements will require changes to a building that may alter the historic character. These changes should be accommodated in less visible or prominent locations, allowing the principal facades and key architectural features to remain essentially unaltered.

The conversion of the 295 Park Avenue Fire Station to medical offices was done in such a way that necessitated only minimal exterior alterations. The station's form and key features now, as before, communicate its early use. The original doors and hose towers were retained and a new entrance was created on a secondary facade.

When the carriage house at the Victoria Mansion was adapted to become an architect's office, the original doors were fixed in an open position and new glass panelled doors were inserted in the openings. A second means of egress was located on the side elevation, not visible from the street. The new use was accommodated successfully without obscuring original key exterior features.

A compatible use should require minimal alteration to the principal facades of a historic structure. If a fire escape must be added, it should be placed on the side or rear of the building to avoid significant change to the primary facade. Here, the front facade is overwhelmed by this addition of a stair tower.

The relationship between a historic building and its site helps to define its historic character. In planning and adaptive reuse projects, this relationship should be preserved. In the pre-renovation view of this former mansion, the grandeur of the open, terraced grounds provided evidence of the building's original importance. When the property was converted for residential condominium use, the carriage house behind the main building was remodelled and doubled in height and its terraced grounds were developed with a swimming pool and additional living units. As a consequence, the prominence of the mansion relative to its site has been significantly altered. By reconsidering the placement or character of some of the additions and site alterations, the original sense of this unique property could have been preserved.

Here, although there has been an intensification of use, changes to the building and the site are not readily apparent from the street. Additions have been made off the sides and rear of the building and parking has been limited to an area obscured by the fence. The sense of an open courtyard leading up to a carriage house has been retained.

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.

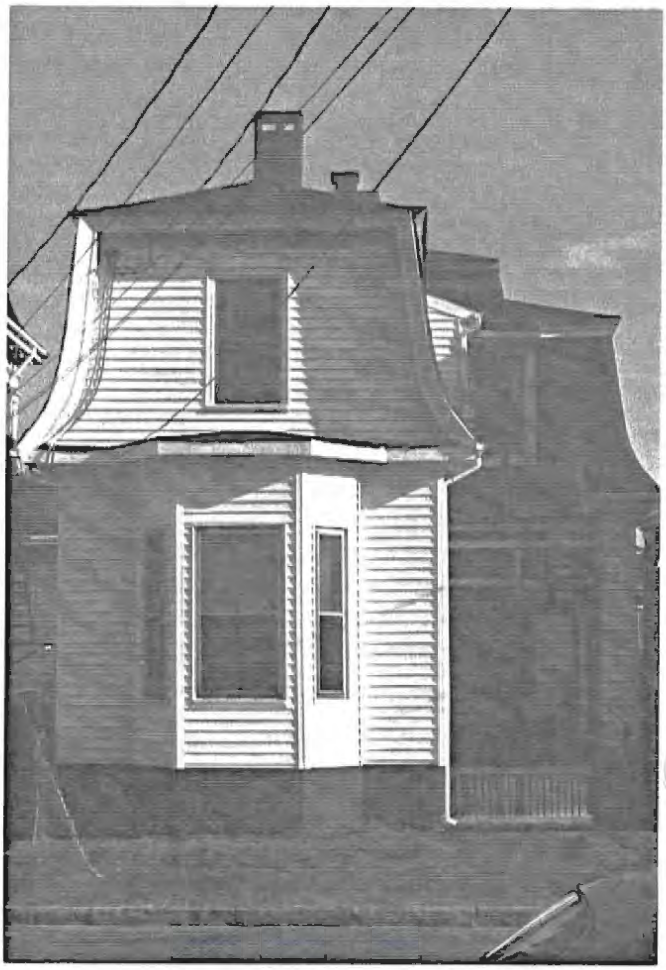
What determines a building's character? It is the combination of a building's form, scale, proportions, cladding materials, composition of doors and windows, type and degree of decorative detail, etc. that establishes a building's unique character and makes clear its identification with a particular architectural style or era of construction.

Most buildings that have gained historic or landmark status are the products of a deliberate design process where each feature or characteristic is planned to contribute to the appreciation of the whole. When key features or materials are destroyed, altered or replaced with dissimilar substitutes, the original design intent is lost or compromised. While the removal of one or more architectural features may seem to have little effect on a building's overall character, the cumulative impact of numerous "small" changes over time can be dramatic.

Just as a historic building reflects its original owner's/architect's/builder's stylistic intent, it also provides a tangible record of the technological capabilities of a given period. For example, multipane windows on early nineteenth century structures are indicative of the limitations of glassmaking during that period. Replacing such windows with one-over-one sash not only alters significantly the original character of the building, but also gives a false picture of building technology at the time.

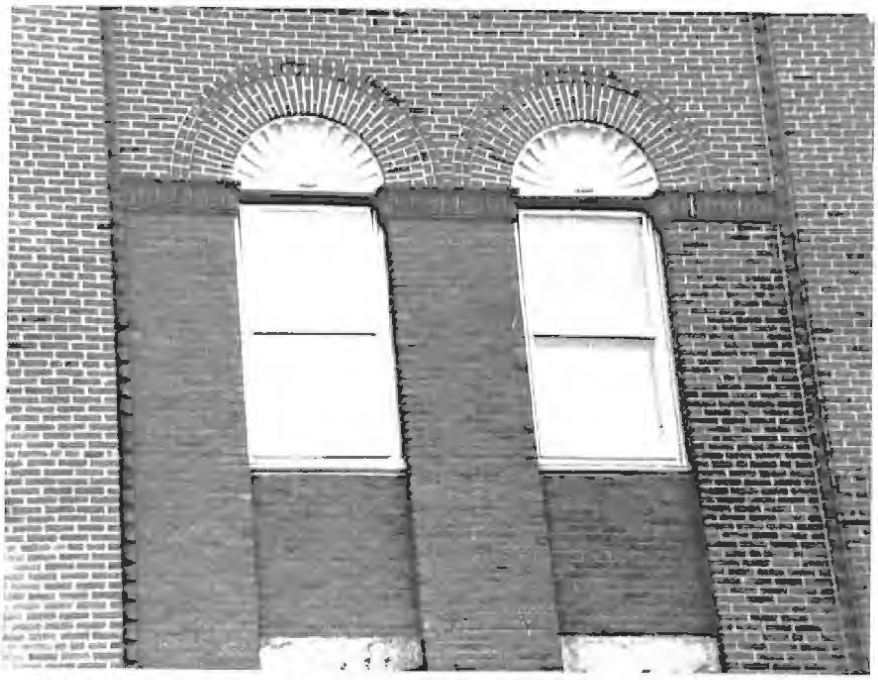
This property, which was photographed in 1967 (left) and again in 1989 (right), illustrates the dramatic effect incremental changes can have on a historic property. When synthetic siding was applied, the trim over windows, at the corners and cornice and over the bays was removed. The original double doors, which are typical of Second Empire style buildings, were replaced with a single, smaller door. While individual alterations or replacements may seem to be minor, the cumulative effect of the changes can rob a building of its architectural character.

c. 1975



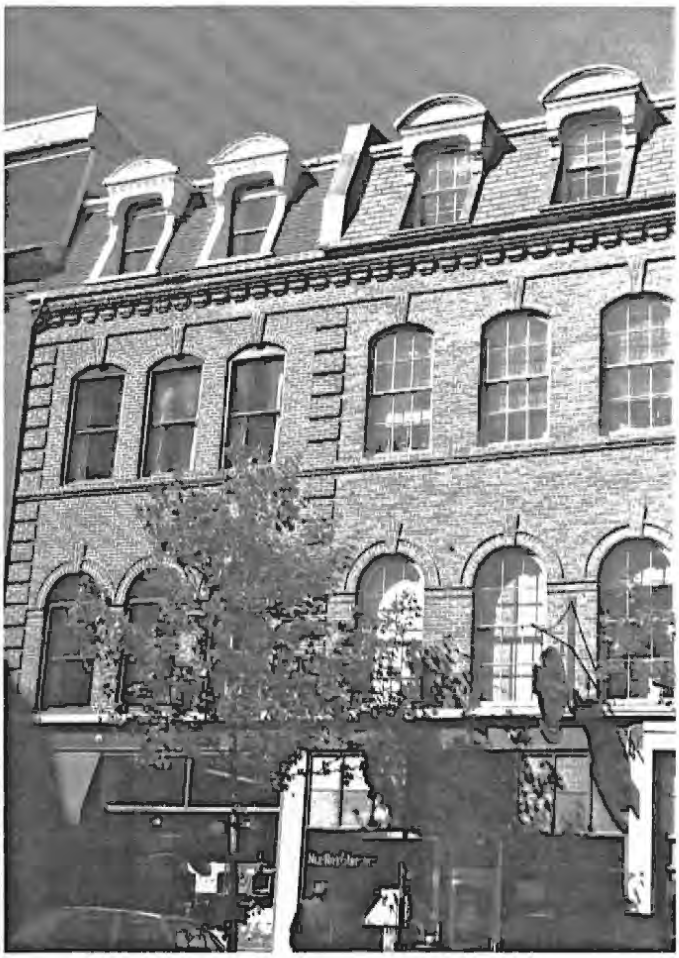
c. 1989

Another example where removal of decorative trim results in the loss of architectural interest.



Unlike earlier buildings, late 19th-century brick buildings featured thin, deeply recessed mortar joints. This gave the appearance of a smooth, seamless wall of masonry. This type of brickwork is not only indicative of advances in masonry technology from that of earlier eras, it is also part of the original design intent. Repointing with white mortar and wide joints will destroy the original character of the building by creating much more pronounced joint patterns than were originally intended.
Key: 1)original character 2)repointed portion of wall

When the old windows were replaced on the left, new windows did not match the original multi-pane sash. On a building characterized by detail and rich textures, this change has a dramatic effect on its appearance. During a more recent rehabilitation on the windows on the right were repaired, rather than replaced, preserving their intended configuration.



When the original windows on this building had to be replaced due to deterioration, care was taken to duplicate the original window configuration and to retain the trim pieces which give the window their visual interest.

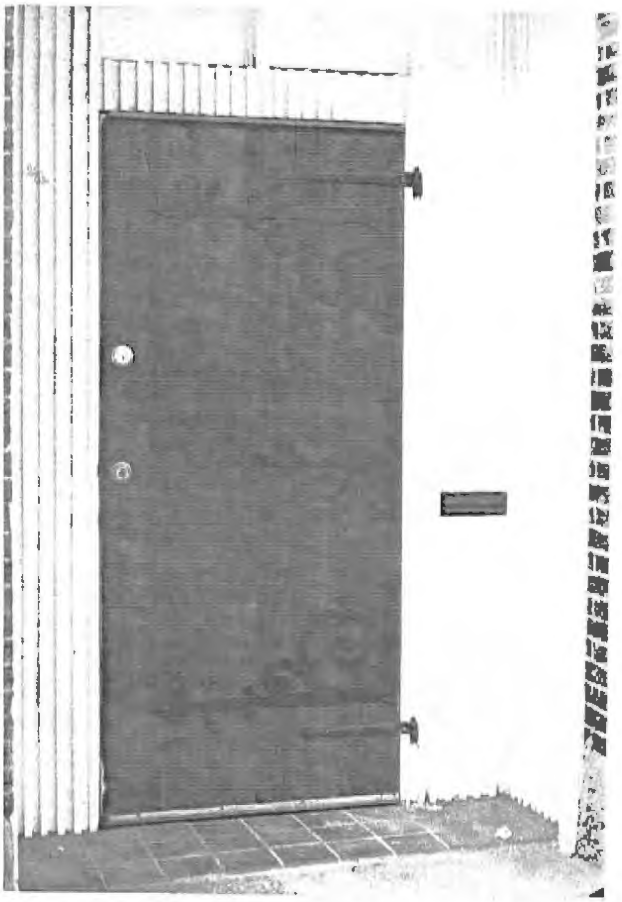
Standard #3

ALL SITES, STRUCTURES AND OBJECTS SHALL BE RECOGNIZED AS PRODUCTS OF THEIR OWN TIME. ALTERATIONS THAT HAVE NO HISTORICAL BASIS AND WHICH SEEK TO CREATE AN EARLIER APPEARANCE SHALL BE DISCOURAGED.

As there is a tendency to update and modernize buildings with inappropriate replacements, there is a parallel tendency to try to make buildings look older than they are. This second approach is equally misleading and does not recognize the importance of retaining features that define the unique historic character of a specific structure.

It is always advisable to do research before commencing a rehabilitation project. A review of early photographs may reveal historic features which have been removed or changed and may help set direction for current or future work plans. A valuable resource for early photographs of Portland properties is the City Assessor's office.

Small-pane storefront windows and residential entrances were not used historically in commercial buildings. Simpler window and door designs would complement the straightforward Federal lines of this building.



This medieval style door with its heavy iron hinges has no historical basis for a Portland building. When a replacement door is necessary, a door should be selected that is similar in style to the original. Do not attempt to create an earlier appearance than is warranted by the age of the building.

When this late Victorian (circa 1890) building was renovated its windows and front entrance were replaced with features more appropriate for an early 19th century structure. The storefront has no historical basis, but was designed solely on conjecture.

Standard #4

CHANGES WHICH MAY HAVE TAKEN PLACE IN THE COURSE OF TIME ARE EVIDENCE OF THE HISTORY AND EVOLUTION OF A STRUCTURE, OBJECT, OR SITE AND ITS ENVIRONMENT. THESE CHANGES MAY HAVE ACQUIRED SIGNIFICANCE IN THEIR OWN RIGHT, AND THIS SIGNIFICANCE SHALL BE RECOGNIZED AND RESPECTED.

Many buildings evolve over time, reflecting changes in use and architectural fashion. These changes may be important in understanding the overall history of a building and its environment. However, not all changes have significance in their own right and need not be retained. Just as some modern renovations or additions obscure, overwhelm or detract from the original appearance of a historic building, earlier changes may have done the same. In order to determine if an alteration is significant, its own architectural merit should be assessed and evaluated in the context of its effect on the historic character of the original structure.

It should be noted that cases do exist where an alteration or addition has as much (or more) architectural or historical significance as the original structure. For instance, if there are relatively few examples of the addition's style or if the change records a significant chapter in the city's history, it may be advisable to retain it.

Several years after this Queen Anne style residence was built on Congress Street, storefronts were added to accommodate a commercial use. These modifications, which are of high quality in their own right, reveal the fact that upper Congress evolved from a primarily residential neighborhood to a commerical corridor. Although this is a major change to the structure, it does not overwhelm or obscure the original building.

Signs have been painted on the granite piers of this Commercial Street warehouse which describe the products sold within. Retaining this signage is encouraged, even if the use of the building should change, for it reveals the building's long history as a wholesale food warehouse in a bustling waterfront commercial district.

To acquire significance of its own, an altered storefront must be of high quality and an excellent example of its own design period. Also, it should generally be compatible with the rest of the building. Although it was constructed of good quality materials, the storefront on the right has not acquired significance because it is not an outstanding example of its own design period nor is it compatible with the original design of the building. In this case, the left storefront might serve as a template for a future redesign of the right storefront.

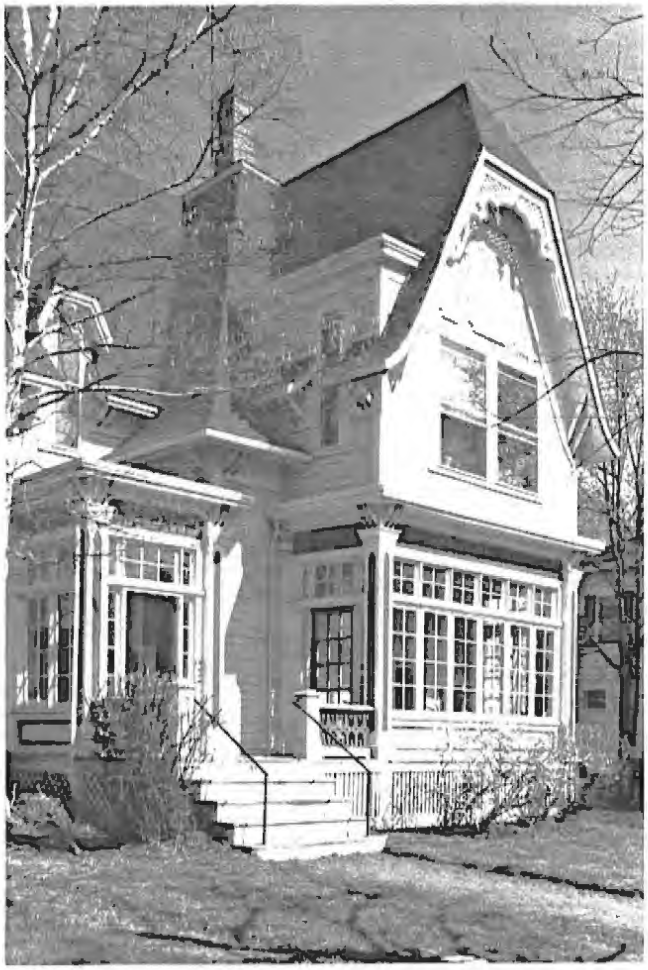
Standard #5

DISTINCTIVE STYLISTIC FEATURES OR EXAMPLES OF SKILLED CRAFTSMANSHIP, WHICH CHARACTERIZE A BUILDING, STRUCTURE, OR SITE, SHALL BE TREATED WITH SENSITIVITY.

Although similar to Standard #2, Standard #5 addresses the individual elements of a building associated with a specific architectural style. It also recognizes the important contribution that building technology and skilled craftsmanship have made to creating historic character. Like Standard #2, Standard #5 seeks to maintain those features that are expressions of the past and which are indicative of architectural fashion, technology, or craftsmanship of a given period.

One of the clues for identifying this building as a Colonial-era structure is its multi-pane sash with heaving muntins. Were these replaced with simpler windows, an important stylistic feature would be lost.

The terracotta panels, patterned brickwork, decorative lintels over the windows and composite window sash are all features associated with the Queen Anne style. As part of a sensitive rehabilitation effort each of these features was repaired, ensuring that the richness and complexity of this style was retained.



The skilled craftsmanship displayed in this Swiss style house is evident in many of its features. Its complex massing and roofline, its pierced vergeboard and gable panels, its sawn balusters, its multi-part windows, and its polychromatic paint scheme all help to define its historic character.

Polychromatic slate roofs are a tell-tale feature of the Second Empire style. On this small residence, the texture and color of the mansard is important in the overall architectural design. Were this reshingled in a material which does not approximate the appearance of slate, an important character-defining feature would be lost.

Site features, such as this elaborate cast iron fence, deserve the same careful preservation as the buildings they enhance.

Standard #6

DETERIORATED ARCHITECTURAL FEATURES SHALL BE REPAIRED RATHER THAN REPLACED, WHEREVER POSSIBLE. IN THE EVENT REPLACEMENT IS NECESSARY, THE NEW MATERIAL SHOULD MATCH THE MATERIAL BEING REPLACED IN COMPOSITION, DESIGN, COLOR, TEXTURE, AND OTHER VISUAL QUALITIES. REPAIR OR REPLACEMENT OF MISSING ARCHITECTURAL FEATURES SHOULD BE BASED ON ACCURATE DUPLICATIONS OF FEATURES, SUBSTANTIATED BY HISTORIC, PHYSICAL, OR PICTORIAL EVIDENCE RATHER THAN ON CONJECTURAL DESIGNS OR THE AVAILABILITY DIFFERENT ARCHITECTURAL ELEMENTS FROM OTHER STRUCTURES OR OBJECTS.

Standard #6 was developed not only to encourage retention of original materials and features, but also to ensure that when replacement is proven necessary, the design of the features and the appearance of the material resemble as closely as possible the original. Of course, routine maintenance is the best way to avoid the need to replace. When the physical condition of the feature or material warrants a greater degree of intervention, repair is recommended. Repair includes patching, piecing in, consolidating, or otherwise upgrading. Repair also includes limited replacement, preferably of the same material.

When a feature is beyond repair, replacement must be considered. Hopefully, the essential form and detail remains to serve as a template for the replacement. In this process there are three ongoing cycles: regular cyclical maintenance, the repair cycle requiring greater intervention, and finally, replacement. The building is slowly and selectively replaced over time, and although the original material is sometimes lost, the original design is preserved and, ideally, authenticity is achieved.

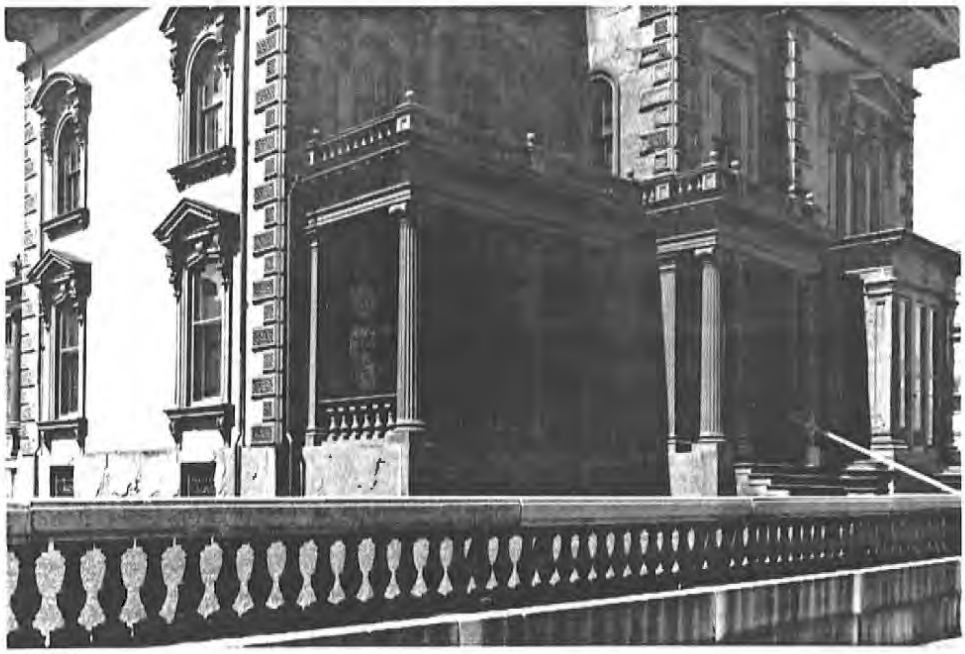
It is important to use similar materials when replacement of a deteriorated architectural feature is necessary. Here, two sets of steps have been replaced on wood frame Italianate style buildings. The wooden steps and railings on the left resemble the original feature both in material and style. The artificial stone steps and wrought iron railings on the right have no historical basis.

The replacement of the original double doors with a solid steel door and infill panels (on the right) destroys the historic integrity of this entrance. Salvage doors of the same type as those on the left or new replication of the original doors would be a more compatible solution.

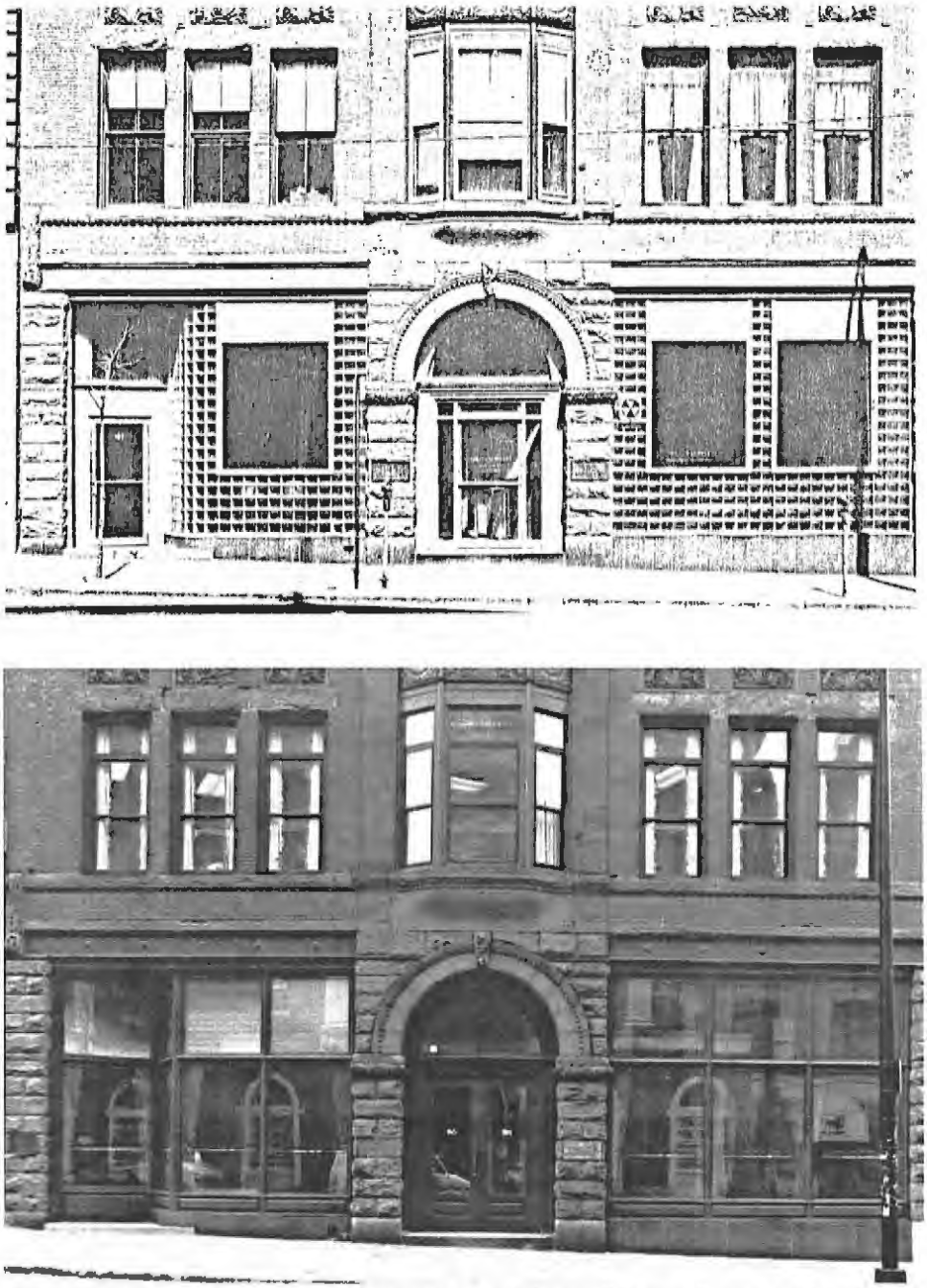
Design for replacement of a character-defining feature may be based upon an existing feature. When a second entrance was created in this storefront, a new door was built which duplicated the existing door on the left.

The design for this door, on a nearby building of similar style, has no historical basis. Historic, physical, or pictorial evidence could have been used to replicate the earlier door.

Sometimes a substitute material may be used to replace a deteriorated feature. The mansard roof on this double house retains its original slate on the left side while that on the right side has been replaced with "Supra-Slate", a mineral fiber-shingle product. This new material matches closely the design, color, and texture of the original slate.



When an original material is difficult or too costly to match, alternative treatments may be used if they match the appearance and general properties of the historic material. A good replacement stone has not been found for the Victoria Mansion's deteriorating brownstone. When the porch in the left foreground needed to be replaced, wood with a sand painted finish was used as an acceptable substitute.



If a historic feature was removed in a previous renovation project, it may be possible to replicate the original feature through the use of early photographs or other documentation. In a 1950's renovation of the Oxford Block storefront (top photo), much of its historic fabric was removed. A more recent rehabilitation project included a contemporary interpretation of the original storefronts and central entry (bottom photo), which was based on traditional principles of storefront design.

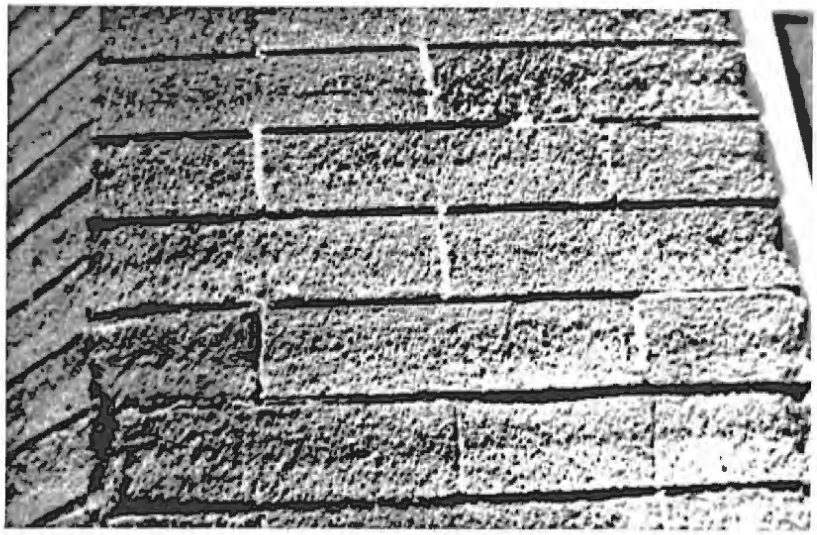
Standard #7

THE SURFACE CLEANING OF STRUCTURES AND OBJECTS SHALL BE UNDERTAKEN WITH GENTLEST MEANS POSSIBLE. SANDBLASTING AND OTHER CLEANING METHODS THAT WILL DAMAGE THE HISTORIC BUILDING MATERIALS SHALL NOT BE UNDERTAKEN.

Some cleaning methods can physically be very destructive. Sandblasting of brick, for example, removes the outer glazed surface exposing the soft inner core to the elements. Masonry surfaces may also be harmed with chemical cleaners that are too harsh and not correctly applied. In developing a cleaning plan, it is best to start with the mildest, least destructive method in order to determine what will accomplish the job without damaging the historic material.

This standard is based not only on a practical concern, but also a philosophical one. Nineteenth century writer John Ruskin, whose views form the underlying philosophy behind the Federal Secretary of the Interior's Standards for Rehabilitation, argued that buildings should be allowed to illustrate their layered histories which have accumulated over time. While we may desire to make old buildings look clean and new, their patina is indicative of their age and is arguably part of their beauty. Accordingly, cleaning should generally not be undertaken just to make a building look new.

Most brick has an irregular surface with small "pockmarks" of varying sizes, but the hard outer surface of the brick follows these contours and forms a protective skin.



Bricks must be cleaned by the gentlest means possible. Sandblasting to remove paint or dirt can cause sever erosion, as illustrated in this photograph. Even when sandblasting is skillfully performed, the protective outer surface of the brick is partially removed and increased porosity will result. This will accelerate deterioration. Other methods of cleaning by water and chemicals should be tested and the least harsh method chosen.

Standard #8

EVERY REASONABLE EFFORT SHALL BE MADE TO PROTECT AND PRESERVE ARCHEOLOGICAL RESOURCES AFFECTED BY, OR ADJACENT TO ANY PROJECT.

Just as above-ground resources - buildings, structures, objects - contribute to our knowledge of the past, below-ground archaeological resources enable us to understand significant patterns and events in history and prehistory that are no longer visibly evident. Archaeology addresses another layer of our historical past.

Prior to construction, the Portland Planning Department and the Maine Historic Preservation Commission should be consulted to determine the likelihood or existence of an archeological site. If any cultural artifacts are uncovered during construction, trained archeologists should be called in to evaluate the site and make recommendations regarding the recording and/or protection of any artifacts.

Trained archeologists should conduct a survey of any site suspected to contain material evidence of previous cultures. Development plans should accommodate the need to protect or at least document these resources.

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 MATERIAL AND SUCH DESIGN IS COMPATIBLE WITH THE SIZE, SCALE, COLOR, MATERIAL AND CHARACTER OF THE PROPERTY, NEIGHBORHOOD OR ENVIRONMENT.

Recognizing the fact that buildings are continually evolving in response to changes in use, Standard #9 provides guidance for designing and evaluating proposed additions or alterations to historic buildings. Of critical importance in evaluating a new addition or alteration is its impact on the historic building in terms of scale, materials, design elements, visibility, and its visual distinction from the historic building. Additions or alterations should be products of their own time and not seek to duplicate the historic structure. However, these new additions/alterations should be compatible with the original building.

The design standards for new construction (see following section) are applicable for building additions as well and will help to explain how an addition may be compatible yet distinct.

Contemporary additions or alterations to historic buildings should generally be made on a side or rear elevation, not on the primary facade. The scale and materials should be compatible with the historic fabric, as illustrated in this addition to the Josephine S. Abplanalp Library at Westbrook College. It is important to note, however, that compatibility need not and should not mean exact replication. There should be a clear differentiation between the new and old, through detailing or materials, so the addition will not appear to be a part of the original building. Here, the addition respects the scale and designs of the two buildings it connects and at the same time makes its own contemporary design statement.

To be compatible with a historic building, a contemporary addition may echo some of the building's original features or details. The kitchen addition on the rear of this house resembles the original bay on the left in its five-sided shape, its window proportions, and its flat roof surmounted by a rail. Nevertheless, it "reads" as contemporary.

When a second stairway or an elevator cannot be accommodated within a historic building, a contemporary addition may be built for this purpose. Here the roofline, mass and fenestration pattern of the new Staples School stair tower compliments that of the main building. The point of connection where the addition meets the original building is clearly defined by an almost continuous wall of glass.

A contemporary design for a storefront in a historic building will be compatible if it follows the spatial organization of traditional storefront design. The proportions of the new storefront at the Frye Building were determined by the existing lower cornice and the vertical divisions in the upper stories.

Note the predominance of the gambrel roofs in this Commercial Street streetscape.

The roofline is often an important character defining feature that should be respected. Here, the once prominent gambrel roof, typical of warehouses in the waterfront district, has been irreversibly altered by this rooftop addition which sits flush with the plane of the perimeter walls. The change is brick on the extended side wall is the only indication of the original roofline. Were the addition pulled back from the perimeter walls and integrated within the gambrel roof form, a more successul solution would have resulted.

By constructing inverted dormers in this gambrel roof, the developers gained usable space in the former attic. The shape of the roof, a distinctive architectural feature, has been retained and conveys a sense of the building's original character.

By locating the rooftop addition back from the streetwall, the original architectural integrity of the building is retained.

Standard #10

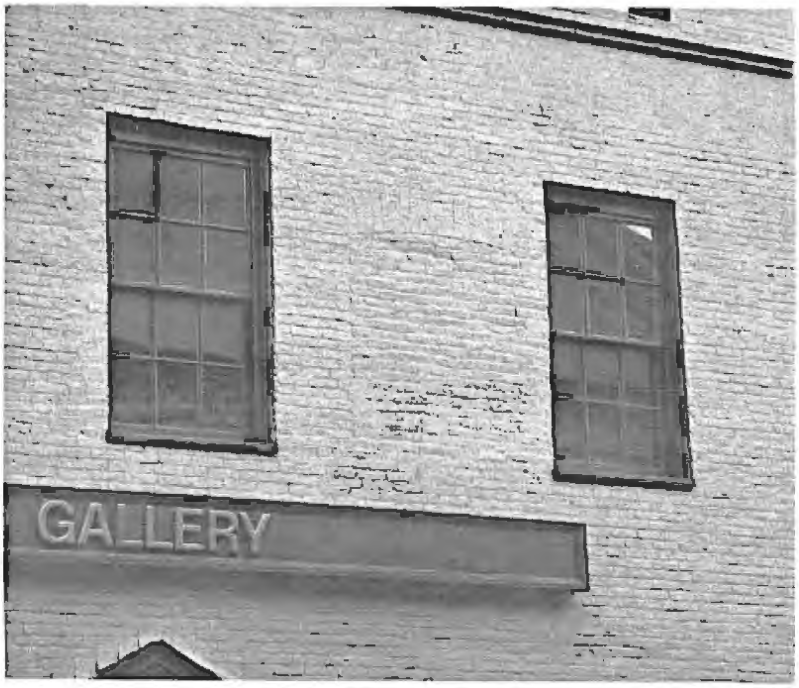
WHEREVER POSSIBLE, NEW ADDITIONS OR ALTERATIONS TO STRUCTURES AND OBJECTS SHALL BE DONE IN SUCH A MANNER THAT IF SUCH ADDITIONS OR ALTERATIONS WERE TO BE REMOVED IN THE FUTURE, THE ESSENTIAL FORM AND INTEGRITY OF THE STRUCTURE WOULD BE UNIMPAIRED.

In all cases, effort should be made to ensure that alterations can be reversed. "Reversibility" is an idea borrowed from Fine Arts conservation, the intention being that any addition made to a piece of art (paint, chemicals, finishes, etc.), should be reversible if it is causing damage or better treatments are developed in the future. Every consideration should be given in project planning to this concept so that historic material is not permanently sacrificed for what may ultimately be a temporary need.

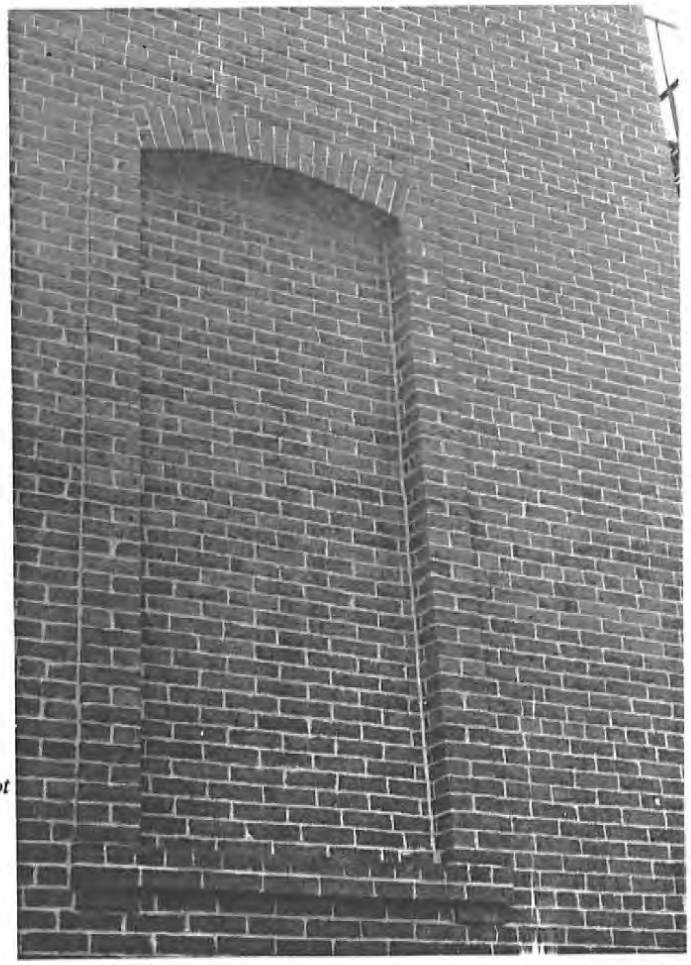
When a new air-lock entry was needed at this historic building, it was constructed inside the building, leaving the original handsome wood paneled doors intact. The wood doors are pulled shut after business hours. This is a good solution for accommodating modern needs.

By placing the handicapped access ramp on a secondary elevation of the Mariner's Church, and by constructing it of high quality materials, the form and integrity of the historic building is retained. It is also constructed in such a way that it could be removed in the future, leaving the original building intact.

When a major addition was made to the facade of this building, the original facade was destroyed, making the possibility of future reversal inordinately expensive.



When the current owners want privacy in an upper story room, the windows were blocked from within, leaving the original features intact. This change can be easily and inexpensively reversed.



A permanent solution for what may be a temporary need is not advisable.

STANDARDS: REVIEW OF CONSTRUCTION 5

STANDARDS: REVIEW OF CONSTRUCTION 5

New Construction Standards

Preamble

The placement of a new building or building addition into an existing historic context presents design problems often quite different from those for new construction on open sites. The challenge, simply put, is one of designing a building which is both distinct from and compatible with the buildings that surround it.

Striking a balance between continuity and change is especially important within historic districts. On the one hand, a commitment to historic preservation should not stifle dynamic, creative contemporary architecture. On the other hand, ill-conceived new construction can easily diminish the visual qualities which led to an historic district's special designation.

The purpose of the following standards is to provide guidance in 1)identifying the visual qualities of a given site's context and 2)assessing whether or not a proposed design is likely to compliment that context. The replacement of historic fabric with new construction can, especially in the aggregate, alter the appreciation of an area as a historic district. Therefore, new construction in such a setting must be carried out with extreme care and respect for that context.

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

While a specific solution for a given setting cannot be anticipated in a simple set of guidelines, there are a number of building characteristics which can be used to guage visual compatibility of new construction in an existing context. These characteristics are:

Scale and Form

Height.
Width.
Proportion of principal facades.
Roof shapes.
Scale of the structure.

Composition of Principal Facades

Proportion of openings.
Rhythm of solids to voids in facades.
Rhythm of entrance porch and other projections.
Relationship of materials, texture and color.
Signs, canopies and awnings.

Relationship to the street

Walls of continuity.
Rhythm of spacing and structures on streets.
Directional expression of principal elevations.

Other Standards (for further discussion of these issues, see Standards 1, 2, 8, 9, 10 of the Standards for Review of Alterations)

Compatible nse (see #1).
Distinguishing original character (see #2).
Achaeological resources (see #8).
Contemporary design (see #9).
Addition (see #10).

A new building in a historic district or adjacent to an individual landmark need not follow the pattern set by its neighbors in each and every category of compatibility. It should, however, relate to a number of them. Each infill project will have a unique context of surrounding structures and sites with some strong, unifying characteristics and some that are more subtle and less obvious. There will usually be one or more definite and easily discernable traits, such as a uniform scale and rhythm of window openings, consistent roof shapes, or a uniform cornice line, that should serve as a basis for a design solution.

Within a homogeneous context, where expression of these building characteristics is fairly consistent, the new building should reinforce this consistent character. In this setting, similarity in particular characteristics may be an appropriate design direction. The challenge of designing a decidedly distinct structure or addition which is still compatible with a homogeneous context is often more difficult but is an acceptable and often desireable response. The key is that it exhibit respectful contrast. Of course, contexts which exhibit greater variety allow greater freedom in new design, though the designer should still endeavor to identify any unifying characteristics among the disparate buildings and relate the design of the new building in these respects.

Even within the same historic district, design considerations for a new structure will vary from street to street and block to block. Consider the following two Old Port photographs. The first is a view of the north side of Commercial Street, which offers a number of vacant or underutilized lots prime for future development. This is an example of a streetscape that shows a remarkable consistency in many of the characteristics listed above. Height is commonly four or five stories. While rooflines vary from flat to gable to gambrel, all display strong cornice lines and ridgelines parallel to the street. Upper story window sizes and proportions are consistent. The typical granite piers of the commercial and warehouse structures also create a strong unifying rhythm at street level. Additionally, every building is positioned with its facade at the street line. Thus there are several forceful and consistent characteristics to guide the designer. A new building inserted on any of

North side of Commercial Street.

these sites should fill the gap in the street wall with a design that strongly reinforces and is compatible with the features and patterns of adjacent buildings.

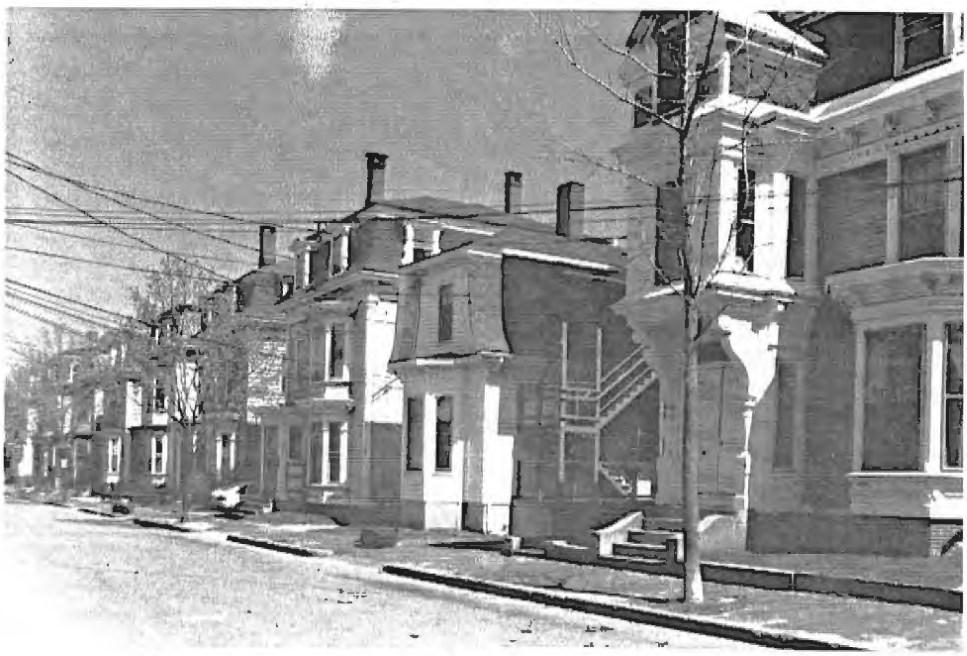
The second photo shows a vacant parcel on the south side of Fore Street, flanked by the Mariner's Church and the Boothby Square block, and across the street from the former Armory. While the overall height of the surrounding buildings is fairly consistent, the scale of the buildings varies considerably, as do rooflines, roof shapes and building materials. The gable ends of the Armory, the Mariner's Church and the end building of the Boothby Block, create unusual and distinctive profiles both from the street and on the skyline that is unique in the Old Port. Also, the width of buildings varies from single bay commercial blocks to the broad expanse of Mariner's Church.

The complexity and diversity of this setting offers much more flexibility and unique opportunities for infill development than the Commercial Street sites. There are not as many consistent, strong characteristics to focus design options, but rather a diversity of characteristics to challenge the designer. A new building on this site could, and perhaps should, be quite different from one erected on a Commercial Street site because of the more diverse context.

Both of these examples are from commercial areas. Variations in context, sometimes dramatic, occur within residential neighborhoods as well, as the following two streetscapes in the West End illustrate. The mansard-roofed houses on Cushman Street exhibit a remarkable homogeneity, as evidenced in uniform setbacks; scale; rooflines; projecting bays, dormers and steps; and degree of ornamentation (see photo on following page). A proposal for a new house in this context should recognize the homogeneity of building characteristics and should be designed to integrate with and contribute to the strong unified character of the district. A design of contrasting patterns would be more difficult to accommodate in this context.

The second photograph shown on the following page showing houses and churches on State Street contrasts dramatically with Cushman Street. Houses are larger, of many disparate styles, with larger sideyards and front yards. What unifies this streetscape is the high quality design and materials, dynamic roof shapes, and many irregular projections such as gables, turrets, bay windows, porches and chimneys. There is much more room for variety and creativity in this setting. Scale, setback, high level of detail, and overall design quality serve as the principal contextual cures for a new building design in this instance.

South side of Fore Street.



Cushman Street

State Street

It is clear that individual blocks within the same historic district can call for distinctly different buildings. The guidelines that follow would allow new buildings constructed on these and other sites within Portland's historic districts to be dramatically different from each other while still fitting comfortably into their respective street scenes.

Ten Moulton Street illustrates how the height of infill construction can serve as a bridge between the heights of surrounding structures. While the infill building is taller than its immediate neighbor on Commercial Street, it is roughly the same height as the adjacent building that fronts on Fore Street. The roof also contributes to the impression of proper scale relative to its neighbors by echoing the dormer shape of the building in the foreground and the gable shape of the building behind it. Details, such as the cut-out balconies, also help to reduce its apparent height, especially from the street.

Standards

The following standards and accompanying photographs illustrate some of the more obvious and common components of building design that can be used to create compatible infill construction. They are not meant to show all the possible factors that can contribute to appropriateness nor can they show all the variations one may encounter in a historic context. They can, however, serve as a resource for the owner, designer and/or builder to use when undertaking new construction when the project is subject to the historic district design standards.

As additional resource material, a glossary of styles (Section 9) contains brief descriptions of the architectural styles found in Portland historic districts and identifies some of the key characteristics of each. A glossary of terms provide insight into the parts of an historic building and other technical terms.

Also included are district designation reports for each of Portland's historic districts. These reports contain a historical and architectural description of each district, and highlight those structures and characteristics that play important roles in determining the visual quality and boundaries of the district. The architectural descriptions in these reports can often be used not only to determine which architectural components of a building within the district are the most important to preserve, but

also which characteristics may be most important to consider in new construction in order to be compatible with the context of the district.

Scale and Form

The visual scale of a building is the relation between the size of a building and its parts and the size of people. Perception of scale is also related to the open space surrounding a building. Units of scale may be as large as side yards, setbacks, overall building forms, or as small as a brick, a stone, a window or a door.

On a traditional commercial building, doors are a fundamental unit of scale. Doors were almost always seven or eight feet tall (taller on some grand buildings), and usually had transom windows above. Display windows were similarly uniform, with transom windows above. These elements, no matter how big or tall the building above them, related to shoppers and shopkeepers in a comfortable, familiar way.

In a residential neighborhood, the presence of porches in a common location and of a similar size in relation to the size of the house played a definite role in human perception. Door and window size were also important here. The consistent use of stone, brick, and wood clapboard also brought a scale to houses. Our familiarity with the size of the brick, as a unit of scale we can hold in our hand and stack on top of each other, makes it a very "human" building material. Even the amount of each wood clapboard exposed to the weather contributes to scale. For this reason, when 4" exposure wood siding is covered with 7" exposure aluminum siding, the appearance of the residence changes dramatically, and the original design intent is compromised.

This close-up of a commercial facade at 565 Congress Street shows how an individual storefront relates to the pedestrian. The width of the storefront, the size of the door, the height of the display windows, even the placement of the door within the storefront represent traditional design patterns that humans relate to from years of use and familiarity. This is a new storefront, built with modern and traditional materials, that adheres to traditional storefront design patterns while presenting a clean contemporary look.

Height

HEIGHT SHALL BE VISUALLY COMPATIBLE WITH SURROUNDING STRUCTURES WHEN VIEWED FROM ANY STREET OR OPEN SPACE.

Buildings vary considerably in height from district to district, and even within districts. While the City's zoning ordinance establishes the overall height limit for an area, the preservation ordinance suggests that within allowable height limits, a new building's height should be configured and articulated so as to relate to its immediate neighbors. New buildings can be taller than neighboring structures provided that the character of the streetscape and the scale and character of the pedestrian-oriented lower portions of the building are preserved, sunlight to pedestrian ways and significant public. This can be achieved through such design techniques as multiple building setbacks, different fenestration patterns, strong intermediate cornices, arcades, etc. Sometimes, taller buildings can be constructed at the center or rear of a block with a portion of the building such as an entrance arcade of height equal to its neighbors at the streetline.

In some areas that have a remarkably consistent height at the street line, such as row-house streets and the land side of Commercial Street, maintaining existing heights is the most obvious solution for creating compatible new construction. Any proposal for variation from adjacent building heights in such a setting must demonstrate that the diversity in height is compatible within the existing context. Again, such design measures as setbacks, continuation of cornice lines, or other elements can be used to accomplish this.

Where individually-styled and varied buildings of diverse height are involved, the height of new construction can be more varied reflecting the variety of height, roof shapes and elements in the area.

Just as new buildings can be too large for their context, too small a structure can also break the continuity of an established district. The garrison colonial style residence on Vaughan Street in the center of this photograph is significantly smaller than its historic neighbors, not only in terms of its height, but also in its width, overall scale and mass.

New office buildings at 100 Middle Street are at least two stories higher than any adjacent historic buildings; yet they have a comfortable presence on Middle Street due to their set backs and angled facets. In addition, the strongly-detailed first floor creates a base that anchors the building to the street. Breaking the height of the building into horizontal bands can reduce the perceived height of a large building.

The four story height of this Cumberland Park Place apartment complex is reduced at the sides and front of the building by pitched roofs, projecting banks of windows, and other details that attract the eye to lower parts of the building. The composition of the facade can be broken into subgroupings, some of which are of the same scale as the adjacent houses.

Width

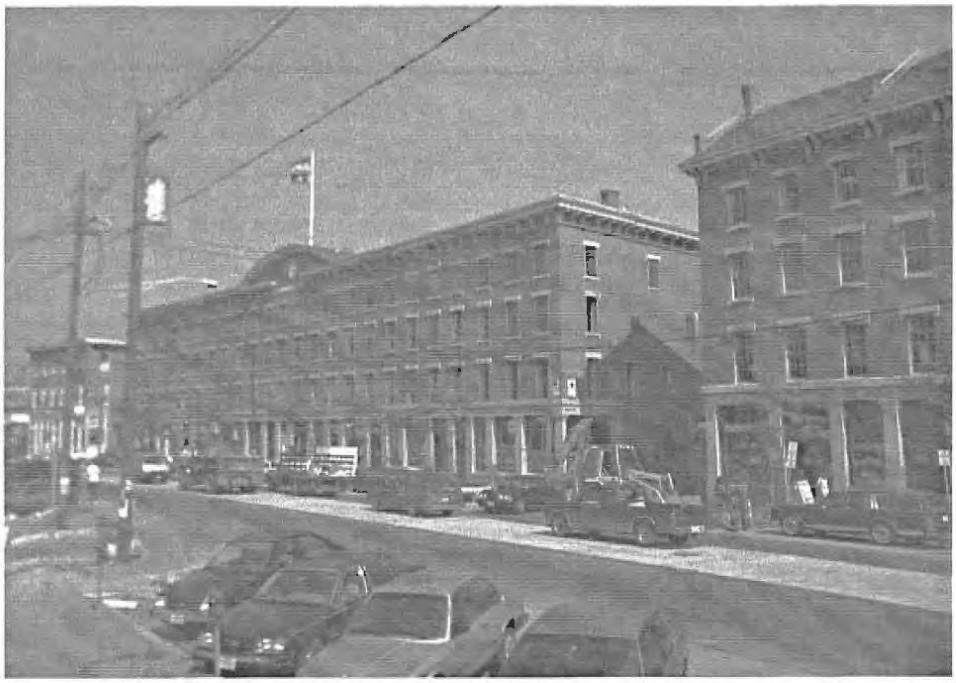
THE WIDTH OF A BUILDING SHALL BE VISUALLY COMPATIBLE WITH STRUCTURES AND OPEN SPACES TO WHICH THE BUILDING IS VISUALLY RELATED.

New construction within historic districts should respect the characteristic rhythm of facades along the street. Width plays an important part in establishing the rhythm of buildings along the street that allows humans to relate to buildings in a familiar, comfortable way. The patterns we perceive as we walk or drive by a group of buildings are fundamental parts of how we experience architecture every day.

If a new construction site is wider than the characteristic surrounding sites, the mass of a proposed facade can be broken into a number of smaller bays. For example, although the Thomas Block on Commercial Street is a large building, its piers at street level serve to break the overall width down to typical storefront proportions that maintain the street scale and rhythm. The upper facades of large buildings can likewise be broken down into familiar or predominant widths through the use of pilasters, bay window groupings, window rhythm, etc.

The width of residential rowhouses is another example where a large building is broken down into smaller units using bay windows, porches, canopies, and elaborate doorways.

The bulk of 100 Middle Street would have been oppressive and incompatible with nearby historic buildings on the street had it not been broken down into two towers. In addition, the multi-faceted, stepped facades and recessed courtyard help to reduce the apparent width of the building. When viewed from a distance, it appears there are two separate buildings, which are each similar in width to the significant older buildings across the street.



The Thomas Block on Commercial Street is a uniquely wide building with a commanding presence and remarkable consistency on the street. At the pedestrian level, this width is broken down to a more human scale by the steady march of granite piers. Within the piers, storefront windows and doors establish another unit of width for pedestrians to relate to.

This group of condominiums on Danforth Street, the overall width of which is considerable, is divided by roof forms and entrance canopies into units of width that fit comfortably with other residences nearby.

This commercial building on Cumberland Avenue inserted into a neighborhood of older houses changes the scale of the streetscape due to its uninterrupted width. Elements such as projecting or receding entrances, pilasters or piers on the facades, or occassional setbacks, could have been used to break up the facade into segments that correspond with the width of adjacent residences.

This group of commercial buildings on Monument Square shows the variety of width and height that can be accommodated within a historic setting. Even though width and height (and thus scale) vary considerably from building to building, there are many similarities including storefront proportions, level of detail, strength of upper and lower cornices, etc.

Proportion of Principal Facades

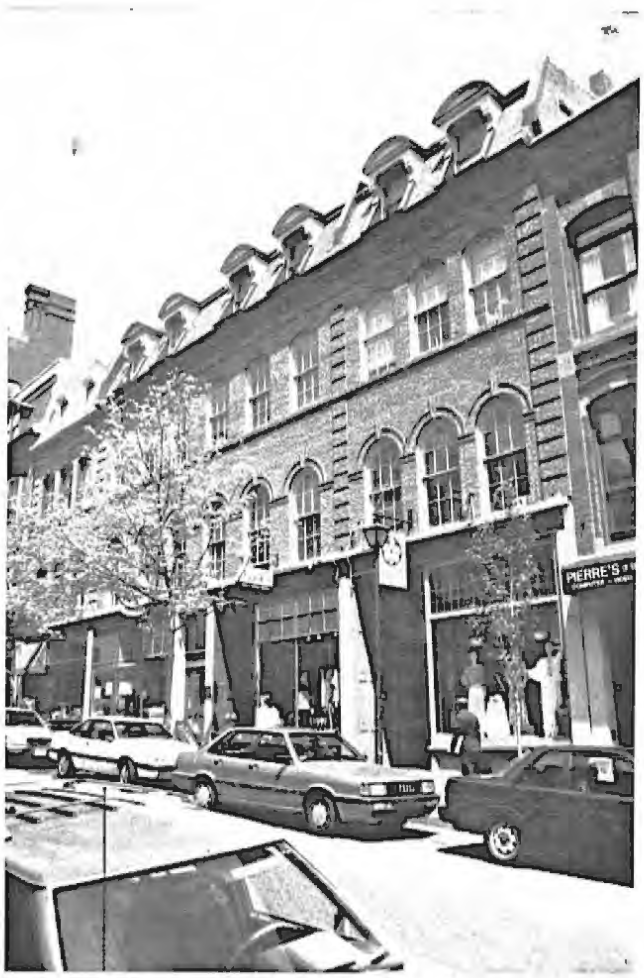
THE RELATIONSHIP OF THE WIDTH TO THE HEIGHT OF THE FRONT ELEVATION SHALL BE VISUALLY COMPATIBLE WITH STRUCTURES TO WHICH THE BUILDING IS VISUALLY RELATED.

Proportion is the relationship of one dimension to another, most commonly the width to height of a building facade. The proportion of facades, particularly those fronting on streets or other publicly-accessible open space, frequently is one of the strong visual and physical characteristics found in historic districts. The characteristic proportion of existing facades should be respected and new construction should be compatible in porportion with existing buildings. An analysis of the proportions of adjacent and nearby buildings should be undertaken when designing infill construction. Large buildings should be broken down into smaller units to correspond with typical proportions of surrounding facades.

The proportions of Federal-style houses contribute to their elegance. The ratio of width to height of the entire facade and of windows and doors within the facade of the McLellan-Swett House was based on ancient principals going back to the Romans. These proportions were standardized to a degree by the builders of the day, and can be seen in the large Federal houses along State and High Streets and on Danforth Street.

The ratio of width to height of the projecting and recessed portions of this facade are carefully related to each other and to the width and height of neighboring houses in the West End.

The proportion of Victorian commercial buildings was set by many factors resulting from land use and sale patterns, limitations of building technology, etc. This view of commercial blocks on Middle Street shows a remarkable row of large three-story buildings that are very similar in scale and proportion. Such a strong pattern should be a design determinant for any new construction proposed for adjacent sites.



The same is true for many smaller buildings in the Old Port. In this photograph a large commercial building is divided into typical storefront bays by storefront piers, upper story pilasters, and roof parapets to correspond with the more common single-bay structures along Exchange Street.

Roof Shapes

THE ROOF SHAPE OF A STRUCTURE, INCLUDING ROOFTOP ADDITIONS, SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES TO WHICH IT IS VISUALLY RELATED.

In some areas, rooflines are the same for an entire block. In this case, a new building's roof should usually draw its character and shape from the existing context. In other areas, no two rooflines are the same. Each situation calls for a different design response, yet should draw from established traditions in Portland, and the existing character and elements of surrounding roofs. Special rooftop components, such as dormers, cupolas, decorative chimneys, and decorative ironwork, in addition to the basic roof form, determine the character of historic roofs. The same elements can be used creatively to enliven rooflines of contemporary buildings.

Rooftop additions can be found on many buildings within historic commercial districts in Portland. Although applied to existing buildings, these additions often have the impact of new construction. These additions should usually be designed so that they cannot be seen from immediately surrounding streets. This can be accomplished by holding such additions back from the edges of the building, and keeping the roofline simple and traditional in space. There are historical exceptions to this rule, when entire stories were sometimes added to existing buildings. Such an approach could be successful today, but would require extreme sensitivity in order that the addition not overwhelm, conflict with or detract from the original design. The incorporation of such details as small setbacks, pronounced cornices, columns and piers may serve to better integrate a large addition.

In all cases, design of rooftop additions requires a careful analysis of adjacent roofs and lines of site from surrounding streets and sometimes a cognicance of views from surrounding buildings.

When new construction is to incorporate such appurtenances as communication antennae, satellite dishes, mechanical units, elevator towers, and vents, such components should be incorporated into the roof design in a manner compatible with the surrounding context.

The substantial structures along State Street represent a diversity that can allow a great degree of freedom of design for infill construction. The many towers, turrets, dormers and cupolas set a precedent for any number of roof designs. As important in this case is the overall scale of these buildings, overall proportion of width to height, and the substantial amount of open space in front of and between each building.

This Western Promenade example shows how diverse roof shapes and features along Bowdoin Street can be found in an area of compatible buildings. Here the juxtaposition of an elaborate Gothic roofline with simpler, later rooflines provides a counterpoint to the similar scale and siting of all houses in the area.

The detached townhouses of Cushman Street represent a case where rooflines are so uniform that a new building inserted into this streetscape would be likely to have a mansard roof with the ridge perpendicular to the street. While a dramatically different roofline would not be ruled out, such a design would need to be carefully considered and justified as to its compatibility.

This new commercial building in the Old Port is located on a crowded site on Moulton Street, but is perhaps most visible from Commercial Street. The multi-faceted roofline is successfully used to reduce the apparent height of the building and to harmonize with the gable, hip and gambrel roofs of its neighbors on Fore Street and Commercial Street.

Composition of Principal Facades

This visual composition (that is, the organization of its parts) of the facade of a new facade should be similar to that of surrounding facades. For example, most of the late 9th century commercial buildings in the Old Port feature a clearly identifiable three-part composition, comprised of a base, a shaft, and a capitol. New buildings to be flanded by these structures should take this tradition into account.

In addition, the base itself, which is usually the storefront, will be composed of traditional storefront elements such as display windows, main entrance, transom windows and lower cornice. A new building can be handsomely designed to follow these time-tested design motifs.

In a residential setting, the composition will consist of the characteristic height, width, roof shape, roof and facade detail, location and arrangement of windows and doors, porches, bays, etc. A sensitivity to these parts and how they are used on neighboring buildings will contribute to a new design that will be comfortable in its historic neighborhood.

This Old Port commercial building demonstrates the class three-part facade composition of base, middle and top. Windows and doors are another important compositional element of commercial buildings. Storefronts and upper story windows set the pattern of a building facade. In a commercial setting, these patterns, though they can be decorated differently, are usually consistent. This building on Exchange Street has unique window and door decoration that sets it apart from its neighbors. But the window and door sizes and the rhythm they establish are similar to others in the area, and the way the windows and door are divided are likewise related to patterns found throughout the Old Port. Although upper story windows are, of necessity, different in proportion from the storefront windows and doors, the rhythm of upper and lower stories is related.

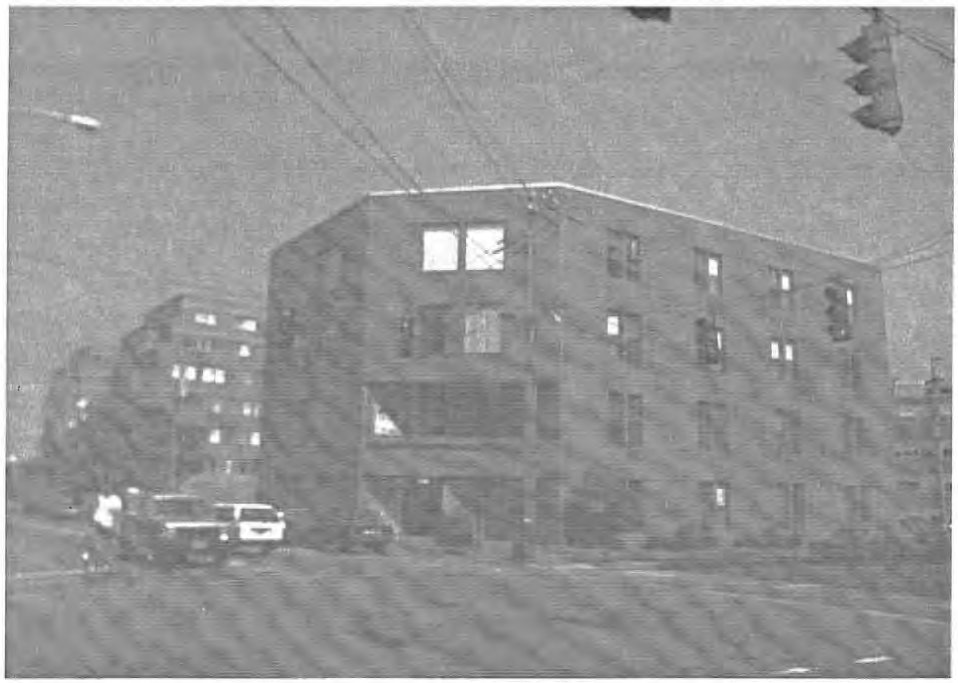
Rhythm and Proportion of Openings

THE RELATIONSHIP OF THE WIDTH TO HEIGHT OF WINDOWS AND DOORS AND THE LOCATION OF WINDOWS AND DOORS WITHIN THE FACADE SHALL BE VISUALLY COMPATIBLE WITH STRUCTURES, PUBLIC WAYS AND PLACES TO WHICH THE BUILDING IS VISUALLY RELATED.

The size and proportion of window and door openings should be compatible with those on surrounding buildings. Commercial storefronts should generally follow traditional storefront design guidelines.

Characteristic rhythms, created by repeated patterns of design elements which are found on older adjacent buildings on the block (such as window spacing at storefronts and upper stories, or residential projections that create patterns of light and shade such as overhangs, porches or bay windows) should be incorporated into the new facade.

In this condominium townhouse development on Vaughan Street, windows with stone heads and sills, together with recessed entrances, have proportions like those of neighboring historic residences. In addition, the rhythm established by the pattern of the windows and the location of the doors is in common with that of other houses in the district.



The window and door proportion and pattern of this small commercial building at the corner of Middle and Pearl Streets, together with the recessed balcony and main entrance, are at odds with the historic buildings on the three opposite corners. The large amount of opaque wall surface and lack of glass area, especially at the ground floor, gives this building an unfriendly presence at street level that clashes with older commercial buildings in the area.

Rhythm of Entrance Porches and Other Projections

THE RHYTHM OF ENTRANCES AND OTHER FACADE PROJECTIONS OR RECESSES SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, PUBLIC WAYS, AND PLACES TO WHICH IT IS VISUALLY RELATED.

Porches and bay windows are perhaps the most common examples of projections on residential structures. Awnings and recessed storefront windows and entrances have a similar importance in commercial districts.

Many commercial storefronts featured projecting awnings and recessed entries. Current code requirements dictate recessed doorways on new buildings located at the sidewalk. These awnings and recesses in this historic view along Congress Street play a major part in the composition of storefronts, and can set up a rhythm at the streetscape that is attractive in its own right. These elements play a role similar to that of porches on houses, in that they welcome the pedestrian and provide shelter from wind, rain and sun.

The projecting front porches, bay windows and dormers of these Neal Street rowhouses establish a wonderful rhythm that relates the width of each house to the sidewalk and the passerby. Thus even though the houses are attached, a pattern similar to that of single-family houses is perceived.

In this photograph, detached houses on Cumberland Avenue are characterized by porches. Even though of varying sizes and degree of detail, they unify the streetscape by their presence in each facade composition and by their human scale.

Relationship of Materials, Texture and Color

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.

An infill structure would generally be composed of materials and textures which have historically been used in the district or on the street. The most critical consideration regarding choice of building materials is their quality. Construction materials in Portland's historic commercial districts should be selected for their high quality, durability and permanence. The key to identifying such materials is to look at historic buildings in the area. Portland is known as a city built of brick and granite. Thus masonry and stone are usually appropriate, and can be used successfully in the most modern design. Glass and metals are also usually compatible. Plastics and other synthetic materials must be used with great care and sensitivity in a historic context.

The colors chosen for an infill facade or building should harmonize with those of its neighbors. This standard still leaves an incredible number of color choices. Polychromatic color schemes may be used when appropriate to the style of both the new building and its neighbors.

While the use of modern building materials in historic districts is not discouraged, their compatibility with their immediate context should be carefully considered. Here, at 489 Congress Street, both the materials themselves and their coloration stand in sharp contrast to those of the Wadsworth-Longfellow House and serve to overwhelm the more restrained landmark building.

Relationship to the Street

WALLS OF CONTINUITY/PLACEMENT ON THE SITE: 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.

Where continuous elements, or similar elements, such as wrought iron fences, brick or stone walls, hedges, treelines, or building facades create a sense of enclosure or definition along the street, new buildings should provide similar elements as part of the overall design.

The Portland Public Library is a fine example of a radically modern building maintaining the streetwall that is traditionally provided by storefronts along a commercial street within a historic context. Even though its entrance is deeply recessed, the building has avariety of elements which serve to enliven its sidewalk presence. The huge piers, iron entrance gate, and sloped greenhouse glazing all serve to reinforce its "storefront" while allowing a dramatic overhang at upper levels.

The Maine Savings Bank is another example of a successful integration of a modern design with traditional commercial buildings. The austere main tower is set back from the street, with an approach plaza defined by two story wings that reach out to the sidewalk. Their faceted sides serve to draw the eye gradually to the main tower entrance. The impact of the tower on the sidewalk is lessened, and a public space is provided. Even though the wall of continuity is broken, the gap is not perceived because of the presence of the building at the sidewalk at either edge of the site, and the walls of the plaza at the street line. Although many such breaks in the street wall would damage the strong sense of enclosure that defines Congress Street, they can be successfully used at a few strategic points to create public spaces for significant new construction projects.

The Park Street Row creates an attractive street wall, one that should not be broken. The continuity is emphasized by the rhythm of windows and doors, of chimneys and dormers, of porches and steps and railings. Fences and granite curbs add to the consistency of the block. This is an example of where scale, composition and relation to the street all come together to create a cohesive whole that is universe.

Fences and walls create important walls of continuity, and serve to stake out important visual boundaries amidst open space. Granite curbs add an important design note. In a neighborhood where fences are commonly used at the sidewalk such as along Spring Street, an infill design can contribute to the area with a contemporary interpretation of nearby fences and curbs.

In contrast, this photograph shows how the street wall along Commercial Street is broken down by a building that does not maintain the height and width that is typical of the pattern. Here the typical feeling of enclosure is lost and the character of the area is diffused and directionless. This is an example of where the site should have more building on it than it does at present. It is an opportunity to improve on the street wall while increasing utilization of an important site.

One of Portland's finest commercial "walls" is along Commercial Street. Here, commercial buildings of remarkably consistent character form the sides of the street for a number of blocks. Buildings of various sizes are grouped together in the traditional fashion to create the solid street facade out of many parts. The result is a sense of place and enclosure that is a uniquely urban and plays a major role in the "feel" of the Old Port.

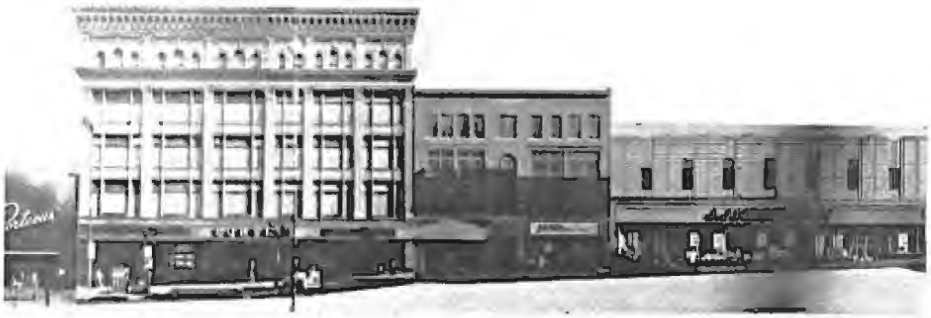
Rhythm of Spacing and Structures on Streets

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.

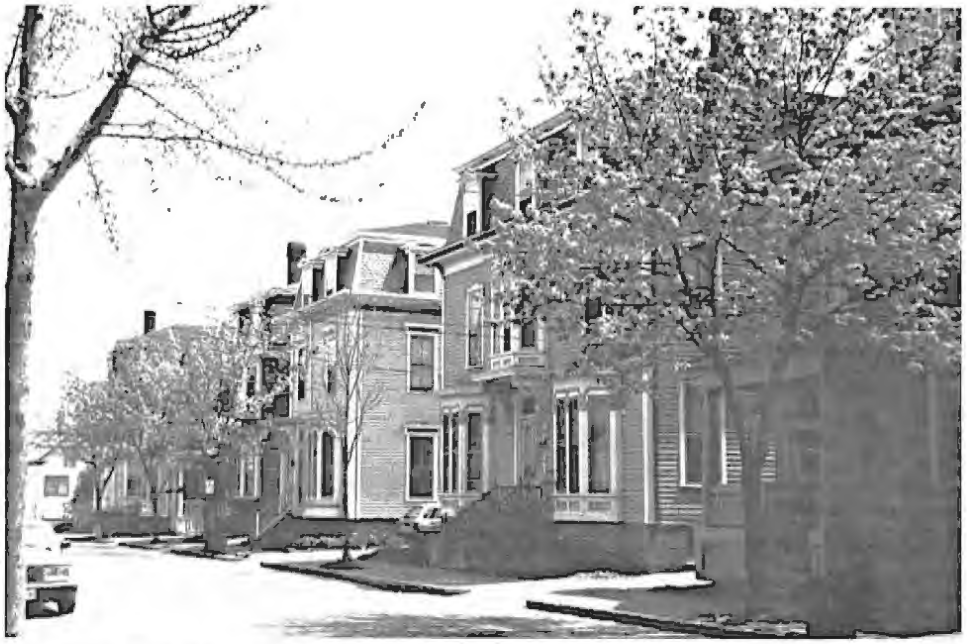
The new facade should have a relationship to the street which is consistent with its neighbors. If all the facades on a street are pulled out to the sidewalk, a new building in their midst should generally extend to the sidewalk. If there are no breaks from side to side, the new building should occupy the entire width of the lot.

Enclosed interior space can actually be narrower than the site, or be held back from the sidewalk, if walls, arcades, screens or other design elements are used to extend the exterior walls of the structure to the boundaries of the site. Otherwise, only special points such as parks, public buildings or corners should interrupt the streetwall; and even at these locations, care must be taken to avoid creating small, deep holes in the streetscape.

The infill building should reflect the characteristic rhythm of facades along the street. If a typical house sits in the center of a large lot, with its entrance to the side, a new house should have a similar stance. Thus the rhythm of the side yard open space to building to sideyard on the street will be maintained. If sideyards are small or non-existent, such as along row-house blocks, new construction should be based on the same rhythm, even if the site consists of several contiguous lots.



Commercial buildings in an urban setting almost always fill all or more of their lot, extending to the property lines at the front (street) and both sides.



The spacing of these detached houses on Cushman Street is consistent for the entire block. Even though the sideyards are minimal, they create a very different rhythm from that of a block of rowhouses, one that is important historically and architecturally.

This photograph shows larger, more distinguished houses with larger front and side yards along State Street. In this case, the residences have traditionally had more "breathing space" around them that allows all of the details of at least three sides of the houses to show. The spaciousness of these lots is a critical component of this streetscape and plays a major part in differentiating this street from Cushman Street, architecturally and historically.

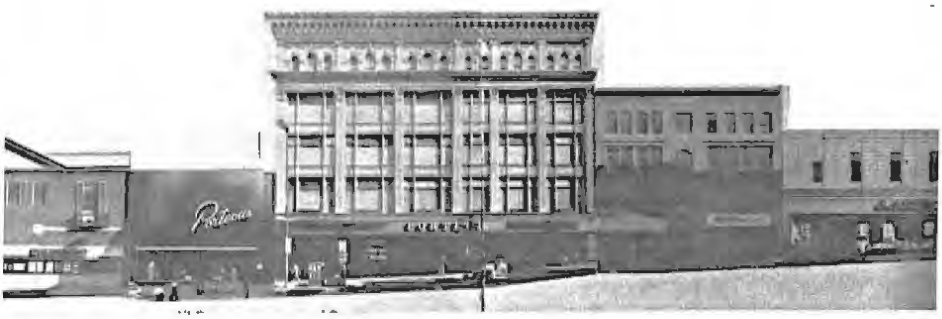
At Westbrook College, a new building connects two historic buildings. While new construction could conceivably have been brought out to the street, in this case the contemporary structure has been recessed to allow the historic rhythm and spacing between facades at the street to continue to be the dominant characteristic of the overall composition. The two older buildings continue to be the focal points, while the new addition can have its own identity on a different plane.

Directional Expression of Front Elevation

A BUILDING 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, HORIZONTAL, OR NONDIRECTIONAL CHARACTER.

The overall shape of a building, the placement of openings, the use of porches or storefronts, and the arrangement of architectural details, among other design techniques, determine whether a structure has a predominantly vertical, horizontal, or non-directional character. A shingle style house often has a low, predominantly horizontal orientation, while a Queen Anne or Italianate residence is usually dominated by vertical elements. In a similar way, commercial buildings are often given directional expression by how windows are grouped and how the spaces between them are treated. The directional expression of adjacent buildings should be taken into account when designing an infill building, to keep the overall lines of the streetscape visually pleasing.

In spite of the rhythm of windows, doors and granite piers, the Thomas Block is an emphatically horizontal building when viewed from any distance away. Although most of the buildings on Commercial Street have a similar orientation, that of the Thomas Block is exaggerated by its length.



The Porteous Building has a vertical orientation when viewed from across Congress Street by virtue of its decorative elements. The soaring pilasters and strong three-part composition (base, middle and top) lead the eye to the elaborate cornice. The street level display windows and doors are somewhat cut off from the vertical expression by the newer horizontal canopy that extends the entire width of the building. The pilasters, which originally came down to the sidewalk, have been absorbed in modern materials in recent renovations and do not clearly establish the vertical lines at street level.

The Francis Fassett house at 117-119 Pine Street is a dramatically vertical house. The bay windows and center tower topped with ornamental ironwork draw the eye upward from all viewing angles. This degree of vertical orientation is somewhat unusual for a free-standing house on spacious grounds. Its prominent setting at a multi-angled street intersection may have led its designer to make a monumental statement in a highly ornamental style of the day.

These detached Second Empire houses on Cushman Street are likewise vertically oriented, though in a more subtle manner. The bay windows and Mansard roofs emphasize the verticality of the narrow three-story structures.

Attached rowhouses like these on Neal Street can have both horizontal and vertical expression. In this case, the vertical line established by projecting bay windows and projecting wings at the center and both ends are counteracted by the sweeping roofline. Walking along the sidewalk in front of the buildng, one senses the vertical nature of individual townhouses. From across the street, however, the overall image of a single building dominates. This dichotomy could become a primary design determinant of a sensitive new design in an infill situation.

STANDARDS: REVIEW OF RELOCATION 6

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In considering an application for a Certificate of Appropriateness involving relocation of a historic resource, the Committee and the Planning Board shall apply the following criteria and any Design Guidelines adopted as part of the ordinance designating the Landmark or District:

(a) Whether the historic or urban design character and aesthetic interest of the structure or object contributes to its present setting.

(b) If located within a District, whether there are definite plans for the area to be vacated and what the effect of those plans is on the character of the surrounding area. In such cases consideration of additional Design Guidelines for construction to be imposed as a condition of approval is appropriate.

(c) Whether the relocation of the structure or object can be accomplished without significant damage to its physical integrity.

(d) Whether the proposed relocation area is compatible with the cultural, historical or architectural character of the structure or object.

STANDARDS: SIGNAGE 7

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Signage

1. General

Any new sign and any change in the appearance of an existing sign located on Landmark structures or within Historic Districts or Historic Landscape Districts which is readily visible from any street or open space shall not be incongruous to the historic character of the landmark or district and shall further be subject to the following design guidelines.

If there is a conflict between these design guidelines and the requirements of Division 22 of the Land Use Code or other provisions of the City Code, the stricter shall apply.

All such works shall require a Certificate of Appropriateness. Awnings and canopies shall be considered signage and are subject to the applicable provisions of this section.

2. Location and Size of Sign

a. Signs must not dominate building facades or obscure their architectural features (arches, transom panels, stills, moldings, cornices, windows, etc.).

b. The size of signs and individual letters should be at an appropriate scale for pedestrians and slow-moving traffic. Projecting signs should not exceed 9 square feet, on first floor level.

c. Signs on adjacent storefronts should be coordinated in height and proportion. The use of a continuous sign-band extending over adjacent shops within the same building is encouraged, as a unifying element.

d. Portable signs located on sidewalks, driveways or in parking lots are strongly discouraged, and shall generally be prohibited unless there is no other reasonable means to convey the information (such as on windows, walls or on permanent sign posts).

e. Wall signs shall generally be located no higher than the window sill line of the second story.

f. Signs displayed during business hours only, such as those which are removed every evening and displayed again the following morning, constitute an on-going advertising format and shall be construed as being permanent signs rather than temporary signs, if such display continues for more than 30 calendar days.

g. Signs on residential structures. Signs on residential structures shall be located and sized to be compatible with the character of the district and property.

h. Off-premise advertising signs shall be prohibited.

6. Other Stylistic Points

a. The shape of a projecting sign should not be incompatible with the period of the building to which it is affixed, and should harmonize with the lettering and symbols chosen for it.

b. Brackets should complement the sign design, and not overwhelm or clash with it. They must be adequately engineered to support the intended load, and generally should conform to a 2:3 vertical-horizontal proportion. Screw holes must be drilled at points where the fasteners will enter masonry joints to avoid damaging bricks, etc.

c. Attachments for all signage and related conduits, etc. shall cause no irreversible drainage to historic building materials.

d. Neon signs may be permitted in exceptional cases where they are custom-designed to be compatible with the building's historic and architectural character.

Signage/Awnings/Canopies*

1. General

Signs, awnings, canopies and other similar devices are among the most noticeable visual elements of the urban environment. These devices are not only a practical business requirement for a property owner or tenant but also can significantly enhance a storefront, building facade and street environment. Signage designed, constructed, and installed throughout the Downtown should be executed and placed in a manner which is respectful of the character of the building on which it will be located and the character established by surrounding buildings. The context of existing signage to be considered in establishing the appropriateness of a proposed sign will be the character and design of those other existing signs which would meet the guidelines presented herein.

Signs, as components of a building facade, are relatively temporary as businesses or tenants change with some frequency over time. The design and installation of signage should recognize this temporary nature of signage and should always be approached with an attitude of reversibility. All signs should be designed and installed in a manner that upon their removal, the character defining features of the building remain intact and that the exterior materials of the building are not permanently or irreparably damaged.

2. Design

A. General

i. The design of signage should be respectful of the building on which it is located, carefully designed to fit a given facade complementing the building's architectural features. Signage inconsistent with the architectural style of a building, such as providing "colonialized" signs on a Victorian storefront, is not appropriate.

ii. The design of signage should be oriented and scaled to reflect the scale and character of movement of people around the building, with an emphasis primarily on the pedestrian and slow-moving traffic.

iii. Design, selection of materials, and workmanship shall be of high quality in appearance and character, complementary to the materials and character of the building, and convey a sense of permanence and durability.

iv. In addition, the design of signage on historic structures should consider historic signage which was previously or is currently incorporated on the building. Where clear documentation exists as to the character and design of original or historically significant signage found on that building, every effort should be made to meet contemporary signage needs with a sign designed in keeping with the building's historic signage.

B. Size

i. The size of proposed signs should be compatible with the scale of the overall building, with the scale and character of the building's architectural features, and with the character of the specific sign location.

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* Editor's Note: The following discussion of Signage/Awnings/Canopies provides further guidance in understanding the intentions of the preservation ordinance signage standard. These guidelines were adopted as a component of the Downtown Pedestrian Activities District and are used informally as a reference by the Historic Preservation Committee (12-1-91).

ii. The size of the sign should relate comfortably in size and scale to pedestrians moving about in the vicinity of the sign.

iii. No sign should extend greater than four feet into any public right-of-way nor beyond a vertical plane two (2) feet inside the curb line (face of curb).

C. Communication

i. Signage is most effective when it is simple and limited in subject matter to the name of the business or property, a street address, and the incorporation of a logo, symbol, or other graphic display which is central to the primary tenant or use of the property. Signage should clearly be incidental to the tenant or use of the property. General commercial advertising unrelated to the principal use is discouraged. Signs advertising businesses or products not found on the property (off-premises signs) are not permitted.

ii. Lettering typefaces and words should be selected which are simple, easy to read, and scaled appropriately for both the sign and building. Logos or symbols are encouraged where integrated with the proposed sign. Pictographs (such as the creation of a projecting sign in the shape of a key for a lock shop) should be carefully considered and can be an interesting and appropriate feature in some situations.

iii. Colors on signage should be selected which complement the character and color pattern of the building. A sign should not, by virtue of its color, be distracting from the design and character of the building on which it is located. Signs tend to be most effective when there is a contrast in color between the lettering/symbols and the background of the sign.

D. Illumination

i. Generally, flashing or moving lights are not appropriate. Special situations, such as the design of marquees or features relating to special uses such as cultural events or public activities may be appropriate exceptions where sensitively designed and where no safety hazard is created.

ii. Illumination of signage should be compatible with the character of illumination already existing on the building and on surrounding buildings, on existing appropriate signs in the vicinity, and the character of illumination along the pedestrian areas adjacent to the building. Where internal illumination of a sign causes the scale of the sign to become excessive in relation to architectural features of the building due to the sign thickness necessary to accommodate internal devices, alternative lighting should be considered. Backlighting of individual letters may be an acceptable alternative.

iii. External illumination of signage should be concentrated evenly on the sign itself, with no significant glare or spillover onto adjacent buildings. The light source should be concealed from the direct view of the pedestrian.

iv. All electrical conduit, transformers, raceways, and wires must be concealed within or behind the sign or face of the building, or be designed as an integral element of the building facade, or be substantially disguised or hidden so as to be unobtrusive to the appearance of the building and sign. The attachment of such devices to the structure should not permanently damage any significant architectural features or the architectural fabric of the building.

3. Placement and Location

i. The placement of signage on all buildings should be carefully considered, taking into account the scale, character and design of the building, the traditional location of signage on Downtown buildings, the location of existing or designed sign boards, lower cornices, lintels, and piers, and the opportunity to use signage as an element to reinforce building entrances.

ii. The placement of signage should not visually obscure architecturally significant features of the building. The method of attachment for new signs should not permanently alter or destroy significant features or materials of the building.

iii. Where signage is proposed on window surfaces, such signage should not substantially obscure visibility through the window.

iv. Generally, the placement of signage should occur below the sill of the second story windows. Where the design of the base portion of the building establishes some higher location as an appropriate location and where such location complements the character of appropriate signage on adjacent buildings or architectural features of adjacent buildings, alternative locations should be considered. Where unusual site characteristics exist or where exceptionally well-designed and integrated signage is proposed, placement elsewhere on a building will be considered. Painted signs on upper story windows, such as stencilled names of professional firms, are acceptable provided they do not detract from the character of window design.

v. In addition to placement criteria above, the minimum height of projecting signs, awnings, canopies, and marquees above the sidewalk shall conform to the current BOCA National Building Code. Further, projecting signs should be placed high enough to prevent vandalism.

vi. No signs should extend or be placed above the roof or parapet line of any building. The development of taller buildings Downtown provides an opportunity for significant impact on the character and attractiveness of the City's skyline. Through other design guidelines dealing with roof-top appurtenances and ornamental building tops, the design of taller structures is encouraged to create architectural landmarks on the skyline. Corporate expression is encouraged in the form of significant architectural design rather than through a corporation logo or name emblazoned at the top of tall structures. Therefore, no signage should be placed on portions of buildings or structures exceeding 125 feet in height.

vii. No private signs should be placed in the public way without specific license by the City.

viii. Freestanding signs, excluding public information signs, are discouraged. Signage should be incorporated with building features or with integral site features such as planter walls.

ix. The placement of signs shall not disrupt or obstruct the vision of drivers or pedestrians so as to create a hazardous situation. No signs should be so located as to significantly obstruct pedestrian circulation.

4. Number of Signs

i. The proliferation of signs within a dense urban environment can lead to visual confusion and a sense of clutter. The number of signs for each tenant or building should be kept to a minimum while recognizing the need for identification and visibility. Building signs and projecting signs should be limited to one per building street frontage for each business or tenant.

ii. Where multiple signs occur on a single building, there should be a common pattern and character between such signs. Signs need not all be identical, but there should be a common pattern or placement, general design, and illumination.

iii. Where multiple tenants are served by one sign or a grouping of signs, the signs should be treated as a building directory with the building name and/or address most prominent and the names of individual businesses or tenants subservient in the directory design. Such directories should be located at or near building entrances and should be scaled so that individual names are visible to the pedestrian.

5. Guidelines for Special Categories of Signs

In addition to the guidelines described above, certain types of signs require special guidelines which relate to their special character or purpose.

i. Awnings, Canopies, and Marquees: These signs serve both as decorative and multi-functional devices. In addition to the color and character they can add to the visual environment, these features serve to protect pedestrians from adverse weather conditions, entice pedestrians to pause and view merchandise on display in storefronts, can protect displays from intense sunlight, and can provide visual relief to otherwise flat or unarticulated facades. The shape and size of these devices should correspond to the shape, character, and size of the opening over which they will be installed, and should fully fill the width of the individual window or door opening.

These devices should be designed and located to be compatible with other appropriate and similar features on the same building or on buildings in the vicinity. These devices should not obscure architecturally significant elements of the building.

ii. Public Information Signs: This category of signage includes informational signage such as traffic regulations, transit information, public announcements or community activity information, and historic markers, as well as directional signage such as street signs and directions to major civic, arts or cultural facilities. Wherever possible, these signs should be designed and located so that they complement the character of the environment in which they are placed. Such signs may be free-standing as necessary to effectively serve their purpose. These signs may be located off the premises to which they refer.

iii. Painted Wall Signs: Painted wall signs such as murals and tromp l'eoil should be used only to enhance the environment or streetscape. They should not be developed for advertising purposes. Such wall signs should not disrupt the setting of an historic building or of an otherwise distinctive environment. Painted wall signs such as business names may be appropriate and should be reviewed according to other applicable guidelines. Where painted wall signs are appropriately located, the surface of walls used for such walls signs should be property prepared so to reduce the need for maintenance and to assure long-term attractiveness. In a few instances, old painted wall signs of a commercial nature still are discernable on the facades of some buildings and serve as reminders of former businesses and activities found therein. These signs should be examined on an individual basis and, where they reflect a significant period of the Downtown's history, restoration of the most significant of these should be encouraged.

iv. Address Signs: Address signs indicate the street address of a business or building. The location of these signs generally should occur above or on the entrance, and should be coordinated with adjacent establishments with the objective of making building identification easier.

v. Portable/Movable Signs: Portable sandwich board signs commonly found throughout the Downtown are the only portable freestanding signs (other than special temporary signs and public information signs) which are encouraged Downtown. All portable signs placed within the public way require special permitting through the City. In addition to requirements of that process, all such signs should be designed and located in a manner which does not detract from the character of the pedestrian environment, nor create obstacles to pedestrian circulation or visibility.

vi. Temporary Signs: This category of sign is exhibited for a limited time to advertise special events or sales and is removed following the event. Included within this category are "For Sale or Lease" signs, construction signs, sale or promotional signs, and special events signs.

vii. Banners, Flags and Pennants: Colorful flags, pennants and banners add color and movement into the streetscape. The incorporation of such elements into the streetscape or the placement on buildings should complement the character of the building fabric. While the flag or banner is relatively temporary in nature, the brackets or poles from which these elements hang tend to remain for extended periods. Attachment of such support devices to buildings or other structures should not cause irreversible damage to significant architectural features or fabric.

viii. On-Site Service Signs: On-site service signs for such needs as identifying parking entrances and exits, handicapped parking spaces or handicapped access, drive-thru teller signs, and other similar directional signs should be considered as a whole system, coordinated in size, materials, design, and character within a single property and with adjacent properties.

6. Maintenance

i. All signs should be maintained in good visual and structural condition.

STANDARDS: STREETSCAPE AND PEDESTRIAN IMPROVEMENTS

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1. General

Retain the distinctive historic features of the streetscape, including walkways, alleys, lighting, signage, planters, landscaping, curbing, and paving that give the district its distinguishing character. Where streetscape or pedestrian improvements are proposed which were not historically a part of the site, such improvements shall be compatible with the existing historic character.

2. Pedestrian Amenities

a. While pedestrian amenities must be compatible with the City's historic character, variations shall be permitted in order to respect the vitality and the variety of the City's different thoroughfares and neighborhoods.

b. Different types of public spaces should respond to the following general performance criteria:

- Historic commercial streets shall be treated simply with maximum open sidewalk space, limited obstructions on the ground, and pedestrian preference for street crossing.

- Historic, non-commercial pedestrian streets and walks shall have a similar scale, more intimate design using textures and smaller elements that stimulate interest along the path.

- Waterfronts were not typically pedestrian spaces in historic Portland but should be opened up to the public wherever possible due to their historic interest and value as a public amenity.

- Parking areas must be carefully designed and landscaped due to their large size and visual impact upon visitors and residents.

- Parks should play a special role in historic interpretation and provide day-time cultural activity for the District as well as relief from paved areas.

3. Streetscape

a. Paving and Planting

a. The existing streetscape should be enriched, especially around historic buildings and heavily used pedestrian areas. Historically appropriate improvements should create some consistency while avoiding complete uniformity.

b. Historic paving features should be retained wherever possible and incorporated into the streetscape improvements. For example, where brick sidewalks existed historically, brick shall continue as the material of choice.

c. Subtle variations in paving patterns and materials shall be used to enrich sidewalks and plazas, such as highlighting patterns in street lights, trees, furniture, street crossings, and entryways.

d. Planting shade trees and shrubs shall be encouraged where they would enhance the historic character and create more inviting spaces. Removal of healthy trees over 3" caliper shall be discouraged, except where they threaten existing structures or personal safety.

b. Street Furniture

   a. Placement of street furniture which is appropriate to the context, attractive, and durable shall be encouraged. Placement of furniture should be based upon careful study of how people tend to use a street.

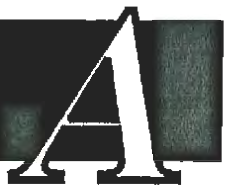
c. Lights, Signs, and Traffic Signals

   a. Public signs shall utilize compatible graphics, colors, proportions, dimensions, and fabrication methods in order to create greater consistency and improve their compatibility with their historic setting.

   b. Street lights shall be designed to harmonize with their surroundings, and traffic signal poles and mounts shall be as unobtrusive as possible, both physically and visually.

Appendix

GLOSSARY OF ARCHITECTURAL TERMS AND STYLES



GLOSSARY OF ARCHITECTURAL TERMS AND STYLES

Architectural Terms

articulation	the expression of different parts of a building, particularly as they are related to one another
balustrade	a handrail, roof or portico rail supported by balusters, generally decoratively carved
bargeboard	decoratively cut trim board for lower edge of gable roof in Gothic Revival buildings
bay	the intervals between recurring members such as windows, columns, pilasters
bracket	a supporting member projecting from the wall, often "supporting" eaves, porticos, or hooded windows and used principally as ornamental
colonette	any very small column, often grouped
console	a scrolled bracket
corner boards, corner posts	In frame construction, the heavy vertical at the corner which is left exposed by clapboard or shingle siding; often with rudimentary capitol and base.
cornice	a projecting, horizontal element used as a crowning member of a facade at the roofline, over an entrance or a window. Originally the top most of the three parts of the classical entablature
drip molding	a Gothic masonry or wood molding which frames the top of windows or doors and ends at right angles to either side to deflect rain
elevation	one side of a building, usually seen head on. Technically an architectural scale drawing which shows the vertical elements of a ground plan
entablature	wide band, often divided horizontally into 2 or more parts and frequently terminating in a projecting cornice; found below the roofline over windows and entranceways
facade	typically, the front or main face of a building. Can also refer to sides or rear
fenestration	the type and arrangement of windows in a building
festoon	a carved garland suspended in a curve between two points. When carved drapery is suspended in this fashion it is called a swag
finial	an ornament crowning a gable, spire, pediment, balustrade

gable	the triangular area formed by the meeting of the two slopes of a pitched roof. Can be on the main facade or on the sides. A stepped gable substitutes the straight diagonal for a series of step-like progressions upward (or downward)
gambrel	a roof construction which differs from the pitched roof with its triangular gable end, breaking each pitch into two parts, the lower steeper than the upper. The resultant dual-pitched gable is not triangular, but unevenly pentagonal. A roof form used extensively in Colonial dwellings and revived in the more picturesquely irregular forms of the Shingle style
hipped roof	a roof which pitches inward from all four sides. Differs from gable or gambrel roof in appearing the same from any side
hood	a projecting cap over a door or window, usually supported by brackets
keystone	a central wedge shaped stone at the crown of an arch or as a feature on a flat lintel
lancet	a tall, narrow, pointed window
lintel	a horizontal member spanning an opening such as door or window to add structural soundness and, often, serving as an important decorative element
mansard roof	a roof type of the mid to late nineteenth century, comparable to a gambrel in having a double pitch, comparable to a hipped in that all four sides are treated equally. Characteristically the lower pitch is very step, often concave, while the upper has a much gentler slope. Provides an almost full extra story. The name is a corruptio of Mansart, a French baroque architect of the seventeenth century, hence its popularity in the Baroque revival style. Second empire style is characterized by the mansard roof
modillion	one of a series of blocks supporting a cornice. See also bracket and console
molding	ornamental, projecting parts used in both wood and masonry construction which both define and decorate the larger and the smaller forms. The particular types vary
Palladian Window	a three part window, the center part of which is broader than the flanking sections and often terminates in an arch. Derives from work of sixteenth century Italian architect Andrea Palladio
pediment	a crowning building, door or window member which can be triangular, slightly circular, or even broken, as in two scrolls almost meeting. Derives from ancient architecture where the pitched roof was constructed to form a triangular gable on the principal facade, often filled with sculpture as in the Parthenon. Used extensively over doors and windows in the Renaissance, Baroque and later classical revival style

pier buttress	a masonry or wood vertical element which projects from the exterior wall in Gothic Revival architecture and imitates the medieval masonry element which actually buttressed the thrust of a structural arch or vault
pilaster	a flattened, attached column in the sense of often retaining base, shaft and capital of an ancient order, but serving as a flat projecting member, to divide or articulate parts of a building. Can be much simplified decoratively, but still serve the same proportional function
portico	a small porch, usually over an entranceway and supported by columns
quoin	refers frequently to the decorative treatment of the corners of buildings. Typically, bricks or stones laid in alternating projections, so that the separation between is quite obvious. Also done in frame construction
streetscape	the combination of street, sidewalks, buildings and plantings which define an area
string course (belt course)	A fairly narrow, horizontal projecting member used to articulate parts of a facade, usually the various stories. Also called beltcourse
vernacular	a term borrowed from the study of language which, in architecture, refers to more modest adaptations of high style buildings

FEDERAL STYLE 1780 - 1830

The Federal Style coincides with the post Revolutionary emergence of this nation. The forms differ from colonial in proportion - the Federal is more attenuated and often delicate - and features such as Palladian windows and balustrades are used in the "High Style" examples. The basic form, as in colonial architecture is a rectangular box with window and door openings symmetrically placed.

Federal Style
Hugh McLellan House, 103 Spring Street, designed and built by John Kimball, Sr. in 1800
a) balustrade; b) cornice; c) Palladian window; d) portico; e) keystone; f) urn; g) elliptical fanlight

Federal Style
Daniel How House, 23 Danforth Street, built 1799
a) gable; b) cornice; c) entablature; d) pilasters; e) fanlight; f) keystone

"High Style" examples have a full three story elevation surmounted by a balustrade, a facade which emphasizes the vertical. The entrance and center is marked by a portico, a broad door flanked by vertical lights and surmounted by an elliptical fan light; above is a Palladian window. Other windows typically have six over six panes and are surmounted by a slightly projecting cornice. Other decorative motifs include urns. Often, as here, dwellings were constructed on a man-made rise. In this example, the Hugh McLellan House, the first story windows were lowered (in the 1830's by Charles Q. Clapp who built the Greek Revival dwelling next door).

In this vernacular brick Federal style structure, the Daniel How House, the builder used a broad gable roof to cover the two and one-half story dwelling. The principal feature and strongest vertical accent is the tall entranceway composed of Doric pilasters supporting a generous entablature and flanking a panelled door surmounted by a semi-circular fanlight which in turn is decorated by a keystone. In this simpler example, the lower facade windows are crowned by stone lintels, the wooden moldings and muntins of the six over six paned windows are slender. The chimneys in both examples are on outside walls, signalling that eight separate interior fireplaces have replaced the more economical grouping of colonial plans.

GREEK REVIVAL STYLE 1830 - 1870

The Greek Revival style followed the Federal with which it shares some classical details. Characteristic of this style is a low pitched gable roof, a wide entablature below the roofline which is often continuous aeross the gable, a rectangular transom over the entrance door, prominent lintels over the windows and the frequent use of columns and pilasters. The proportions are less delicate and more sturdy than those of the Federal style.

Characteristics of high style Greek Revival examples is a modified temple form with standing columns and with the gable (pediment) end facing the street. Often these structures sit atop natural or man-made rises. Overall the proportions are more robust than in the Federal style. Here, in the Charles Q. Clapp House, the monumental Ionic columns and pilasters which are topped by a wide entablature unify the two stories into a compact whole. The use here, also, of heavy granite fence parts contrasts with the delicacy of the adjacent Federal fence which surrounds the McLellan-Sweat house.

The frame vernacular Greek Revival style dwelling, at 47 Brackett Street, retains the temple aspect of the high style examples by facing the gable to the street and enclosing it to form a full pediment, supported by the corner pilasters. Other features of this style are the entranceway and the window surrounds. A full, deep entablature supported by panelled pilasters marks the recessed door while the first and attic story windows have broad flat moldings and are capped by shallow pediments. Originally all windows were glazed in a six over six configuration and the door was panelled with no light.

Greek Revival Style
Charles Q. Clapp House, 97 Spring Street, built 1832, designed by Charles Q. Clapp
a) low pitched gable roof; b) pediment; c) Ionic column; d) Ionic pilaster; e) entablature

Greek Revival Style
47 Brackett Street, built c. 1850
a) enclosed gable; b) corner pilasters; c) full entablature; d) full-length sidelights; e) pediments

GOTHIC REVIVAL STYLE 1840 - 1880

In plan the Gothic Revival is a continuation of the Greek Revival, with both center and side entrance arrangements. The distinguishing feature of this style is a striving for a vertical effect beyond the confines of a basically cubic shape, and an interest in evocative medieval features. Fewer Gothic Revival structures were built and remaining public buildings in this style from the pre-Civil War era are rare indeed. Height is achieved, typically, through steeply pitched gables, the use of pointed arched windows, tall chimneys and, often, vertical board and batten cladding.

This central plan example, the John J. Brown House, is clad in wood scored to look like the stone of medieval buildings. Verticality is emphasized by the corner pier buttresses, the slender portico supports and the barge-boards in the gables. Tall paired windows have romantic medieval diamond shaped leaded panes, while the central window terminates in a pointed arch outlines by a drip molding.

This example of a Gothic Revival style, the William Goodwin House, is clad with board and batten, thus giving more emphasis to the vertical. The steep pointed gable with its decorating bargeboards and finial is characteristic as is the deceptive cottage scale of the facade. The house, in fact, extends toward the east and provides much interior space.

Gothic Revival Style
John J. Brown House, 387 Spring Street, built 1845, designed by Henry Rowe
a) gable; b) portico; c) pier buttress; d) drip molding; e) leaded panes

Gothic Revival Style
William Goodwin House, 75 Vaughan Street, built 1859
a) board and batten; b) gable; c) bargeboards; d) finial

ITALIANATE STYLE 1840 - 1880

The Italianate, Gothic, and Greek Revival styles occurred contemporaneously in the United States allowing mid-nineteenth century Americans a latitude of choice in architectural style. The publication of plan books spread the influence of the Italianate forms and features which derived from Italian country villas. Chief characteristics are tall proportions with a relatively low pitched overhanging roof resting on brackets; strong corner definition by quoins (masonry) or corner boards (frame) and hooded or pedimented entranceways and windows. In the more elaborate High Style examples, the plan is asymmetrical with strongly projecting elements which are balanced by a bold tower or cupola and shadowy porches. The vernacular exterior mass is a simple rectangle or L-shape; the placement of the entrance provides asymmetry and a clue to the nature of the interior plan.

The Morse-Libby House, also known as the Victoria Mansion, is widely recognized as the premier example of the Italian Villa style in the country. In addition to the features outlined, elaborate working of the brownstone in the columns, quoins and brackets.

In this typical Portland Italianate frame dwelling, the Elihu Hasty House, the gable facing the street has a rather steep pitch. Panelled corner boards (which derive from the Greek Revival), replace the quoins exhibited in the high style version. Brackets are abundant, window tops are made important with an entablature and the entrance hood is a prominent feature. Unfortunately the original double door has been replaced with a single leaf with a subsequent loss of breadth and glass.

Italianate Style
Morse-Libby House, 109 Danforth Street, built 1858-1860, architect Henry Vaughan
a) tower; b) pediment; c) modillions; d) deep overhang; e) quoins; f) balustrade; g) columns

Italianate Style
Elihu Hasty House, 53 Spruce Street, built 1874
a) gable; b) brackets; c) entablature; d) corner boards; e) hood

SECOND EMPIRE STYLE 1860 - 1890

The Second Empire style derives from European seventeenth century Baroque architecture which had a classical vocabulary of columns, pilasters, pediments, entablatures and balustrades. The style overlaps chronologically the Italianate with which it also shares many architectural details. The outstanding characteristic of the Second Empire style is its strong sculptural quality; the most readily identifiable feature is the mansard roof with its double pitch.

This residential example of the Second Empire style, the Simon H. Libby Block, is also a good example of a Portland Rowhouse. The prominent brick moldings surrounding the second story windows have keystones above and brackets below; the corners are emphasized by brick quoins, as are the two entrance pavillions which project slightly from the plane of the wall. The fishscale slate pattern and pedimented dormers of the roof are reminders of the importance of the steep roof surface in the overall design of the building. The replacement door on the left does not have the scale of the original double doors.

Outstanding commercial examples of the Second Empire style are the Woodman and Thompson Blocks on Middle Street.

In the frame vernacular example, the Stephen R. Small House, the resemblence to Italianate forms is a clear reminder that these styles influenced each other. In common are the corners articulated by panelled corner boards, the strongly projecting cornice and entrance hood, both supported on brackets. Windows, too, have bracketted cornices or, on the dormers, triangular pediments. The mansard roof form, however, is the distinctive mark of the Second Empire style, and since the steep pitch is so visible, decorative patterns of slate form an important part of the design.

Second Empire Style
Simon H. Libby Block, 33 - 39 Deering Street, built 1866
a) mansard roof; b) pediment; c) moldings; d) key stone; e) brackets; f) quoins

Second Empire Style
Stephen R. Small House, I, 18 Cushman Street, built 1870
a) mansard roof; b) pediment; c) cornice; d) brackets; e) corner boards; f) double leaf entrance

QUEEN ANNE STYLE 1870 - 1910

The Queen Anne Style is grouped as Victorian with the Second Empire, Shingle and Romanesque Revival Styles based on two salient characteristics: picturesque irregularity of silhouette made possible by the newly developed balloon framing, and richness of surface and of detail, with motifs drawn equally from medieval or classic antecedants. Roofs are frequently hipped and punctuated by steep gables, towers and chimney stacks. Wall surfaces are both articulated and embellished by projecting bay windows, pilasters, terra cotta or carved wooden panels, decorative brickwork, brackets, and short ranges of balustrade.

The strong vertical character of this building, the John B. Brown Memorial Building, is secured by a number of devices which also create rich and varied surfaces: the slender vertical pilasters flanking the windows and repeated at close intervals, the tall chimney shafts, and the several pointed gables surmounted by finials. The terra cotta panels which line up below the roofline add textural richness and the gables and chimneys create a picturesque, open skyline.

This double house, the Willis A. Cates House, - a favorite Portland dwelling form - shares a number of characteristics with the John B. Brown building. The most obvious is its basically blocky shape which is enlivened by various projecting elements. The steep hipped roof is pierced by a gable, gabled dormers and tall chimney stacks. The walls are enlivened by a corner tower and three sided bay windows, decorative brick-work - brackets along the eaves, panels and string course. Round and elliptical topped windows and deep porches supported on slender columns add to the sculptural character of the structure.

Queen Anne Style
John B. Brown Memorial Building, 1882-1883, 523-543 Congress Street, designed by Francis H. Fassett
a) gable; b) finial; c) chimney stack; d) pilaster

Queen Anne Style
Willis A. Cates House, 398 Spring Street, built 1897
a) hipped roof; b) gable; c) bracket; d) string course; e) column; f) balustrade

HIGH VICTORIAN STYLE 1870 - 1910

The High Victorian Gothic is a style which overlaps in time the Second Empire and the Queen Anne styles and it is a continuation of the earlier Gothic Revival, influenced by the taller proportions and changing building practices of the post Civil War period. A majority of the structures are public or institutional and almost all are masonry. The proportions are tall, the surfaces have a great deal of linear embellishment and the decorative vocabulary derives from medieval forms.

This style, as seen in the Williston Congregational Church, was, clearly, a favorite for ecclesiastical structures of the last quarter of the nineteenth century. The steeply pitched roof and sharply outlined gables, along with the square tower terminated in a likewise steep roof, are characteristic of this style. The use of a medieval Gothic vocabulary in pointed windows, pier buttresses, and stained glass extends the metaphor. Typical of the late nineteenth century are the stone moldings and decorative brick string courses. In point of fact these latter features, coupled with an asymmetrical plan, make this a less formal, more village-scale building.

High Victorian Gothic Style
Williston Congregational Church, 32 Thomas Street, built 1877, designed by Francis Fassett
a) gable; b) pointed window; c) pier buttress; d) string course

High Victorian Gothic Style
Harry Butler House, 1 Thomas Street, built 1892-1894, designed by John Calvin Stevens, I
a) molding; b) conical roof

ROMANESQUE REVIVAL STYLE 1880 - 1930

The Romanesque Revival style, also known as Richardsonian Romanesque for its foremost Boston practitioner, H.H. Richardson, is another style using a masonry medieval vocabulary. This style appears in the later days of the nineteenth century concurrently with the Shingle style which is in many ways its frame counterpart. The Romanesque Revival style is characterized by substantial proportions and strongly textured surfaces. Typical forms include broad arched openings and round towers; surface textures include rough faced cut stone, smooth brick and stone, terra cotta relief panels and carved capitals. The style is rarely seen in frame structures.

The model for the Baxter Building, Portland's former Public Library is a Romanesque church facade with its indication of nave and side aisles. Deeply recessed arched openings are outlined by alternating colors of stone. The entrance adds colonettes with carved capitals leading up to a richly carved inner arch. Some stone is left rough and there are portrait panels on either side. Larger window panes became common by the last quarter of the century. Spacing of windows during this period varies, as seen here with wide spaces below and a tighter rhythm above.

Romanesque Revival Style
Baxter Building, Congress Street, built 1888, designed by Francis H. Fassett
a) gable; b) colonette; c) capitals; d) "nave"; e) "side aisles"

SHINGLE STYLE 1880 - 1930

The Shingle style is a late nineteenth century picturesque style, usually found in dwellings, and often in summer houses and other seasonal structures. It overlaps, chronologically, Queen Anne with which it shares a zest for surface texture and the use of tall chimney stacks and decorative panels. One of its best know practitioners was John Calvin Stevens, I, of Portland.

This Shingle style dwelling, the Montgomery S. Gibson House, was designed by Stevens and stands in the Shingle style row on Bowdoin Street next to Stevens' own dwelling. Typical of this style is the steeply pitched asymmetrical front gambrel gables, the low corner tower, large dormers on the flank and tall, panelled chimney stacks. The smooth shingle surface of the gambrel gable wraps itself around the tower; at the peak of the facade the shingles make a wave pattern just above the panelled window strip.

Although the house is large, the insistent horizontality of the overhang and the depth of the eaves create an informal cottage scale which is quite different from the strong vercality of the Queen Anne, Second Empire and Italianate styles.

Shingle Style
Montgomery S. Gibson House, 44 Bowdoin Street, built 1885-86, designed by John Calvin Stevens, I
a) gambrel gable; b) decorative panel; c) dormer; d) overhang

COLONIAL REVIVAL STYLE 1880 - 1930

The Colonial Revival is a specifically American domestic architectural style which was inspired by the Centennial celebration of 1876 and drew its forms from the historical period 1720 to 1820, although the historical forms are used in novel combinations. In practice the building design was influenced by the less formal, more picturesque styles of the late nineteenth century, especially the concurrent Shingle style.

This example, the Franklin C. Payson House, shows the continued influence on Stevens of his Shingle style in the gambrel roof form and the colorful, textural use of slate "shingles" in the attic story. The symmetrical brick form, corner quoins, the six over six window panes, elliptical fan lighted door, columns, balustrades, and roofline modillions are eighteenth century details freshly used. The depth and substantiality of the portico, the attic paired windows, and the principal entrance in the gable end are Revival traits.

In a vernacular structure, like 122-124 Brackett Street, the blocky shape needed for an apartment building is most evident, yet style characteristics are important for articulating the mass. Modillions under the cornice, the semi-circular "fans" on the center third floor windows, the elliptical arches with keystones over the entrances, and the balustrades identify this buildiug as Colonial Revival.

Colonial Revival Style
Franklin C. Payson House, 28 Bowdoin Street, built 1901, designed by John Calvin Stevens, I
a) gambrel; b) quoins; c) column; d) balustrade; e) modillions

Colonial Revival Style
122-124 Brackett Street, built around 1897
a) cornice; b) modillions; c) elliptical arch; d) keystone; e) balustrade

CLASSICAL REVIVAL STYLE 1880 - 1930

The Classical Revival style is, in general, a monumental style characterized by pediments, columns, pilasters, and other antique and Renaissance decorative motifs. This style is most often found in public and institutional buildings and reflects, in spirit, the architecture of the early republic.

Characteristics include symmetrical plans, use of columns and pilasters, triangular and elliptical window pediments, balustrades, consoles, and decorative panels with classical motifs such as the festoon.

Portland City Hall derives its plan of recessed central block and projecting wings from Renaissance prototypes which had, in turn, used classical antiquity as a model. The steep roof, cupola and strongly profiled granite blocks share this Renaissance heritage.

Fassett's own residence at 117-119 Pine Street, a typical Portland double house, is one of the few domestic examples of this style. A steep hipped roof is punctuated by sharply pointed gables and a central rectangular tower, the cresting of which adds delicate height. The wall surfaces are amply decorated: two story bays articulated by tall thin windows, supported by deep brick brackets are further enhanced by stone and decorative brickwork. The entrance portico, by contrast, is recessed and is embellished by red stone colonettes, painted wood brackets and, above, a handsome iron railing. The surfaces are densely linear but, as in the church, there is also strong emphasis on the horizontal divisions, marked by string courses, corbels and cornices. Portland features few, if any, vernacular buildings of this style.

The Cumberland County Courthouse appears as a more massive and compact building because the collaborating architects (Burnham of Portland, Lowell of Boston) make the first floor serve as a solid base surmounted by a horizontal projecting molding, and unify the second and third stories by monumental Doric columns. The ends of the principal facade are articulated by projecting pedimented pavillions, while the connecting colonnade stands in relief against the recessed window area. A fully developed entablature rests on the columns of the side elevation as well.

Classical Revival Style
Portland City Hall, built 1902-12, designed by Carrere and Hastings; John Calvin and John Howard Stevens, local associates
a) cupola; b) pediment; c) balustrade; d) column; e) pilaster; f) console; g) panel

Classical Revival Style
Francis H. Fassett Residences, 117-119 Pine Street, built 1876, designed by Francis H. Fassett
a) cresting; b) brackets; c) gables; d) portico; e) colonette; f) string course

Classical Revival Style
Cumberland County Courthouse, built 1906-1910, designed by George Burnham and Guy Lowell
a) pediment; b) entablature; c) Doric columns; d) pavillions; e) horizontal molding

REPAIR AND MAINTENANCE OF HISTORIC BUILDING MATERIALS

REPAIR AND MAINTENANCE OF HISTORIC BUILDING MATERIALS

B

One of the most important aspects of rehabilitating older and historic properties is the maintenance, repair, and cleaning of their construction materials. Each material has its own distinct visual and physical properties, and each has its own susceptibilities and repair processes. Since proper maintenance and repair is essential to the long-term preservation of any historic material, recognition of problems and careful consideration of treatment is important.

Following is a brief review of historic building materials typically found in Portland. Under each category of materials you will find a discussion of the nature of the material, the problems to which it is prone, and recommendations for its cleaning and repair. You will also note references to additional technical literature available on the topic. The National Park Service, for example, has published a number of highly informative briefs on the repair, cleaning, and protection of historic building materials. These Preservation Briefs are available from Greater Portland Landmarks, the Maine Historic Preservation Commission, and the City of Portland.

Masonry

If properly and conscientiously maintained, masonry buildings can remain sound, attractive, and economically productive for many years. Improper repair or cleaning of brick and stone buildings, however, can result in a dramatic destruction of architectural character, shortening of the building's useful life, and reduction of long-term investment potential and property values. Because of the preponderance of masonry buildings in Portland, masonry preservation is an important subject.

Brick

Brick is a man-made, modular material derived from clay. If properly laid with good quality mortar and protected from moisture, brick has a long life-expectancy and requires minimal maintenance.

Although it is basically a hard material, brick is very porous. The material consists of a series of interconnected cells which together create a larger interior surface area. Brick is strong under conditions of compression, but weak in tension. Thus an action which tends to pull different parts of a brick will often result in failure.

Stone

Stone is also composed of cells held together by structures of varying strength dependent on the variety. Stone thus features properties very similar to brick.

Granite, limestone, and sandstone are the most common stones for use as structural elements. Marble, along with the others, is often used for decorative stonework.

Problems

Masonry is susceptible to chemical, mechanical, thermal and biological processes which can cause the material to deteriorate. However, all of these processes depend on one common element: water.

If water gains access to the inner porous structure of the unit (transported by capillary action), it may initiate chemical reactions (formation of salts), mechanical action (stress caused by freezing and thawing), or provide moisture necessary to accommodate living organisms that can cause deterioration.

Other causes of masonry deterioration include: a) vibration; b) poor structural design, particularly foundations with inadequate bearing strength; c) air conditioning which results in substantial temperature differentials between interior and exterior; d) improper selection or combination of masonry materials of different properties and/or size; and e) deterioration of wood or metal anchoring, framing or structural members.

While some deterioration of masonry is the result of natural and unavoidable processes which cannot be eliminated, much decay is the result of accidental factors which can be corrected or prevented.

Preserving Masonry

Control of water is the most important goal in preserving masonry. Roofing, flashing, gutters, downspouts, window frames and sills, and copings and parapets should be weathertight and kept in good repair. Foundations should be drained and damp basements ventilated.

Stone is more difficult to repair or replace than brick. Some stones are inferior in quality and will deteriorate rapidly. Some units may have been fabricated poorly. In a case where stone is deteriorating and it is necessary to repair it, replacement may be impossible because of wall fabrication or because the stone is no longer available.

Waterproofing and Other Coatings

Coatings are not usually necessary, as most historic buildings have survived for years without protection. Water penetration to the interior is usually caused by faulty gutters or downspouts, deteriorated mortar, rising damp, or condensation. Coatings will not solve any of these problems. It is best to use coatings if there is a specific problem to solve, and in that case only the problem area should be treated. These coatings can succeed only if they are anchored firmly to sound material and they are removed and renewed periodically (every five to ten years for most products currently available).

For more information on masonry coatings, see Preservation Brief #1: The Cleaning and Waterproof Coating of Masonry Buildings.

Repointing Mortar Joints

Mortar in older masonry buildings is softer than the brick or stone, and is subject to greater attack by water and pollutants because of its chemical content and its greater exposure to moisture. When mortar deteriorates, additional moisture will be introduced into the masonry itself. Thus mortar maintenance is extremely important, particularly for brick buildings, since mortar joints may represent as much as 20 percent of the wall surface.

Repointing, or "tuck-pointing," is the process of removing deteriorated mortar from masonry wall joints and replacing it with new material. The use of improper techniques and materials can greatly alter the appearance of an historic building and can lead to further deterioration of the masonry itself. Repointing is a time-consuming and expensive process due to the amount of labor required, but is a necessary task and should be done correctly.

The shape of the mortar joint and the type of masonry should be studied and the existing mortar and masonry duplicated in the repair work.

The most common error in repointing is the use of contemporary high-strength mortar with a high cement content to repoint old brick walls. Masonry walls expand and contract. In older buildings, this movement is accommodated by the soft mortar. Mortar that is stronger than the masonry will not move, thus the stresses must be relieved by the masonry units themselves, usually resulting in the brick spalling or cracking. Openings between the mortar and the brick may result as well. These failures permit water to penetrate.

To avoid these problems, a mortar with a high lime content (compared to that used in new construction today) should be used to repoint old buildings. High lime-content mortar is soft and porous, accommodates movement easily, has the lowest volume change due to weather conditions, and is slightly soluble in water, and thus self-seals small cracks and voids that may develop.

Appearance is also important. Color and texture must be matched by careful selection of lime and sand or other aggregates. If a proper match cannot be obtained by using natural materials, a mortar pigment can be used (premixed tinted mortars should not be used because of their high cement content).

The mortar must be carefully applied. The old mortar should be removed to a depth of at least one inch to insure a proper bond of new mortar to old mortar and brick (for joints less than 3/8" thick, cutting back to a depth of 1/2" is sufficient). The old mortar should be cut out by hand, never by using power tools.

The new mortar should be confined to the joint and tooled to match the original joint. Any mortar splashed onto the face of the masonry should be removed, otherwise a "toothpaste" job will result in a dramatically altered appearance where the joints appear much larger than before.

Repointing is a major task, important to the continued survival and historic appearance of older buildings. The job should be undertaken by skilled masons under the direction of a knowledgeable architect. See Preservation Brief #2: Repointing Mortar Joints in Historic Brick Buildings, for more information.

Cleaning Masonry

A final major issue involving masonry buildings is cleaning. Cleaning is undertaken to improve a building's appearance, to remove harmful pollutants, or to get a project started. Since cleaning itself can be harmful, there should be a sound reason for undertaking it. Before cleaning a masonry building, one should determine what the dirt is. Different cleaning methods may be required, depending on the nature of the dirt.

Masonry materials react differently to various cleaning products. Marble and limestone, for example, can be damaged by chemical cleaners containing acids. A thorough understanding of the physical and chemical properties of the masonry is essential in order to select the proper cleaning method and product.

It is always a good idea to get the advice of knowledgeable preservation agencies or architects or experienced cleaning contractors prior to beginning a masonry cleaning project and to carry out one or more test patches to evaluate the effectiveness and safety of the cleaning method(s) being considered.

Paint removal involves similar processes and similar risks. First, it is important to determine if the masonry was painted originally or early in its history (as was often the case). If so, repainting would be more appropriate than paint removal and more practical and beneficial for the building. Although natural brick is considered the norm, many fine examples of painted brick buildings can be seen in Portland. If a building is to be repainted, however, and many layers of old paint are present, it may be necessary to remove the old paint. Be sure to make note of the original paint colors before all the old paint is removed.

Types of Cleaning

Cleaning methods can be divided into three categories: water, chemical, and mechanical. Water cleaning softens the dirt and washes it away. Chemical cleaners react with the dirt and/or masonry to speed up the removal process. (Chemical cleaners may also be used for paint removal.) Mechanical methods (sand blasting, grinding, and power sanding) remove dirt and/or paint by abrasion.

Water Cleaning:

Water cleaning can be accomplished by: a) low pressure wash (100-400 p.s.i.); b) moderate to high pressure wash (400-800 p.s.i.); or c) steam. Natural bristle brushes are often used. Mortar joints must be sound prior to cleaning.

Problems with water cleaning are absorption of water by the masonry (though seldom will it reach the interior), efflorescence, and deposit of chemicals (contained in the water) in or on the masonry. Water cleaning should not be attempted when there is any chance of freezing temperatures.

Chemical Cleaning:

If the right chemical is found for the nature of pollutant, dirt, or paint to be removed, chemical cleaning can be extremely effective. However, in selecting a chemical cleaner, there are a number of considerations to keep in mind. Most chemical cleaners are water-based, so they have the same potential problems as water cleaning. Additionally, chemical cleaners can have environmental impact on humans and the landscape. Some types of masonry (limestone and marble) are subject to direct attack by some cleaning chemicals. Chemicals may change the color of masonry or leave a residue that is difficult to remove. Chemicals can also cause efflorescence. Hydrochloric (muriatic) acid can

be particularly harmful to historic brick buildings, although it is widely used. Choose chemical cleaners developed especially for use on old brick.

Mechanical Cleaning:

Mechanical cleaning, no matter how carefully executed, or at what pressure, is an unacceptable cleaning method on historic buildings. Use of mechanical cleaning methods can result in disqualification for participation in federal and state historic preservation grants and federal tax benefit programs.

All mechanical cleaning methods work by abrading the dirt or paint off the surface. The abrasives make no distinction between dirt or paint and masonry; thus some erosion of the masonry is inevitable, no matter how skillful the operator. This erosion results in dulling of decorative detail, changes in the shapes of masonry units, destruction of polished surfaces, and increased susceptibility to water-related natural deterioration. Mortar joints can be eroded by mechanical methods, changing the appearance and leading to more moisture-related damage.

For more information on masonry cleaning procedures, see Preservation Brief #1: The Cleaning and Waterproof Coating of Masonry Buildings, and Preservation Brief #5: Dangers of Abrasive Cleaning to Historic Buildings.

Wood

Wood has been out of favor as a commercial building material in the recent past because of its need to be protected and maintained, i.e. painted. Many new products (metals and plastics) are claimed to be maintenance free (most are not). However, as resources become more finite and energy more expensive, and as the aesthetic qualities of wood are again appreciated, the advantages of wood are once again elevating it to a favored status. Because wood is renewable, abundant, and energy-efficient, it continues to be a useful material. Wood that is properly protected and maintained can last for centuries, at a very reasonable cost.

Properties of Wood

Wood is a natural material, requiring only seasoning, cutting, and finishing for use. It is usually thought of as a solid material though, in fact, only 20 to 40 percent of cured wood is composed of solids. The remainder is air which occupies the cellular wood structure. This accounts for wood's excellent insulating and working quality, as well as its tendency to absorb water.

Problems

The most significant threat to wood in an urban area is moisture. Moisture is sucked deep into the cell structure by capillary action. Absorption of moisture can cause substantial changes in the shape of wood sections. When these changes take place at points where several pieces meet or where anchoring devices attach the piece(s) to another material, substantial stresses can result in cracking or failure.

Other sources of damage include ultraviolet light, which absorbed readily by wood close to the surface, results in brittleness and subsequent loss of wood material. Fungi enters wood and can penetrate deeply, destroying cell walls and causing decay through chemical reactions. Wood that is in contact with wet soil, that is above wet soil separated by an area that is poorly ventilated, or that is cracked or checked due to weathering is particularly susceptible to fungi. Wood joints that trap water are also subject to organic attack.

Insects also pose a serious threat to wood. Termites and carpenter ants are the most prevalent pest, while various species of beetles and ants can be equally destructive. Termites usually require moist soil nearby, but some varieties thrive on dry wood. Most beetles seek out dry wood that has been previously attacked by fungi.

Care and Maintenance

Weathering of wood caused by wetting and drying can be prevented by coating the wood with paints, varnishes, stains, repellents, or sealers. These coatings slow the penetration of water into the wood, allowing swelling to occur more slowly and the stresses to be dispersed gradually and evenly. Coatings also prevent the penetration of ultraviolet light. There are many types of coatings available, each with specific features and purposes. Care should be taken to choose the correct product for the job.

Joints where wood elements meet trap water and thus are vulnerable to deterioration. It is advisable to treat the susceptible members with a water-repellent preservative before assembling the joint. Exposed end grains should be treated similarly.

Fundamental to the maintenance of wood is regular painting. Just as important is proper preparation for painting. Scraping all loose material and sanding to provide a surface to which paint can adhere is essential if the paint is to last and look good. Priming is usually necessary (consult the instructions for the paint or other coating that is to be used).

Fungi attack can be prevented by eliminating high-moisture content. This may be done by ventilating damp basements, draining soil that is close to or in contact with the wood, and preventing weathering (by proper painting and maintenance). Wood in contact with soil or concrete should be treated with preservatives.

Insects require professional exterminators using sophisticated methods and chemicals.

Wood that is already decayed but that must be retained in place (for example, on a landmark historic building) can usually be repaired. Plastic wood or other fillers such as waxes or synthetic resins can be used. A more recent technique involves the use of consolidants, usually epoxies or acrylics which are injected into the damaged wood and can return the wood to structural soundness.

Metal

Properties

Metals are used in buildings because of their luster, hardness, workability, ability to resist deformation, and resistance to structural forces. Metals in architecture are used for structural and weather-protective purposes, for decorative elements, and for fastening systems. Metals are subject to various types of corrosion, resulting in loss of structural strength and weather-tightness. However, metals are generally simple to repair and maintain.

Architectural metals used in older buildings include: aluminum (see section on modern materials), copper, lead, cast iron, wrought iron, steel, and galvanized steel.

Problems

Corrosion is the primary form of deterioration of architectural metals. Corrosion is also known as oxidation. Metals are constantly changing due to exposure to the atmosphere, heat, moisture, pollutants, and other agenda. Corrosion takes many forms such as pitting, cracking, or galvanic action.

Causes of failure, other than corrosion, include: fatigue, fire, overloading, and weathering.

Care and Maintenance

Generally, metals can be preserved if properly maintained. Deteriorated metal is often replaced rather than repaired because contractors are not familiar with repair techniques and find it easier or less expensive to replace the material. Maintenance, then, is the key to preserving metal elements. Selecting proper materials and details, avoiding trapping water, and avoiding stress-causing exposure to sun and shade will help to insure long life for metal work.

Coatings of various types are the most common protective materials for metal. Paint is widely used, but the success of paint as a protective device is dependent on proper preparation of the metal surface, the type of primer and finish coats, and the proper application of primer and finish coats.

Solving other problems requires a variety of protective actions such as insulation of metals from fire, additional structural bracing, and elimination of sources of corrosion.

It bears repeating that dealing with metals, as with masonry or other historic materials, requires a thorough understanding of the problems to be solved, a knowledge of the properties of the material(s) and the appropriate repair and maintenance techniques, careful supervision of qualified craftsmen, and inspection by architects knowledgeable in the area of historic materials. The proper care and maintenance of metal components will result in long life for these elements.

Further information on metals as used in historic buildings can be found in Preservation Brief #11: Rehabilitating Historic Storefronts, and Preservation Brief #13: The Repair and Thermal Upgrading of Historic Steel Windows.

Terra Cotta

Terra Cotta is a fired, cast clay material used for centuries for cast ornament. It was used extensively as a structural and fireproofing material after the Great Chicago Fire (1871) and came into widespread use for decoration and cladding in the 1880-1930 period. It can be found in Portland as decorative door and window trim, cornices, or complete exterior wall systems, particularly on Chicago-style and Classical Revival-style buildings, of which the Porteous building is a notable example.

The material was handmade until the early 1930s when machine-made varieties became common, making available a wide variety of surface textures, finishes, and colors. The material has a uniform color and texture, is quite hard, and is often glazed. It is a durable material and was used extensively by architects, because it was one of the few materials of permanent character that permitted the use of exterior color and possessed consistent texture. Terra cotta is still used today, although its use is limited due to the existence of few manufacturers.

The material has reached a critical point in its life-span and is showing signs of deterioration on many buildings across the country. Few craftsmen or architects today have much knowledge of the repair and restoration of terra cotta or ceramic veneer. However, renewed interest in the material has caused some research to be done, and a few major restoration projects of terra cotta buildings have contributed further to what we now know of the material and its properties.

Problems

Failure of terra cotta can be attributed to: a) defects caused by improper manufacturing techniques (resulting in delamination, poor color retention, or poor resistance to weathering); b) efflorescence (the formation of soluble salts) due to the action of acidic atmospheric gases on the ceramics; c) poor moisture-preventative detailing which allows water to reach iron anchoring and support systems causing rust and, quite often, the detachment of the ceramic piece; d) poor expansion detailing which results in the existence of very high levels of stress within the material; e) glazing trapping moisture, arresting evaporation, and causing ice or salt crystals to form, resulting in cracks and flaking of the glassy surface material; and f) damage due to inappropriate repairs (using materials other than terra cotta) and alterations (attachments of signs, marquees, etc.).

Repair of terra cotta requires a detailed analysis of the problems present. The problems are often complex and not just "skin deep." Visual inspection, unit by unit; sonic testing, by tapping the units with instruments; infrared scanning; metal detection; or laboratory analysis to determine required repairs.

Care and Maintenance

Stages of deterioration must be determined. Water damage indicates numerous problem possibilities, requiring the elimination of water sources by repairing roof and drainage systems, repointing, caulking, and replacement of missing masonry units, and new detailing for proper water conduction.

Cleaning the surface may be necessary to determine problem areas. Water, detergent, and a natural or nylon bristle brush are the recommended cleaning materials. Steam or weak solutions of muriatic acid can be used on stubborn stains. All acids in strong enough concentrations will dissolve mortar and cause efflorescence. Abrasive cleaning should never be used, nor should strong acids, high-pressure water, or metal bristle brushes, all of which will damage the glaze and expose the porous tile body to water damage.

Waterproofing terra cotta is subject to the same problems and precautions as waterproofing masonry. Repointing terra cotta is just as important as it is for masonry, and the rules of mortar formulation and application are the same.

Deteriorating terra cotta pieces that are in danger of falling off the building should be stabilized, if possible, rather than removed. Temporary measures to secure unstable pieces can include using metal strapping and nylon netting to prevent further damage and protect passersby until full restoration can be completed.

Missing units should be replaced. The replacement process can take time. Gaps in the structure may be temporarily filled with brick to retard deterioration. Temporary repointing, or removal and stockpiling of undamaged material to be reset later, should be considered.

Earlier inappropriate or poorly-executed repairs should be removed if the work has deteriorated or has become visually obtrusive.

In-kind replacement of badly damaged or missing terra cotta elements is the best treatment, but sometimes repair can be accomplished with other materials, such as stone, fiberglass, or pre-cast concrete. Careful analysis and planning are necessary to properly repair and maintain terra cotta and ceramic veneer.

A more detailed discussion of terra cotta repair can be found in Preservation Brief #7: The Preservation of Historic Glazed Architectural Terra-Cotta.

Modern Materials

In the first half of the 20th century, many new materials became available to the construction industry. New developments in materials technology, architectural design, and industrial design opened up new avenues for commercial expression. The "streamlined era" was echoed in new or renovated storefronts featuring materials such as opaque glass panels, porcelain enamel, glass block, aluminum, or stainless steel. New styles such as Art Deco and Moderne incorporated these materials in startling ways. Geometric forms or flowing curves, smooth, highly-polished surfaces, a rainbow of colors, and simple graphics in neon, inlaid glass, or backlighted metal characterized these new storefronts. A brief description of some of these materials follows.

Aluminum

Aluminum is a metal and thus has all of the general characteristics discussed in the Metals guidelines, such as tendency to corrode, creep, fatigue, etc. Aluminum came into its own as a building material in the 1920's. It has been on storefronts at least since the early forties. When introduced, it made possible sleek, elegant framing systems and decoration. It has since become a standard material for window and door frames, storefront systems, and facade cladding.

Aluminum readily forms a tight oxide film when exposed to air which prevents further attack by most elements; but it can be damaged by contact with lead-based paint, damp wood, lime mortar, cement, plaster, or concrete.

Various coatings can prevent deterioration due to contact with these materials. Today the most popular protection is provided by anodizing, an electro-mechanical process. A newer coating that is gaining favor is baked enamel, which allows a wide range of colors. Sometimes the metal is covered with porcelain or a vitreous enamel. Anodized surfaces are not maintenance free and should be protected with a coat of varnish or wax. Aluminum in its natural finish, most common on older storefronts, can be restored to its original appearance by hand rubbing with a finishing compound of pumice and water. Once thoroughly cleaned, it should be coated with varnish or lacquer and cleaned often to prevent the accumulation of dirt and grime.

Aluminum is highly susceptible to galvanic action, and should be insulated from other metals by paint, mastic, or other nonconductive materials. It is subject to fatigue due to thermal expansion and contraction, and to erosion by abrasives. Expansion joints and protective coatings or heavier-gauge material, respectively, can solve these problems.

Aluminum elements can be easily cut and joined together by welding, soldering, adhesives, bolting, or riveting. However, these processes are difficult to control in the field. Therefore replacement of damaged aluminum elements is usually the most cost effective repair.

Stainless Steel

Stainless steel was widely used during the streamliner era. Its use on buildings evoked images of airplanes and streamlined trains, the height of technology and progress at the time. Stainless steel was used for window frames, doors, louvres, fasteners, storefront framing, signage, and siding.

Stainless steel is corrosion-resistent and has low heat conductivity. It does not rust, but is corroded by contact with mortar or, through galvanic action, by contact with aluminum. Protective coatings can be applied in these cases to prevent deterioration. Stainless steel is always left in its natural finish, requiring only cleaning.

Porcelain Enamel

Porcelain enamel on steel has been used since the 1920's to "modernize" commercial buildings and to integrate advertising with facade design. It was available in many colors and finishes and in many cases could be applied over an existing storefront. It has a bright, clean appearance. Signs and letters could be baked into the panels. It was often used for interiors as well.

The material consists of sheet steel that is sprayed with a vitreous enamel and baked at high temperatures. It has an extremely strong surface bond. With heavy-gauge steel, rigidity is high but the material can be brittle and splinter. Lighter gauge steel results in flimsiness to the point of tearing, requiring a backing material.

Colorfastness is a problem, so that matching porcelain enamel can be difficult. Touch-up painting is usually not a satisfactory process. When a panel is damaged, more than the area which has splintered is often weakened. The obviously damaged area can be patched; but the adjacent cracked surfaces with oxidize, fracture, and separate from the backing. Replacement is thought to be the only viable alternative. Porcelain enamel panels are still manufactured, and some colors are readily available.

Glass Block

Glass block has been in use since the first decade of this century, but came into common use in the 1920's and 1930's. Glass blocks consist of two dishes of heat-resistant glass sealed together at high temperature. A partial vacuum is formed as the air inside the blocks cools and contracts. The heat resistant glass reduces normal expansion due to temperature cycles, making it suitable for use in a fixed (non-flexible) frame and in large thicknesses.

Glass block was available in various modular sizes and configurations and was laid up like brick or concrete block using a sand/cement/lime mortar mixed with water. The correct mortar mix is very important, since too rich a mixture swells when wet and can fracture the block. Waterproof caulking at joints between glass blocks and other exterior surface materials is necessary to prevent leaks of air and water.

The material found favor in circumstances where light was required but visual privacy and security were to be maintained (bars, restaurants, professional offices).

Glass block is a very durable material, combining the maintenance requirements of masonry (mortar upkeep) (cleaning). It is difficult to damage the material, but options other than replacement of damaged units exist (however, it is cheaper to replace one glass block than an entire plate-glass window). Glass block is enjoying a revival in popularity and is available from several domestic and foreign manufacturers.

Opaque (Opal) Glass

The most elegant of the modern storefront materials was opaque glass, sometimes called opal glass. Often used in combination with brass, bronze, stainless steel, or aluminum, these panels provided a smooth, shiny finish in many deep, rich colors. The opaque glass was used in conjunction with large, clear plate glass show windows. Signage and decorative elements were inlaid in metal or a different color glass or patterns could be etched onto the panels by sandblasting. Neon signage was incorporated in many designs as an integral part of the storefront.

Colored opal glass dates from the time of the Egyptians, but its manufacture for building facades began in the late 1920's. The surface of high-quality opal glass is truly reflective and glossy. The material was available in colors such as white, black, ivory, jade, robin's-egg-blue, yellow, orchid, gray, and tropic green. A range of agate colors, in which other colors were blended to create a marbled stone-like appearance, was also available. Inlays and sandblasting were used to introduce additional decoration possibilities.

Opal glass has a brilliant, hard stone-like surface. Maintenance consists of washing with water, maintaining the (usually metal) fastening or framing system, and caulking joints to keep the assembly water-tight. The color does not fade. It may oxidize slightly, but the oxide coating can be removed. The two major problems with the material are due to its brittleness and its color. Impact will result in breakage, as with any glass. Because it is colored, opal glass absorbs more heat than does clear glass. Heat absorption means expansion and strain, so the glass must be allowed to move freely within the required limits.

Replacement of glass panels is difficult. The material was manufactured until a few years ago; but from the early 1950's on, it was available only in black and white. Salvage yards or custom glass makers are among the few sources for replacement glass.

Stucco and Plaster Coatings

A variety of materials are now available to apply over existing storefronts to create the look of stone. Stucco has been used for this purpose for many years. It is a cement plaster that is applied over a metal lath attached to the building surface. The plaster can be finished in a variety of colors, textures, and patterns.

Most contemporary applications of stucco to older facades are inappropriate due to their covering of significant original details. However, it is possible to use the material in appropriate ways, especially on contemporary rehabilitation projects, to simulate stone or concrete. The color, texture, and joint pattern are critical to creating an appropriate appearance.

A newer class of material is known as exterior insulation and finish system. The best known brand name is "Dryvit". This system consists of an expanded plastic insulation board, two layers of reinforcing mesh, a plaster adhesive, and a synthetic surface plaster. It is basically an updated stucco treatment that incorporates insulation. It can be field-applied or supplied in prefabricated panels. A wide variety of colors, textures, and joint details are available. Exterior insulation systems are relatively new; hence, their longevity and ability to resist the elements has yet to be proven.

The system can be used to simulate stone and to create joint and color patterns that can be useful in historic downtown areas. It should not be considered for storefront replacement or partial repairs due to its thickness and the difficulty of matching adjacent materials. Its most useful applications are for new infill construction or for total facade rehabilitations.

The longevity of both stucco and exterior insulation systems are dependent on the quality of installation. Deterioration is usually caused by water entering the system and causing the lath to rust or the exterior finish to turn spongy or to freeze and spall. Structural repair is easy to accomplish by replacing lath and/or plastic coating; but matching color and/or texture can be difficult due to weathering of surrounding material.

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ADDITIONAL REFERENCES

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City of Portland - (207) 874-8300
- Department of Planning and Urban Development, Room 211 City Hall (Preservation Program Administration)
- Historic Preservation Committee, Room 211 City Hall
- Assessor's Office, Room 115 City Hall, 1924 Tax Photos of Portland Structures
- Public Library - Portland Room (207) 871-1700

Greater Portland Landmarks, 165 State Street, Portland (207) 774-5561
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Maine Historical Society, 485 Congress Street, Portland (207) 774-1822

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CITY OF PORTLAND HISTORIC RESOURCES DESIGN MANUAL

DRAFT November 14, 2025

HISTORIC RESOURCES DESIGN MANUAL

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1. INTRODUCTION

PURPOSE

Portland's historic preservation program was established in 1990 by order of City Council. The program allows the City to identify and designate significant buildings, structures, objects, sites, and areas, protecting those important places from unnecessary loss. The City's land use code requires that alterations and new construction associated with historic designations be reviewed under a set of design standards. The intent of this review process is to manage change to Portland's historically-designated places so that their unique character is maintained, even as the city evolves.

The purpose of this design manual is to aid property owners, contractors, developers, design professionals, and the public in understanding the intent and application of the historic preservation review standards of the land use code. The standards provide a consistent framework for both designing and reviewing proposed alterations to historic resources and new construction within a historic context. The standards are intentionally broad so that they can be applied to a wide range of historic properties and projects, ranging from residential to commercial and parks to industrial campuses.

POLICY & REGULATORY FOUNDATION

Portland's Plan 2030

The City's comprehensive plan articulates a vision of Portland's values today and for the future. It provides information about the city at the time of writing, establishes goals, and forms a framework for decision-making. The plan sets goals for historic preservation, and also the environment, waterfront, the economy, housing, recreation & open space, facilities & services, and transportation.

The historic preservation component of Portland's Plan reinforces the importance of protecting Portland's historic resources within a context of continuous change. The plan supports the concepts of "quality investment in existing structures" and compatibility in infill development, but also calls for an approach that balances other City goals in the course of historic preservation review. This includes supporting improved ADA accessibility, climate resiliency, and energy efficiency upgrades. The plan also calls for continued assessment of new techniques and materials in an ever evolving and improving landscape of building technologies.

Building Code

Portland's building code (Chapter 6 of the City Code of Ordinances) establishes minimum construction, electrical, fire, life safety, and other standards. All construction projects must meet the building code, although some flexibility may be available for historic properties.

A design professional or the building official should be consulted with specific questions.

Land Use Code

The City of Portland's land use code (Chapter 14 of the City Code of Ordinances) establishes standards for orderly and compatible use of land, the form and mass of buildings, and the relationship of development to the public realm. The land use code includes broad zoning regulations, standards for the development of individual sites, sign regulations, and the historic preservation ordinance, which provides the basis for this Design Manual.

HISTORIC PRESERVATION ORDINANCE (ARTICLE 16)

The purpose of the historic preservation ordinance is to promote the educational, cultural, economic, and general welfare of the City of Portland by:

- **A.** Creating a mechanism to survey, identify, historically designate, and protect buildings, structures, objects, sites, and areas of historic, cultural, architectural, and archaeological significance consistent with the National Register and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation;
- **B.** Establishing standards for review of alterations and new construction affecting historic designations consistent with the Secretary of the Interiors Standards for the Treatment of Historic Properties;
- **C.** Encouraging compatible rehabilitation and new construction affecting historic designations, preventing the unnecessary loss of the community's significant character without stifling change and development;
- **D.** Providing a resource of information and expertise to help those interested in historic designation, and rehabilitation or new construction affecting historic designations; and
- **E.** Fostering civic pride in the city's history as represented in the city's historic designations.

1 INTRODUCTION

THE SECRETARY OF THE INTERIOR'S STANDARDS

Four levels of treatments

Since 1983, the Secretary of the Interior's Standards for the Treatment of Historic Properties, developed by the National Park Service, have served as a national model for reviewing work on historic properties. While the Secretary's Standards include four levels of treatment, Portland's standards are specifically based on those for rehabilitation. They are the most flexible and focus on allowing buildings to evolve to meet modern needs through renovation while retaining their essential character or history.

Preservation

Sustaining the existing form, integrity, and materials of an historic property

Fort Gorges, located in Casco Bay, is an obsolete and abandoned coastal fortification which was transfered from federal to City ownership in 1960. Given the limited access to the fort, and its public ownership, the building is only minimally maintained to protect it from collapse or sever deterioration while keeping it relatively safe for public access.

Rehabilitation

Making possible a compatible use through repair, alterations and additions while preserving the features that convey historical, archaeological, cultural, or architectural value.

The former Porteause, Mitchell & Braun Department Store (522 Congress Street) was purpose built to house a large retail business. Beginning in 1993, the Maine College of Art & Design purchased the building and began rehabilitating it for use as classrooms, studios, and student amenities, all while retaining the buildings architectural character.

Restoration

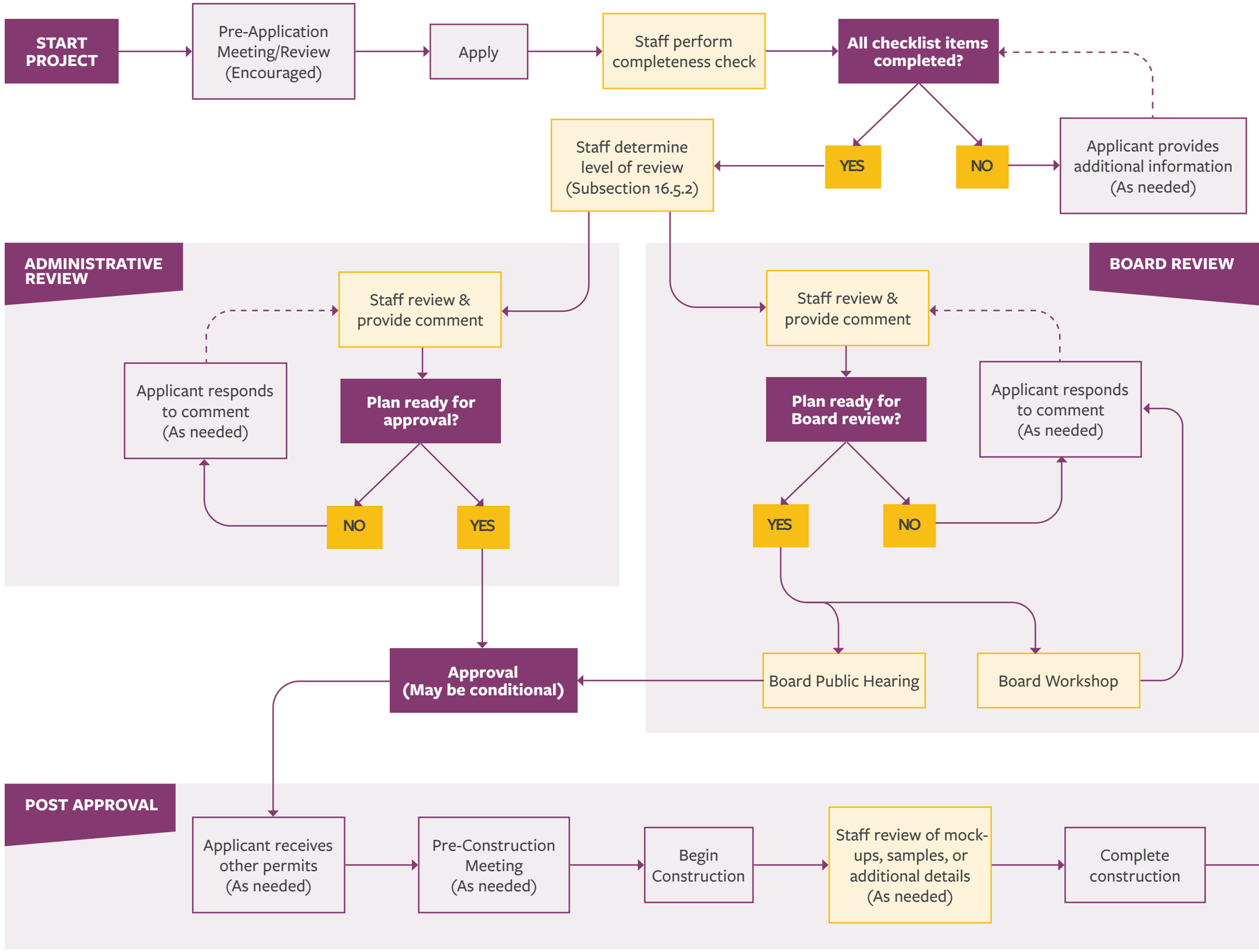
Accurately depicting the form, features, and character of a property as it appeared at a particular period of time.

The Morse-Libby Mansion (109 Danforth Street and known as the Victoria Mansion), the property is maintained as a historic house museum. The building is open for public tours and has been undergoing work to maintain or restore the buildings original mid-nineteenth century character so that the public can understand the building as a snapshot in time.

Reconstruction

Rebuilding or recreating the form, features, and details of a lost historic property for the purpose of replicating its appearance at a specific point in time.

The Fort McKinley Double Barracks (22 McKinley Court, Great Diamond Island) was severely burned during renovations in 2013. After the almost total loss of the building, it was carefully reconstructed in exacting detail for use as a hotel.



REVIEW PROCESS

All exterior alterations within historic designations visible from publci ways are subject to review. Depending on the scope and nature of the proposed work, the project may require administrative or Historic Preservation Board review. Administrative reviews are conducted by staff, while Board reviews take place at regular meetings of the Historic Preservation Board after public noticing of the application. The level of review is dictated by the land use code (Table 16-A). However, applicants are allowed to request that their project be escalated to a review by the Historic Preservation Board.

For additional information on the review process, see Section 16.5 of the land use code.

Exemptions from Review

The land use code includes several exemptions, such as for work that is not visible from the street, interior work, ordinary maintenance, projects that comply with certain requirements. The full list of exemptions can be found under Subsection 16.5.1 of the land use code.

The full list of exemptions can be found under Subsection 16.5.1 of the land use code.

1 INTRODUCTION

USING THIS MANUAL

This design manual provides clarification and explanation for the standards for historic preservation review under Section 16.6 of the land use code. Historic properties and their contexts are often unique and potential projects vary greatly, so this manual is not meant to offer prescriptive guidance but rather to help readers understand the standards as a set of principles to be applied when undertaking work. This manual does not attempt to address every issue that might be encountered, but presents examples in a way that can provide guidance for a variety of situations.

Fundamentals

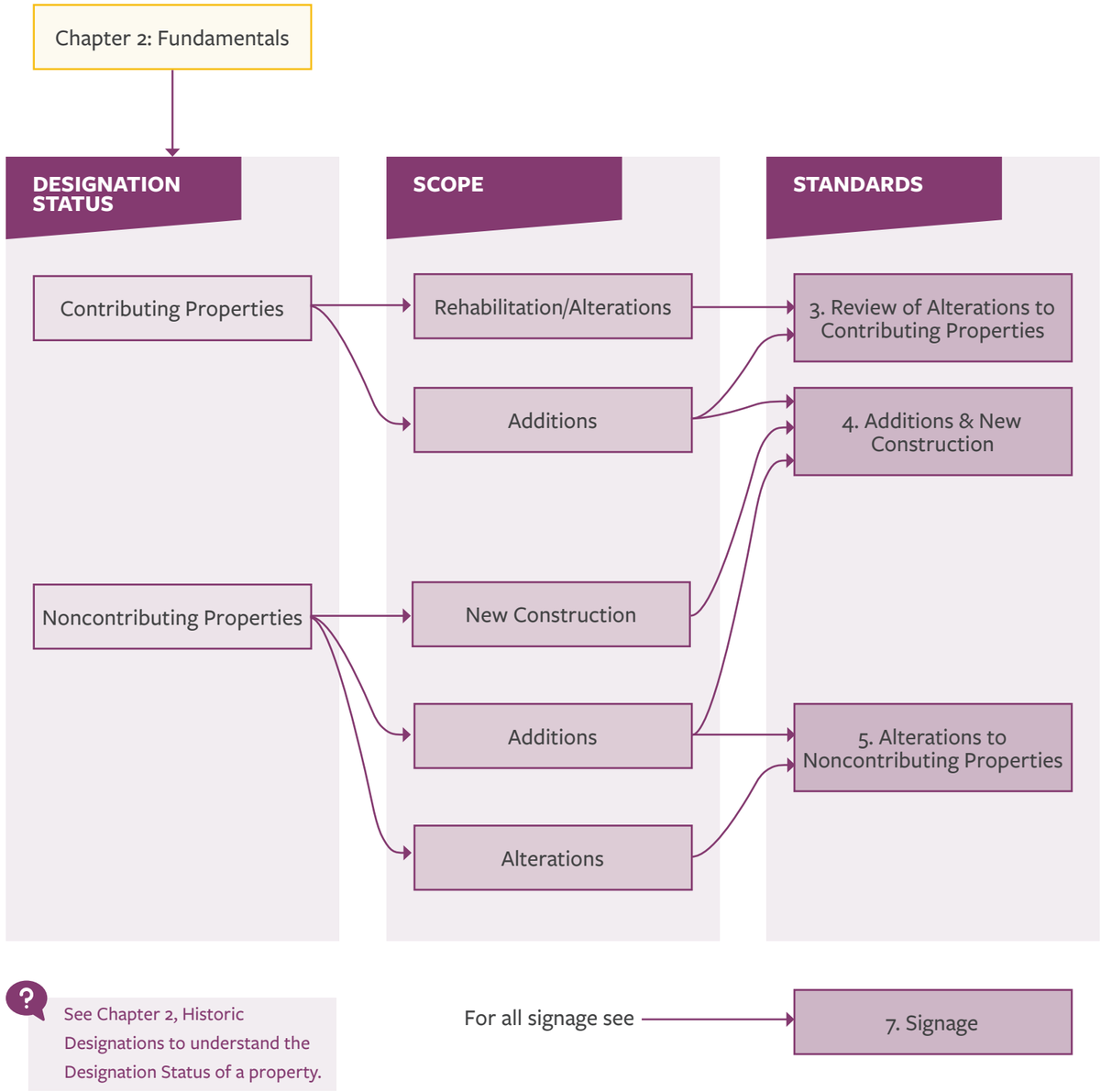
Chapter 2 includes guidance on broad concepts that underpin the interpretation of the standards and shape the nature of reviews. This chapter applies to all projects. Applicants should review the fundamentals and consider how they apply to their own property before beginning to design any project.

The Standards

Chapters 3 through 7 contain the review standards which are broken down into five sets:

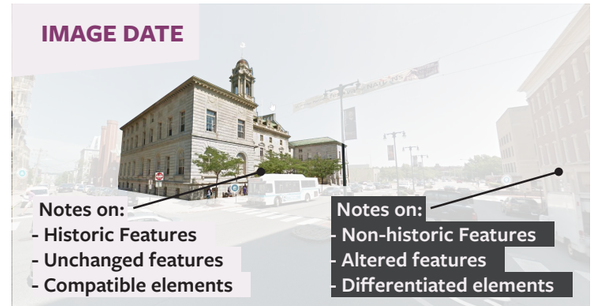
- Alterations to contributing properties
- Additions and new construction
- Alterations to noncontributing properties
- Relocation
- Signage

Depending on the historic designation status of the subject property, and the proposed scope of work, multiple sets of standards may apply. Applicants should consider their own scope of work to determine which standards may apply. Each standard is supplemented with explanatory text and graphics.



Graphic Conventions

Throughout the design manual, graphics and comments are laid over images in order to guide the readers attention. Most images are partially grayed out to direct the reader to the primary subject of the image. Orange dashed outlines are used to highlight specific portions of properties. Text is coded in two ways: dark text with a light background and light text with a dark background which code in the following ways:



Case Studies

Each set of standards is also supplemented by a series of case studies that illustrate how the standards apply and interrelate within example projects. Case studies have been selected to illustrate a variety of properties. Where these differences may be of interest, symbols are included to generally identify different property types:

The case studies will also feature commentary tying the scope of work back to the standards for review. These comments will be highlighted with the standards identifying letter in a purple oval.

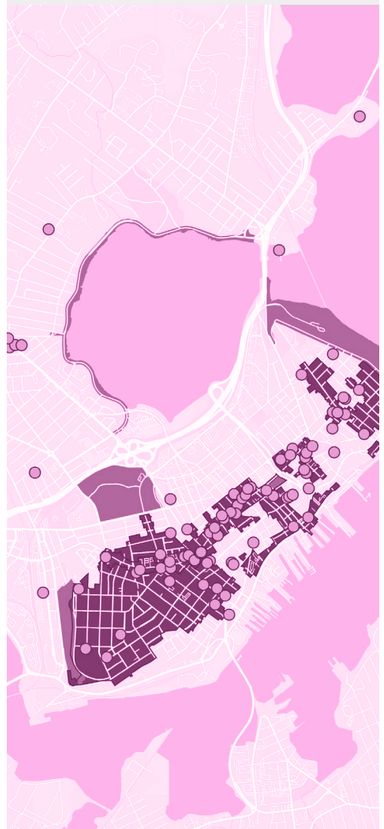
F A-5

2. FUNDAMENTALS

Before submitting any application, it is essential that an applicant understand the nature of the subject property, as well as several concepts that underpin historic preservation review.

HISTORIC DESIGNATION

The historic designation and associated designation materials provide information on the history and significance of each designated property.



CHARACTER-DEFINING FEATURES

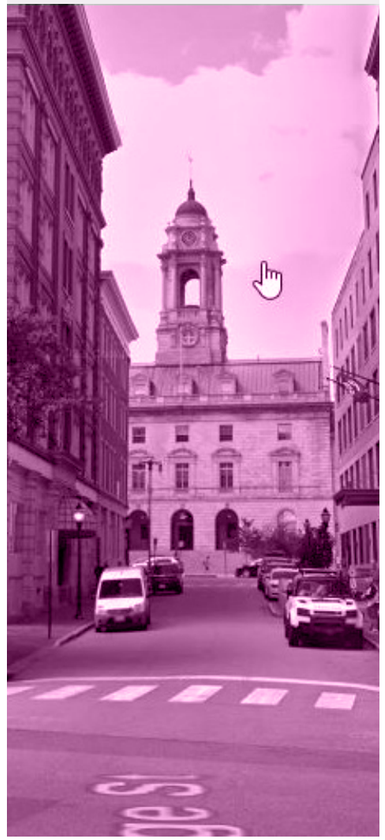
Most historic properties are unique; however, they can be understood through individual features that define their character and speak to their historic significance or associations.

CHANGE OVER TIME

Many properties have experienced changes that speak to historical events or trends. Research can help determine the origins and potential significance of such alterations, informing how they should be treated.

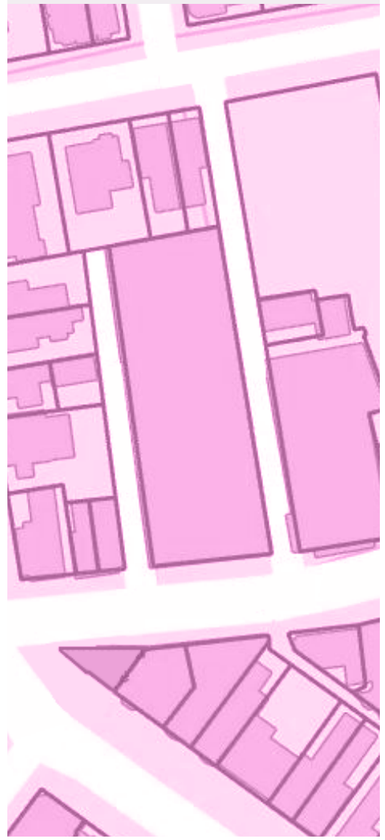
VISIBILITY & PROMINENCE

Historic preservation review is intended to protect historic properties as they relate to the public realm. Visibility impacts what projects are subject to review and to what extent.



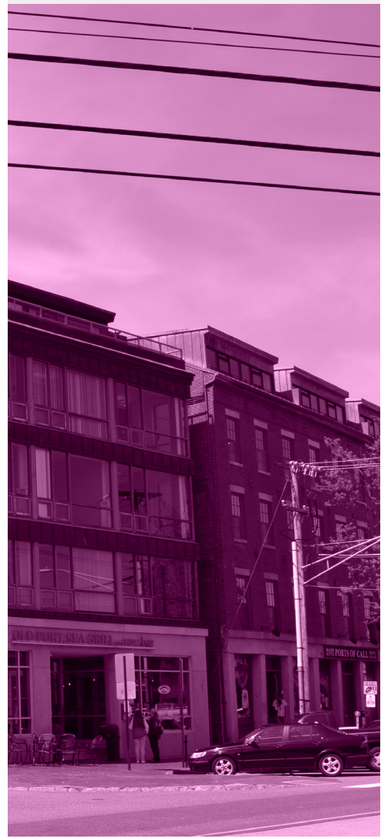
CONTEXT

When planning additions and new construction, it is essential to consider the context within which the project is proposed.



COMPATIBILITY & DIFFERENTIATION

Additions and alterations are required to be compatible but differentiated from the surrounding historic context, in order to be respectful of that context and its authenticity.



HISTORIC DESIGNATION

Categories

Portland's historic preservation ordinance allows for three categories of historic designations: Landmarks, Historic Districts, and Historic Landscape Districts.

Significance

In order to be designated, properties must have a demonstrable significance understood through the lens of six designation criteria (§16.2.2). As part of the designation process, a nomination is prepared which argues that the property or properties demonstrate at least one of the following:

1. **Significant aspect of heritage**. Value as a significant example of the cultural, historic, architectural, archaeological, or related aspect of heritage.
2. **Significant events or activities.** Location as a site of a significant historic, prehistoric, or cultural event or activity.
3. **Significant persons.** Identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspect of heritage.
4. **Significant design or construction**. Embody the distinctive characteristics of a significant type, style, design, period, or method of construction.
5. **Significant designer**. Identification as a significant example of the work of an architect, designer, engineer, artisan, or builder.
6. **Significant theme**. 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.

Integrity

In addition to demonstrating significance, properties must have historic integrity, which is the ability to convey their significance to the public. For example, a building may have been designed by a prominent architect, but if it was heavily altered so that it can no longer be understood as that architect's work, the building may no longer convey that significance. Integrity is understood through the aspects of location, design, setting, materials, workmanship, feeling, and association.

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

LANDMARKS

Properties that have particular or individual significance or prominence.

425 Congress St, First Parish Church (1825)

HISTORIC DISTRICTS

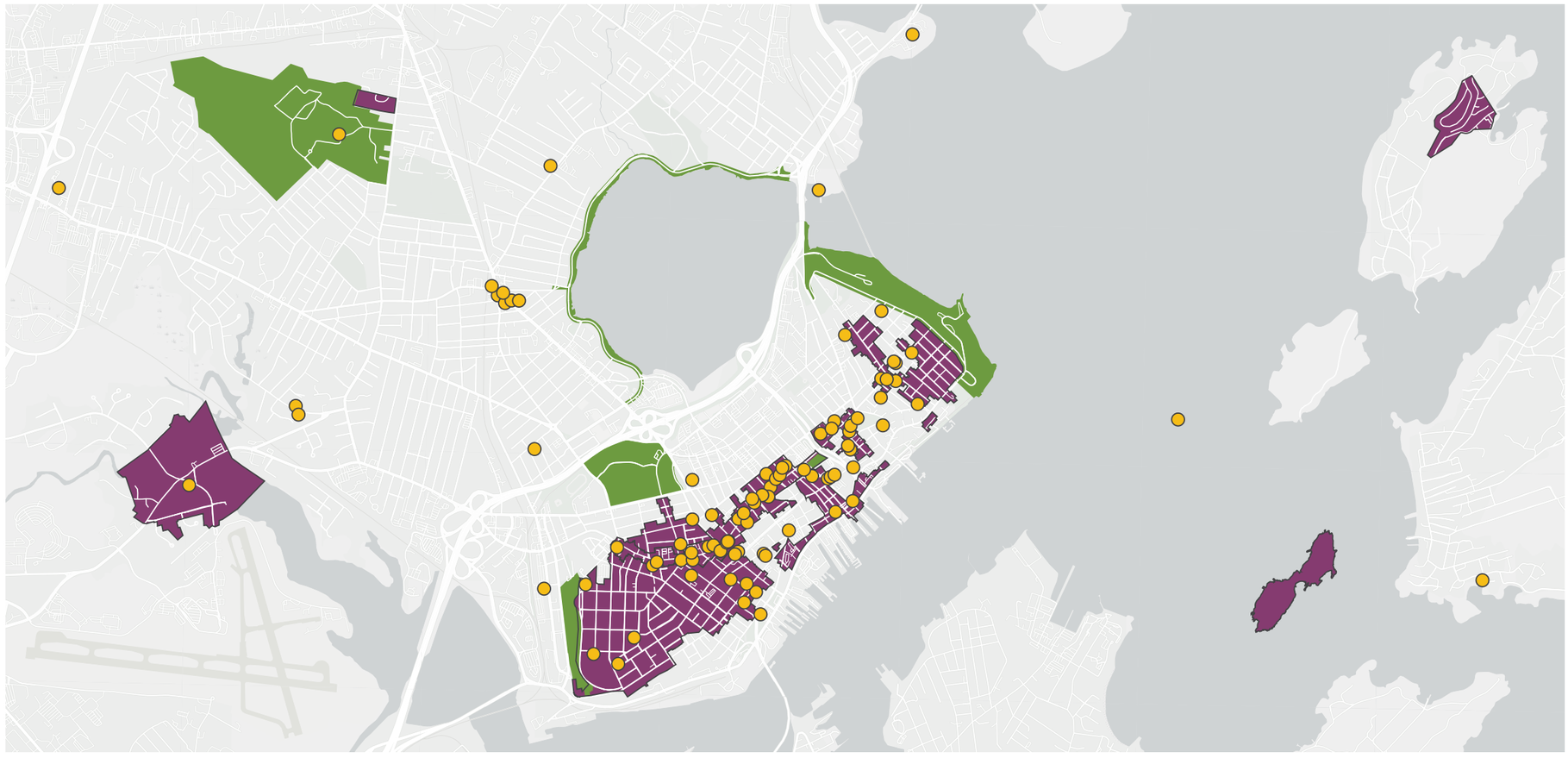
Areas that have concentration or linkage of properties united by a shared significance.

Beckett St Munjoy Hill Historic District - REDO

HISTORIC LANDSCAPE DISTRICTS

Natural or man-made landscapes that have a concentration or linkage of properties united by a shared significance. These can only be established on public lands.

Eastern Promenade - REDO



Classifications

Within designations, the properties that make up the designation are categorized:

- Contributing
- Noncontributing

Classifications are established during the designation process and are based by survey of existing conditions at properties and research into their history of use and development.

Period of Significance

Many designations include a specified Period of Significance which frames what buildings are contributing and what past changes may be significant. Where a historic designation does not include a stated period of significance, it is assumed to be anything more than 50 years prior to the establishment of the historic designation.

Designation Materials

The nominating materials for a historic designation include history for the designation, as well as a survey of buildings, structures, sites, and objects. The survey notes whether a property is contributing to the designation, and often provides photos, historical background, an architectural description, and notes about building alterations.

Applicants should review this information when undertaking a project. While understanding the history of a building may seem abstract within the context of planning a project, it can be essential to understanding what elements of the building contribute to its historic integrity and merit preservation, what changes may have taken place in the course of time, and where there may be opportunities to make modifications to address modern needs.

? Contributing buildings can be unassuming, so you should always confirm a property's classification.

CONTRIBUTING

Those buildings, structures, sites, or objects that contribute to the character and significance of the historic designation. What one might think of as the "historic properties" within a historic designation. Those that represent an important moment or period in history, or which are associated with important events or persons and which retain their historic integrity.

389 Congress Street, Portland City Hall

Portland City Hall largely appears as it did after construction. In addition to being contributing to the Congress Street Historic District, City Hall is also a landmark due to its prominence and architectural significance.

1912

2024

NONCONTRIBUTING

Those buildings, structures, sites, or objects that do not contribute to the character and significance of the historic designation. These will be buildings that were built outside of the period of significance for which the designation was established, or were heavily altered after that period and therefore lack historic integrity.

Nonhistoric Construction: 49 Pine St

This gas station was constructed sometime in the later half of the 20th century, after most of the buildings in the West End Historic District. It's date of construction makes it noncontributing.

2024

Heavily Altered: 562 Congress St, Baxter Memorial Building

The Baxter Memorial Building was heavily altered in 1954. The remodel involved removal of many decorative details, including a corner turret and reconfiguration of windows. Given the loss of so much detail and character, the building is noncontributing.

1894

2024

2 FUNDAMENTALS

CHARACTER-DEFINING FEATURES

A property's scale, form, proportions, cladding materials, composition of doors and windows, decorative details (or lack thereof), relationship to the street and open space, and site features among other elements establish its character and make clear its identification with a particular architectural style, era of construction, or cultural group.

Identifying the elements that combine to define a property's character is an important step in preparing for a project. The following pages include generic forms of residential, mixed-use/ commercial, institutional, and industrial type properties accompanied by illustrations of the variety of features that can be found on each type of property.

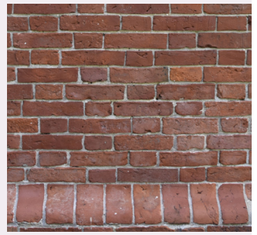
Style can be a useful tool in understanding a building's character, but it should not be used as the sole identifying trait, as architectural styles were rarely applied "by the books" and even within styles, buildings can exhibit extensive variety.

RESIDENTIAL EXAMPLES

CLADDING MATERIAL

Clapboards

Shingle



Brick

PROJECTIONS AND RECESSES

Bay Window

Oriel Window

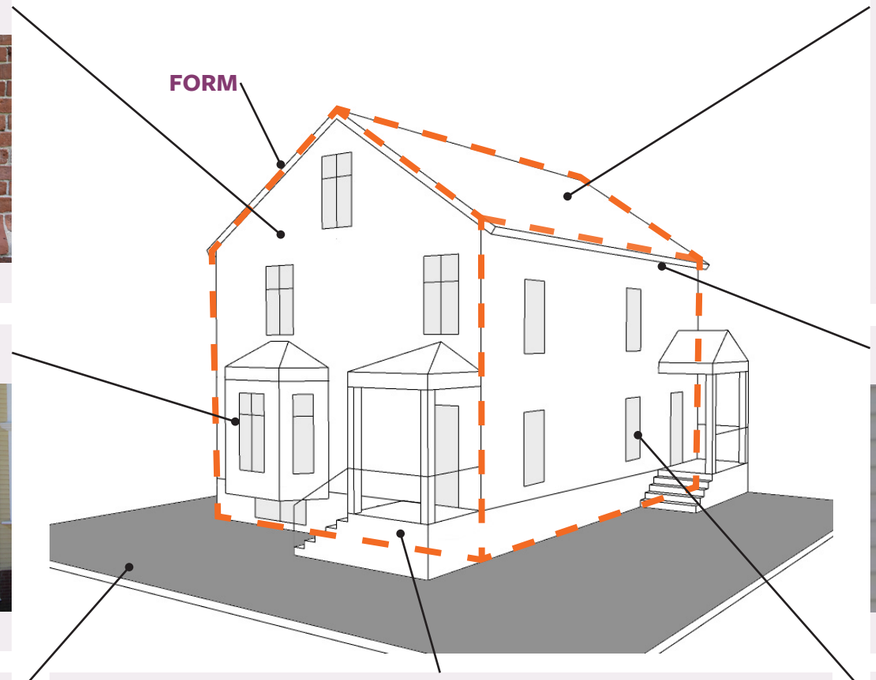
Recessed Entry Porch

SITE FEATURES

Metal Fence

Stone Wall

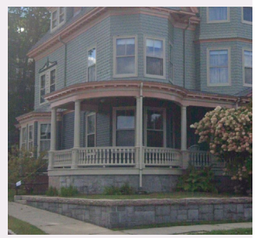
Site Stairs



ENTRIES AND PORCHES

Hood

Small Porch



Wrap-Around Porch

ROOFING

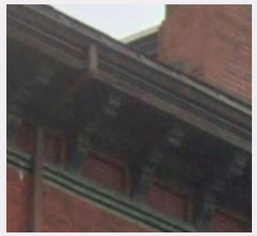
Asphalt

Slate

Clay Tile

TRIM AND MOLDING

Corner Board

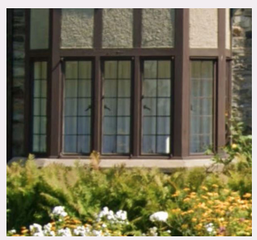


Cornice/Eave

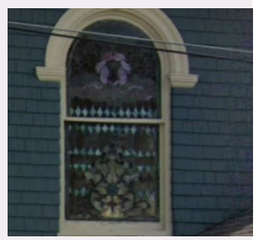
Window Hood

WINDOWS

Six-Over-Six Double-Hug



Casements



Decorative Stained Glass

COMMERCIAL/MIXED-USE EXAMPLES

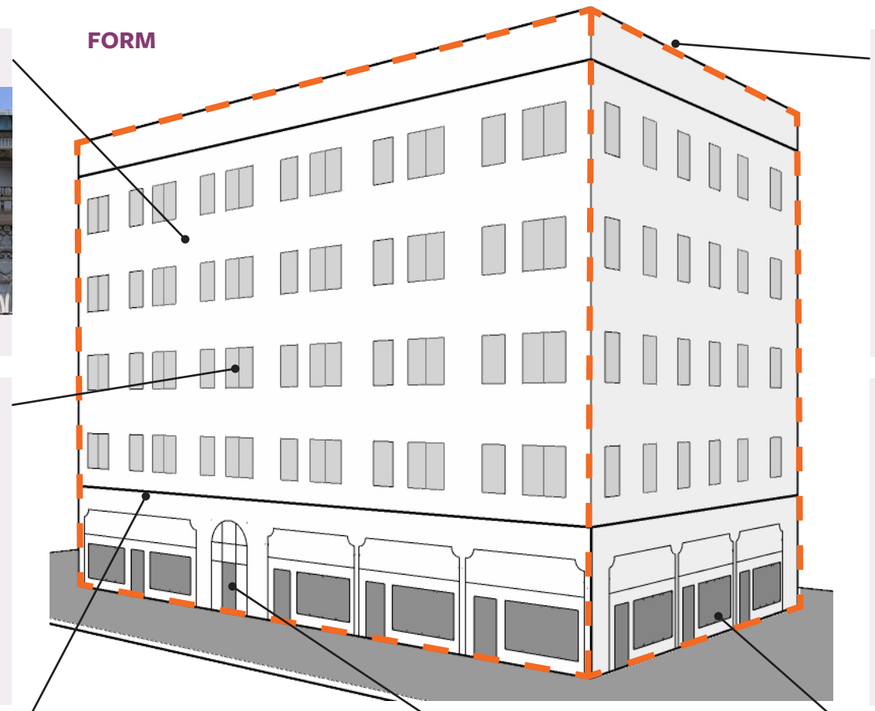
MASONRY

Red Brick | *Buff Brick* | *Glazed Terracotta*

WINDOWS

Double-Hung | *"Chicago" Window* | *Fixed*

FORM



ROOFING

Flat (Not visible) | *Decorative/Applied* | *Functional*

?

Clapboards | *Clapboards* | *Clapboards*

TRIM & DETAILS

String Courses | *Cornices* | *Pilasters*

ENTRANCES

Recessed | *Awnings* | *Monumental*

STOREFRONTS

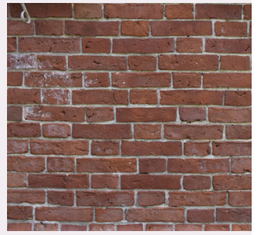
Simple | *Decorative* | *Recessed Entries*

INSTITUTIONAL EXAMPLES

CLADDING MATERIAL

Clapboards

Stone



Brick

PROJECTIONS AND RECESSES

Bay Window

Oriel Window

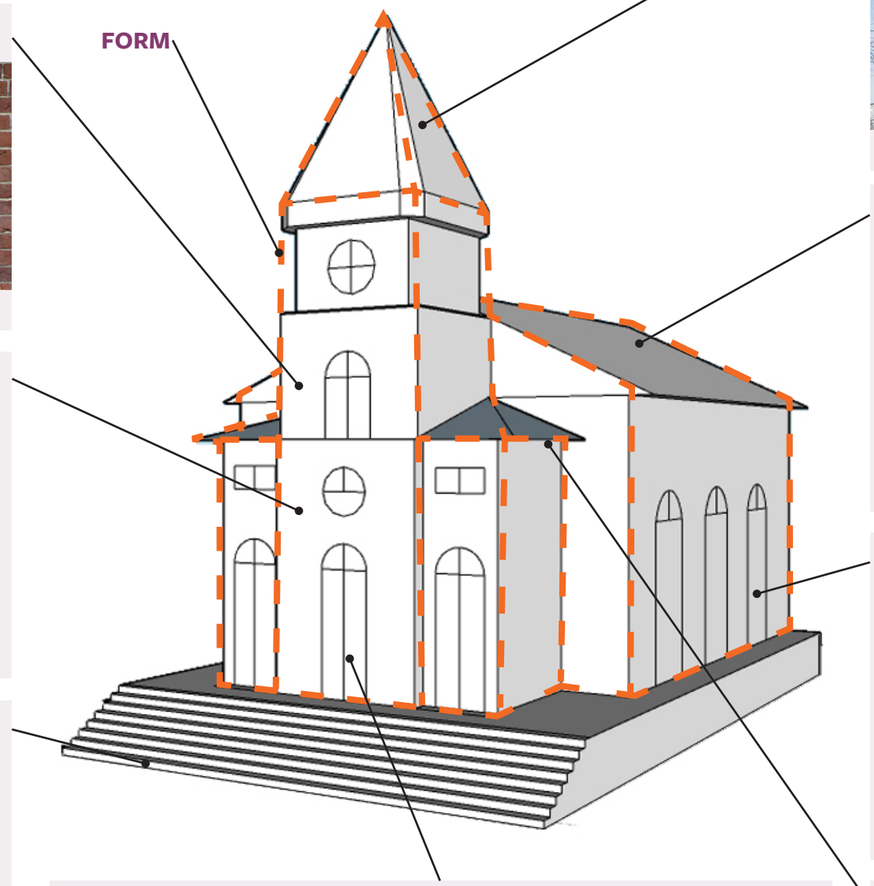
Dormer

SITE FEATURES

Grand Stairs

Fences

Plazas



ICONIC FEATURES

Steeple

Cupolas

Clocks

ROOFING

Standing Seam Metal

Slate

Decorative

WINDOWS

Monumental

Arched

Stained Glass

ENTRANCES

Grand Stairs

Highly Decorative

Monumental

TRIM AND MOLDING

Cornices/Eaves

Window Surrounds

Rustication

INDUSTRIAL EXAMPLES

CLADDING

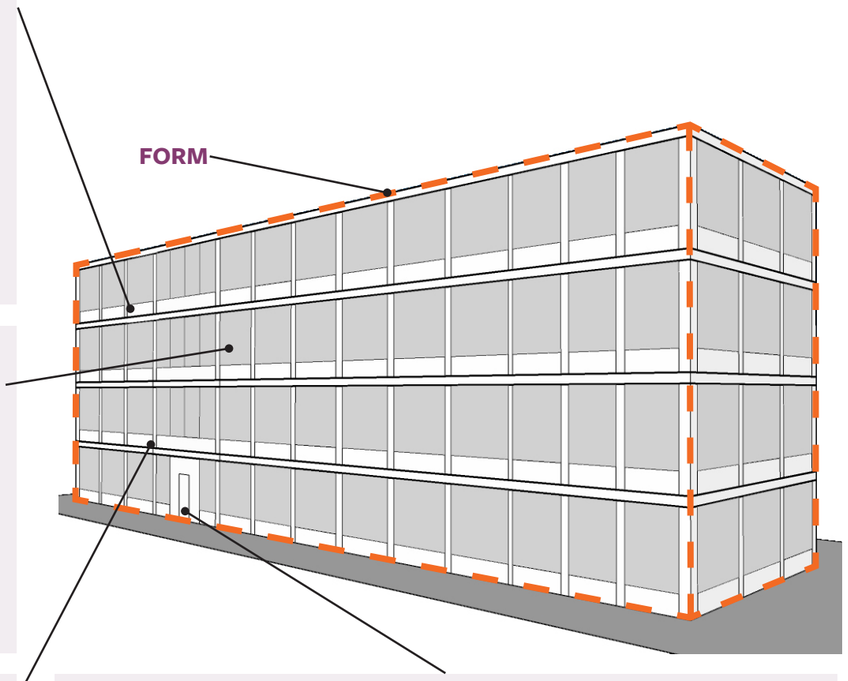
Brick *Concrete* *Metal*

WINDOWS

Large Multi-Lite *Double-Hung* *Fixed*

TRIM & DETAILS

Cornices *Piers/Pilasters* *Arched Openings*



ENTRANCES

Person *Freight/Service* *Loading Dock*

CHANGE OVER TIME

Whether through complete redesign, additions, alterations, or removal, properties almost unavoidably change over time. In some cases, these changes may add interest to a building and speak to the layering of history. In others they may negatively impact the property's character- defining features and detract from the integrity of all or a portion of it. Historic preservation review was established to ensure that as properties continue to evolve and change, future work does not further detract from their integrity.

Understanding what earlier alterations to a building may have taken place and when, is another important step in preparing for a project. Some prior alterations may be considered historic and should be retained, while others may present opportunities to return to a more historically accurate condition or to accommodate a modern need. It is always recommended that applicants look for atlases, historic photographs, old architectural drawings, fire insurance maps, tax sketches, and prior building permits among other resources. A single source can provide an excellent snapshot in time, but a string of them paints a picture of how a building has evolved.

Help researching a property...

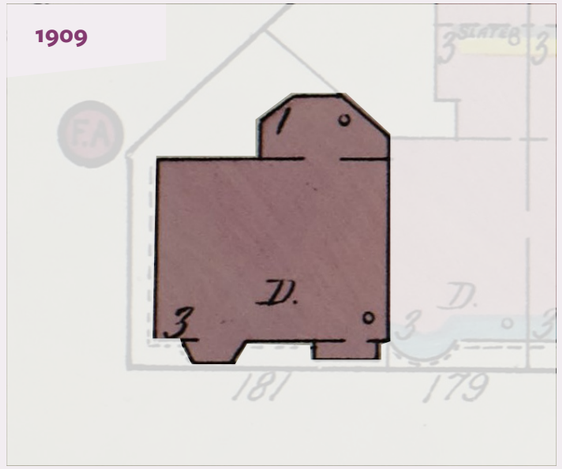
AN EVOLVED BUILDING

181-183 State Street is an example of a building which experienced modifications after its construction. While the first-floor storefronts were thoughtfully designed, the change in color of the associated masonry and the colonial revival style of its details hint that the storefront was a later addition. A rare 1880s photo of Longfellow Square and the 1896 Sanborn fire insurance map provides evidence that the building was originally constructed as a grand, single family residence.

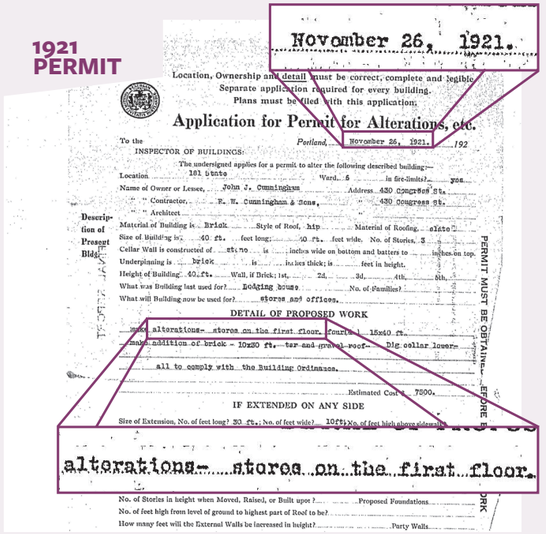
A 1909 Sanborn Fire Insurance map shows that the building remained a single-family residence until at least that year, while the 1924 Tax Photo clearly shows the storefront addition. A 1921 building permit application confirms that the date of the alteration, setting it within the historical period of the Congress Street Historic District.

1880

1909



1921 PERMIT



November 26, 1921.

Location, Ownership and detail must be correct, complete and legible.
Separate application required for every building.
Plans must be filed with this application.

Application for Permit for Alterations, etc.

To the INSPECTOR OF BUILDINGS: Portland, November 26, 1921. 192

The undersigned applies for a permit to alter the following described building—

Location 181 State Ward 5 in fire-limits? yes
Name of Owner or Lessee, John J. Cunningham Address 430 Congress St.
" " Contractor, E. W. Cunningham & Sons, " 430 Congress St.
" " Architect " "

Description of Present Bldg.
Material of Building is Brick Style of Roof, hip Material of Roofing slate
Size of Building is 40 ft. feet long; 40 ft. feet wide. No. of Stories, 3
Cellar Wall is constructed of stone is inches wide on bottom and batters to inches on top.
Underpinning is brick is inches thick; is feet in height.
Height of Building 40 ft. Wall, if Brick; 1st, 24, 2d, 3d, 4th, 5th.
What was Building last used for? Boarding house No. of Families?
What will Building now be used for? stores and offices.

DETAIL OF PROPOSED WORK

make alterations- stores on the first floor, fourth 15x40 ft.
make addition of brick - 10x30 ft, tar and gravel roof- Dig cellar lower-
all to comply with the Building Ordinance.
Estimated Cost 7500.

IF EXTENDED ON ANY SIDE

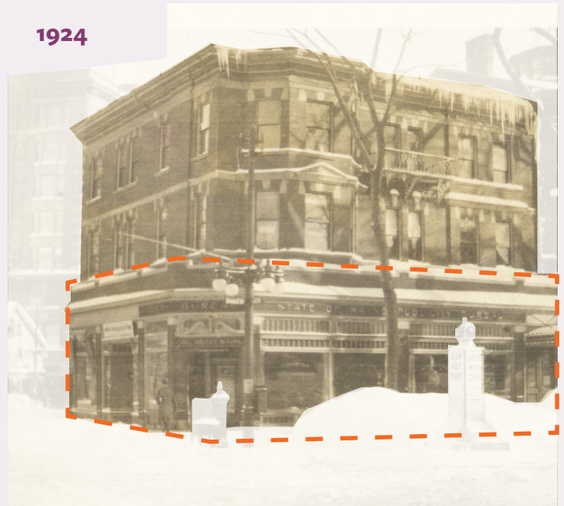
Size of Extension, No. of feet long? 30 ft.; No. of feet wide? 10ft; No. of feet high above sidewalk

alterations- stores on the first floor.

No. of Stories in height when Moved, Raised, or Built upon? Proposed Foundations
No. of feet high from level of ground to highest part of Roof to be?
How many feet will the External Walls be increased in height? Party Walls

PERMIT MUST BE OBTAINED BEFORE WORK

1924



2024

VISIBILITY & PROMINENCE

The intent of historic preservation review is to preserve the character of Portland's historic properties for the public benefit. Therefore, the focus is on preserving what can be seen by the public, while projects with no visibility from public ways and spaces or that only affect interiors are not subject to review.

Each project must consider the visibility of the work, and potential impacts to the character-defining features of any historic property. Where possible, projects with minimal visibility and those that affect secondary or rear facades should be pursued over those affecting highly visible facades. While the determinations of visibility must be made by historic preservation staff or the Historic Preservation Board, it is important that applicants understand key factors considered when assessing visibility.

VEGETATION

Because planted elements are not regulated outside of historic landscape districts, and because their effect on visibility can change dramatically across seasons, vegetation is not considered when assessing visibility.

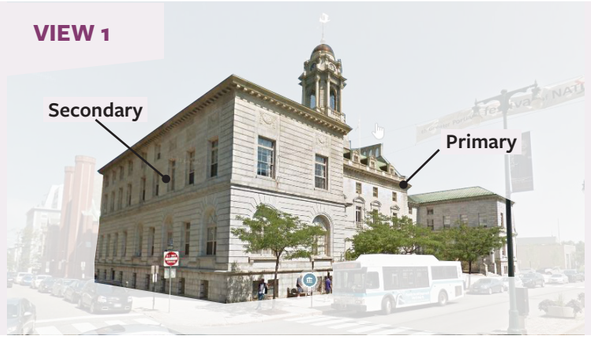
FENCING AND BUILT SCREENING

Screening can effectively lessen the visual impact of small interventions, such as mechanical equipment. On some properties, fences, site walls, and building projections might already exist and may provide screening. In other cases, only highly visible locations will be viable for the placement of needed equipment and new features may be required to provide screening. Architectural screening can also be used to obscure roof- or building-mounted equipment.

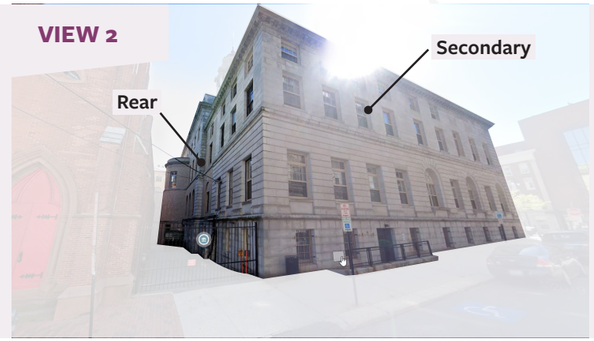
PRIMARY VS. SECONDARY VS. REAR FACADES

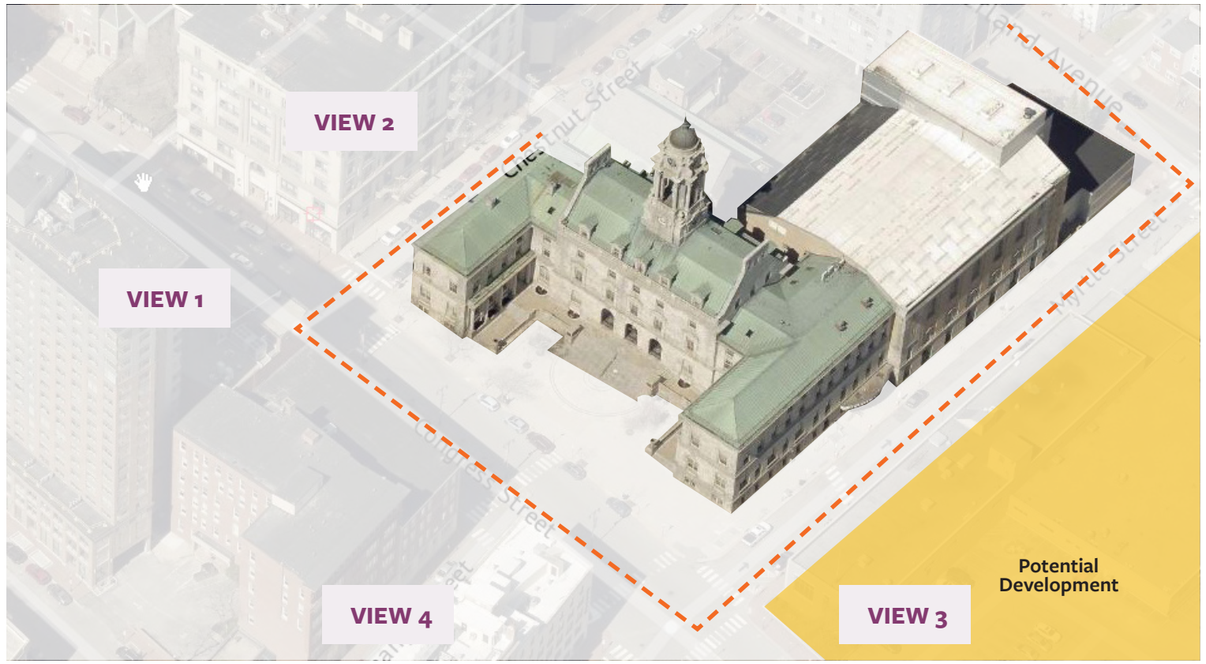
Some properties have extra visibility thanks to frontage along multiple streets, with some even having visibility on all sides. In these cases, it may be difficult to identify locations with little visibility, and instead, consideration should be given to the importance and detailing of the facades when locating alterations or additions. Carefully-designed and heavily-detailed facades should be treated with the most sensitivity, while simpler secondary facades, and historically "back-of-house" areas may be more ideal locations for new work.

VIEW 1



VIEW 2





DISTANCE & VIEWSHEDS

Consideration should be given to the distance at which a project can be seen, and its prominence within the streetscape. A project that is visible from multiple perspectives and distances may need to be reviewed in multiple dimensions, while a project only visible briefly between closely spaced buildings may be afforded more latitude with respect to the standards. When a project is only visibly from some distance, the review may allow more flexibility in materials and detailing, whereas, when work can be seen up-close, materials and detailing may be heavily scrutinized.

VIEW 4

STREETS & PUBLIC OPEN SPACE

Emphasis of the review is on visibility from accepted city streets and public open spaces, such as parks, when viewed at pedestrian heights (5'-7' above grade). Views are considered from both sides of the street and from adjacent streets. In some cases, a project may have visibility from a few blocks away. Views over adjacent properties that may be developed may be considered secondary and afforded more flexibility. While alleys or unnamed ways may be open to the public, they typically act as service corridors. When work is visible only from these secondary ways, additional flexibility may be afforded.

VIEW 3

2 FUNDAMENTALS

CONTEXT

Before designing an alteration, addition, or new construction, it's important to assess the historic context to which the design must relate. This first involves determining the extent of the context. For alterations or small additions, it may be sufficient to focus on the building to which the work is being done. For larger construction projects, and depending on where and how the work will be visible, the context may need to extend to adjacent properties or nearby blocks. Only contributing and landmark resources should be considered when assessing the context.

In order to interpret the context, buildings and districts should be considered in terms of their design components, such as scale, form, composition, orientation, articulation, materials, and relationship to the street. Each project should carefully assess its own context. Some areas feature a high degree of uniformity, which might set clear lines of compatibility to reinforce. In other cases, the context might exhibit greater variety, with only a few unifying features that should be reinforced, otherwise leaving the designer a range of buildings to respond to.

In analyzing the context, a figure ground diagram, streetscape diagram, and precedent images are typically required to help assess the compatibility of the proposed new construction with the context based on the review standards.

See the Standards for Review of New Construction and Additions for the list of features/building elements that should be reviewed when assessing context.

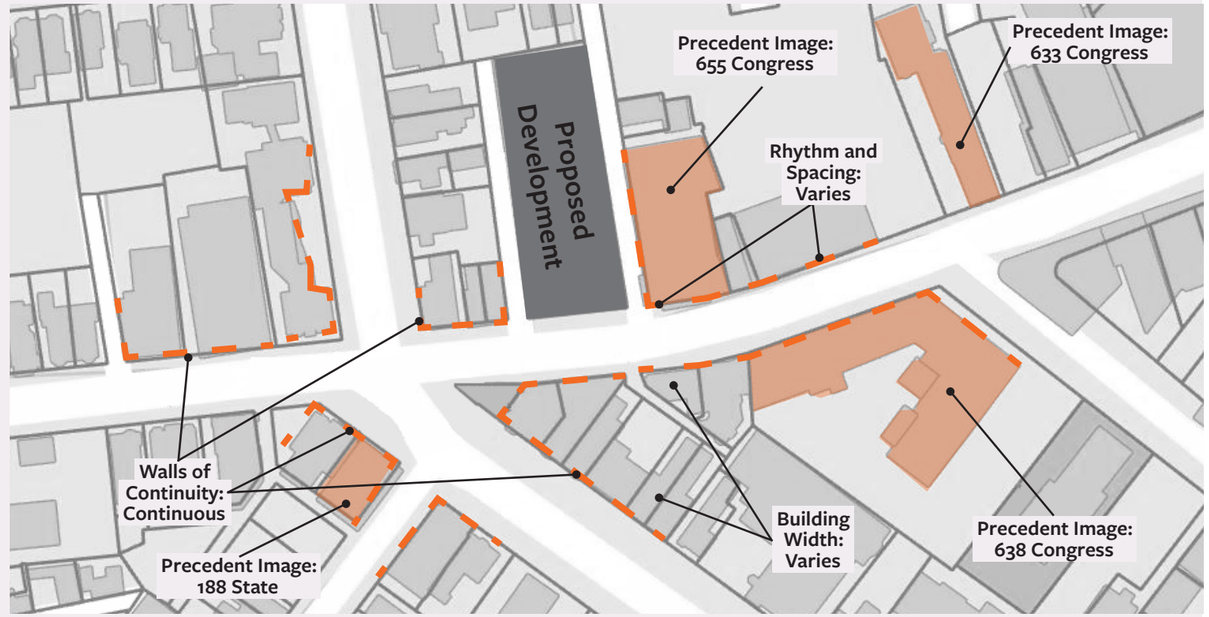
FIGURE GROUND DIAGRAM

This diagram illustrates the size and proportions of lots and building in the vicinity of the proposed development. The diagram also shows front and side yard setbacks, demonstrating the rhythm and relationship to the street.

Figure diagrams should typically at least cover:

- To adjacent intersections
- The other side of the street
- 500′ in any direction?
- Only areas within the relevant historic designation

Applicants may choose a wider area to support their case for compatibility.



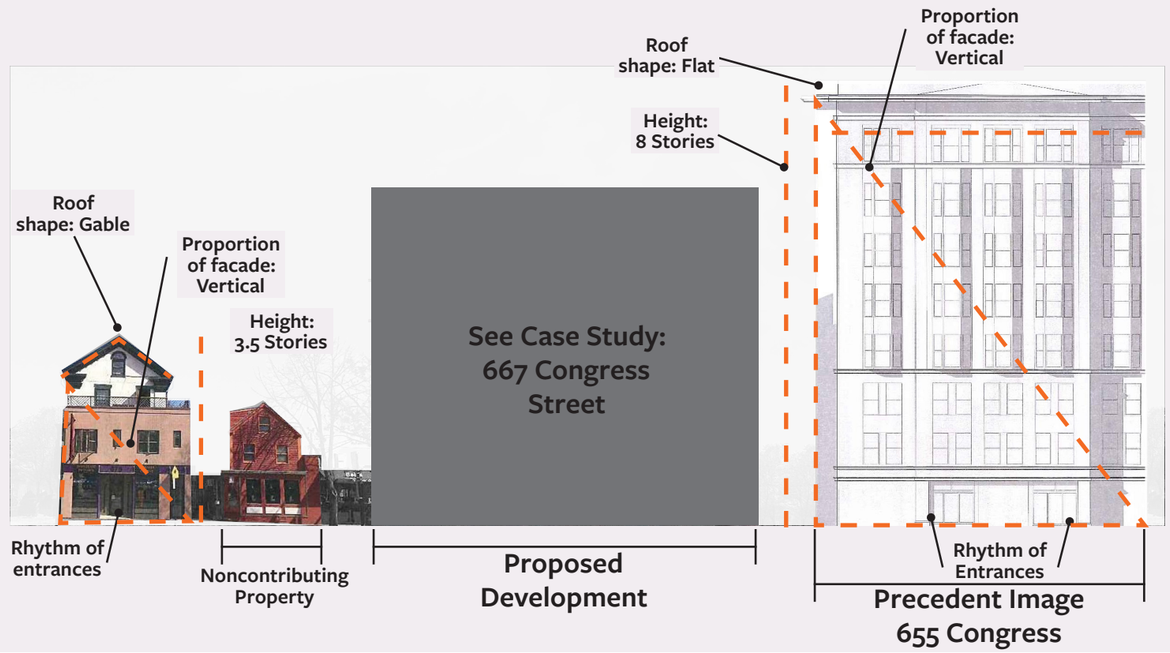
STREETSCAPE DIAGRAM

This diagram illustrates the size and proportions of lots and building in the vicinity of the proposed development. The diagram also shows front and side yard setbacks, demonstrating the rhythm and relationship to the street.

Streetscape diagrams should typically at least cover:

- One contributing neighboring building on either side
- Be to scale as much as possible
- Only areas within the relevant historic designation

Applicants may choose to represent additional properties to support their case for compatibility.



PRECEDENT IMAGES

Images of contributing buildings from the context demonstrate the character-defining features and provide reference points for assessing compatibility within the context of materials, details, and composition of facades.

For precedent images, typically provide:

- At least three-four examples
- At least a few examples from the immediate context
- Only examples within the relevant historic designation

The choice of precedent images is an opportunity for the applicant to demonstrate how their proposed structure relates to patterns or examples from the historic context.

655 CONGRESS

633 CONGRESS STREET

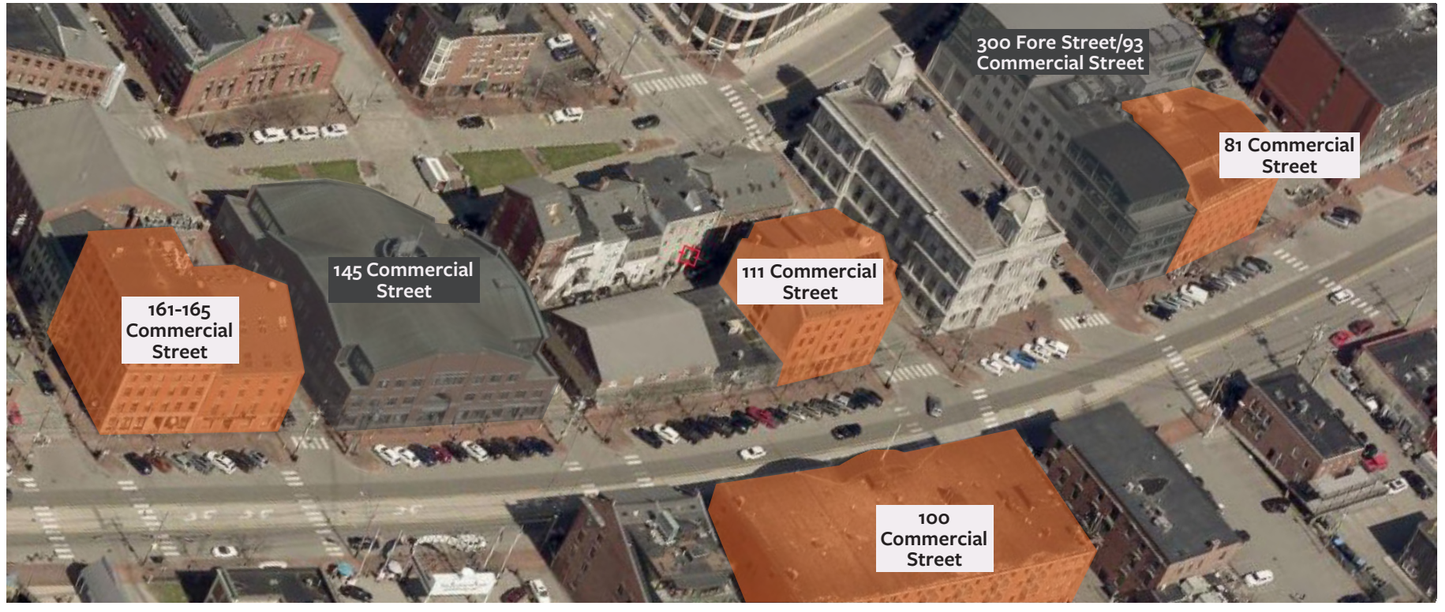
188 STATE STREET

638 CONGRESS STREET

COMPATIBILITY & DIFFERENTIATION

Two core concepts in reviewing alterations to historic properties and additions or new construction within historic contexts are those of compatibility and differentiation. Compatibility refers to establishing visual relationships with the patterns or characteristics that define a given context. Differentiation refers to the ability of new work to be visually understood as a construction of its own time, distinct from the historic properties.

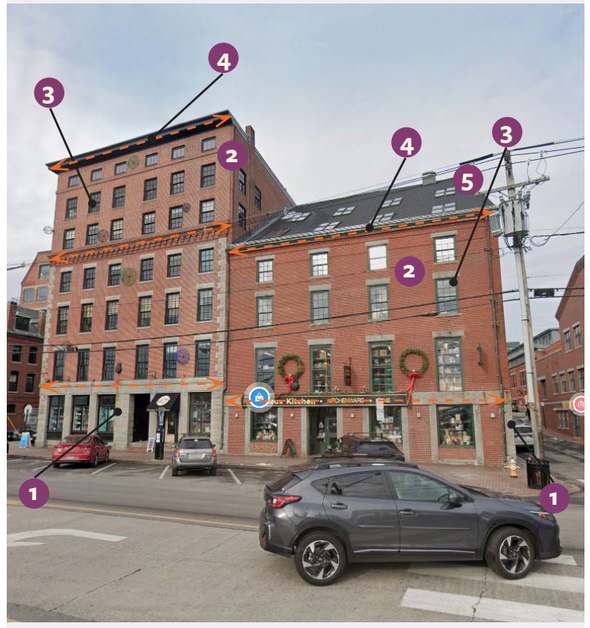
These two concepts are at times in tension, but when they are successfully balanced, they uphold the goals of reinforcing what defines historically-designated places while ensuring authenticity and allowing the passage of time to remain legible in the built environment. There are numerous approaches that designers can take in striking this balance, and their successful application can be found across a variety of projects.



UNIFYING ELEMENTS OF THE CONTEXT

1. Granite Base
2. Brick Masonry
3. Vertically proportioned windows
4. Prominent horizontal features
5. Gambrel, gable, and curved roofs

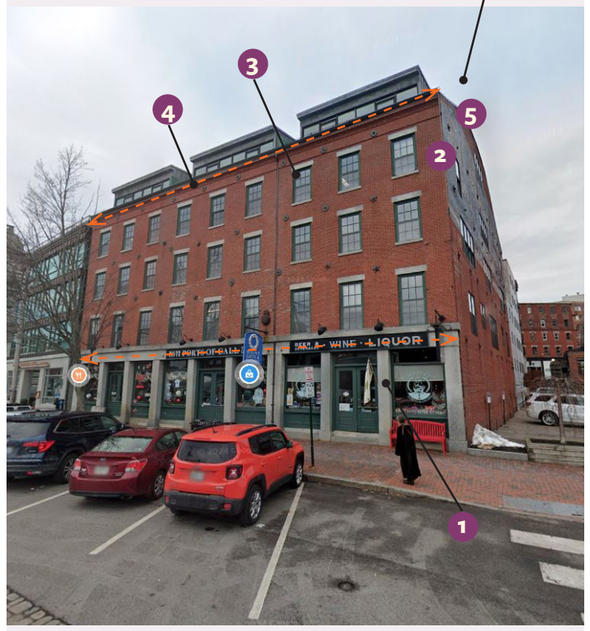
161 & 165 COMMERCIAL STREET



111 COMMERCIAL STREET

100 COMMERCIAL STREET

81 COMMERCIAL STREET



145 COMMERCIAL STREET (2000)

Differentiated Traditional

When a traditional aesthetic is desired, it can be straightforward to take cues from the context and develop a compatible design; however, the challenge then becomes achieving differentiation. This can be done subtly with simplified details, or more boldly with changes in material or scale.

Compatible

This project achieves compatibility through primary building materials of red brick and granite that strongly reference the surrounding context. A granite base, roof that references nearby gambrel roofs, and broken-down massing relate this larger building to nearby buildings. Vertically oriented windows with traditional headers and sills also relate to nearby historic buildings.

Differentiated

The design uses simplified details, paired windows, and an exaggerated arched entrance to help differentiate it from nearby historic buildings. Additionally, the slightly more complex form, which helps breakdown the building's scale, helps distinguish it.

300 FORE/93 COMMERCIAL STREET (2007)

Compatible contemporary

When a contemporary aesthetic is desired, the challenge can be in creating a compatible relationship. This can be achieved by mimicking forms, establishing alignments, utilizing contextual materials in a contemporary way, or using contemporary materials in a contextual way.

Differentiated

This design is strikingly modern and differentiated using primarily contemporary materials such as metal, curtain wall windows, and fiber-cement paneling. The curved roof, while a reference to nearby gambrels, is distinct from them, and bands of vertical windows depart from punched openings.

Compatible

This project achieves compatibility through alignment of floors and cornices with adjacent buildings, a compatible width, an abstracted roof form, and the use of granite as a contextual material close to the sidewalk. While the windows are banded, they are generally broken down into vertically-oriented units. The color of the fiber-cement board paneling is also a play on the adjacent U.S. Custom House.

STANDARDS FOR REVIEW OF

3. ALTERATIONS TO CONTRIBUTING

In considering an application involving alterations to contributing buildings, structures, site, or objects, the reviewing authority shall approve the application only upon finding that it meets the following standards:

A. COMPATIBLE USE

When the use of a property is being changed, every reasonable effort shall be made to minimize the alteration of the character-defining features of the building, structure, object, or site.

B. RETAIN HISTORIC FEATURES

The distinguishing original qualities or character of the building, structure, object, or site shall be retained and preserved. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

C. HISTORICAL ACCURACY

The building, structure, object, or site shall be recognized as a product of its 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 not be undertaken.

D. ACQUIRED SIGNIFICANCE

Changes which may have taken place in the course of time are evidence of the history and development of the building, structure, object, or site. Changes that have acquired significance in their own right shall be retained and preserved.

E. DISTINCTIVE FEATURES

Distinctive features, finishes, and construction techniques or examples of skilled craftsmanship which characterize the building, structure, object, or site shall be retained and preserved.

F. REPAIR RATHER THAN REPLACE

Deteriorated historic features shall be repaired rather than replaced wherever feasible. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the feature being replaced in composition, design, texture, and other visual qualities and, where possible, materials. Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical, or pictorial evidence.

G. SURFACE CLEANING

The surface cleaning of the building, structure, or object, if appropriate, shall be undertaken with the gentlest means possible. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be undertaken.

H. ARCHAEOLOGICAL RESOURCES

Every reasonable effort shall be made to protect and preserve significant archaeological resources affected by or adjacent to any project. If resources must be disturbed, mitigation measures shall be undertaken.

I. DIFFERENTIATION

Alterations and additions shall not destroy the character-defining features of the building, structure, object, or site. New work shall be differentiated from the old and shall be compatible with the size, scale, color, material, and character of the building, structure, object, or site. Contemporary design for alterations and additions shall not be discouraged when such alterations and additions do not destroy significant materials or features that characterize the building, structure, object, or site.

J. REVERSIBILITY

Wherever possible, new additions or alterations to the building, structure, object, or site 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 building, structure, object, or site would be unimpaired.

CASE STUDIES

425 CONGRESS STREET

39 PINE STREET

446 FORE STREET

59 ATLANTIC STREET

9 BOWDOIN STREET

11 O'BRION STREET

144 STATE STREET

98 GRAY STREET

PROJECT TYPES

WINDOWS & DOORS

SIDING, TRIM & ROOFING

PORCHES & RAILINGS

DORMERS & SKYLIGHTS

SITEWORK

EFFICIENCY UPGRADES

3 STANDARDS FOR REVIEW OF ALTERATIONS TO CONTRIBUTING

A. COMPATIBLE USE

When the use of a property is being changed, every reasonable effort shall be made to minimize the alteration of the character-defining features of the building, structure, object, or site.

When introducing a new use, the compatibility of the new use with the existing property and the potential for physical impacts should be carefully considered. Exterior changes should not obscure one's ability to identify the property's historic use(s) or related significant features. Retaining key elements and a sense of the historic context allows the public to understand the history of the property and its surrounding environment.

When exterior changes are required, they should be accommodated in minimally visible or less prominent locations, allowing the principal facades, important views, and key architectural features to remain essentially unaltered. Exterior alterations may be visible, but they should be designed to minimize the loss of historic character and maintain one's ability to understand and appreciate the historic structure's significance.

Frequently the need to meet modern health and safety requirements will require physical changes to a property, even when a change of use is not proposed. Applicants should work closely with design professionals and code officials to develop solutions to code requirements that result in minimal exterior changes or loss of character-defining features.

REFER TO:

Understanding Historic Designation

Understanding Character-Defining Features

Understanding Visibility and Prominence

Many historic buildings were designed with flexible floor plans, meaning they can readily accommodate a variety of uses. For example, the former Porteous, Mitchell & Braun Department Store (522 Congress Street) was converted from a retail to educational use with minimal exterior alterations.

1946

CA 1910

2024

2024

B. RETAIN HISTORIC FEATURES

The distinguishing original qualities or character of the building, structure, object, or site shall be retained and preserved. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

All properties are products of their time and use. Their form, placement, features, and materials convey the history of their designers, builders, and people who worked or lived there and the interrelated or differing functions of a site. When a property is the product of a deliberate design process, each characteristic was planned to create a particular functional or aesthetic effect. For vernacular properties that were not professionally designed, the various elements are a product of the people, their work or culture, the environment, available technology, and the interaction between these elements.

When key features or materials are destroyed, altered, or replaced, the elements that distinguish a property can be lost or compromised. For example, multi-paned windows on early nineteenth century structures are indicative of the limitations of glass making during that period. Replacing such windows with windows of a different design not only alters the aesthetics of the building, but also gives an inaccurate picture of available technology at the time of the building's construction. Even the removal of a small number of features can have a dramatic cumulative impact over time so removal of historic features should always be avoided.

REFER TO:

Understanding Character-Defining Features

Understanding Visibility and Prominence

It is the assemblage of various details and design choices that define a property's character and speak to its era of construction. 34 and 36 North Street are two very similar neighboring houses built for H.H. Shaw House in 1882 after designs by John Calvin Stevens. However, while one still retains all of its character-defining features and is considered contributing to the Munjoy Hill Historic District, the other has been heavily altered and is therefore considered noncontributing to the historic district.

34 North Street is largely intact, to its historic appearance, retaining its original trim details, front porch design, and a window configuration.

36 North Street has experienced alterations to the window pattern at the first floor bay, removal of the decorative entry vestibule, and reduction in the size of a prominent second story window.

C. HISTORICAL ACCURACY

The building, structure, object, or site shall be recognized as a product of its 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 not be undertaken.

Just as there is a tendency to update and modernize buildings by removing or replacing historic features, there is a parallel tendency to try to make buildings look older than they are or grander than they historically were. Both approaches are discouraged as they do not honor the unique historic character of a specific structure, its construction era, or history. Introducing features or design that were not historically present muddles the character of the historic structure and can make it challenging for the public to interpret and understand the building's history.

When considering alterations, careful attention should be given to preserving or recreating existing historic features . Similarly, careful consideration should be given to whether existing alterations are historically significant. When considering replacement of missing historic features or alterations in areas that have previously experienced incompatible alterations, there are generally two approaches: accurate reproduction based on documentation or design of a differentiated but compatible intervention.

REFER TO:

Understanding Historic Designation

Understanding Character-Defining Features

Understanding Charge over Time

The Charles Q. Clapp House (97 Spring Street) constructed in 1832 (left), and the Margarette Emerson House (99 Capisic Street) constructed in 1848 (right) are two examples of the Greek Revival architectural style, respectively representing the high-style and the vernacular. The buildings are remarkably similar in plan and form with pronounced temple fronts supported on symmetrical inset porches. However, they are substantially different in the complexity of their details. The high-style Clapp House features intricately carved fluted ionic columns, oversized nine-over-nine windows, and beautifully carved foliate details around the central second story windows. The vernacular Emerson House features much more subdued square columns and simple classical window hoods. Each embodies the previous owners' economic class and aesthetic sensibilities. The carefully carved details of the Clapp House speak to the wealth of the owner while the more modest moldings of the Emerson House reflect more humble means. Similarly, the older Clapp House was built during the rise of Greek Revival architecture's popularity, putting the owner at the cutting edge of taste, whereas the Emerson house shows an owner keeping abreast of a well-established style. It is the different qualities of each of these houses' representation of the Greek Revival style that help to tell their unique stories.

D. ACQUIRED SIGNIFICANCE

Changes which may have taken place in the course of time are evidence of the history and development of the building, structure, object, or site. Changes that have acquired significance in their own right shall be retained and preserved.

Many buildings evolve over time, reflecting changes in use and architectural fashion. Not all changes are significant. Just as some modern renovations or additions can obscure, overwhelm or detract from a property's historic appearance, earlier changes may do the same. In many cases, changes may be important in understanding the overall history of a property and its environment. Sometimes, an alteration or addition has as much (or even more) architectural or historical significance than the original structure. This could be the case, for instance, if there are relatively few examples of the addition's style or if the change records a significant chapter in the city's history.

In order to determine if an alteration is significant, its date of construction and architectural merit should be assessed and evaluated in the context of the historic character of the property. Sometimes the property's description in the historic designation materials will indicate whether the addition or alteration has acquired significance. Where not called out, research should be conducted to determine the origins of an alteration, so that its history can be considered in relation to the designation criteria for the landmark or district.

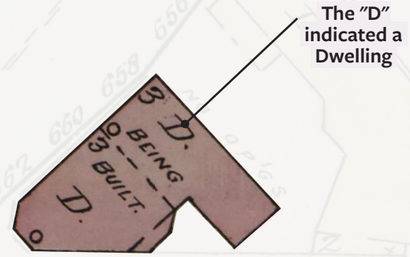
REFER TO:

Understanding Historic Designation

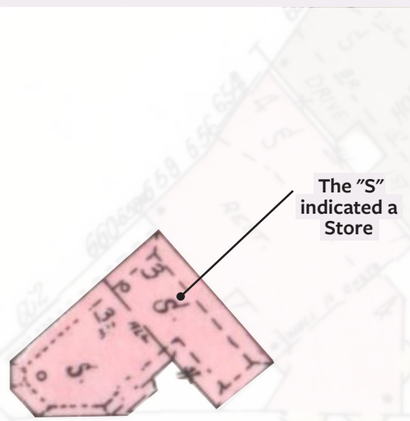
Understanding Change over Time

The George S. Hunt Block (1886, 660-662 Congress Street) was originally built as a pair of elaborate single-family homes. In the 1910s, storefronts were added to accommodate a commercial use at the first floor. These modifications represent the evolution of Congress Street from a primarily residential neighborhood to a commercial corridor. Although the storefronts were a major change to the structure, they were executed in high quality materials, and designed such that many of the details of the original structure are still visible and prominently displayed. No photographs of the building prior to the storefront alterations, and the building has existing in largely this form for over 100 years.

1886



1954



1924

2024

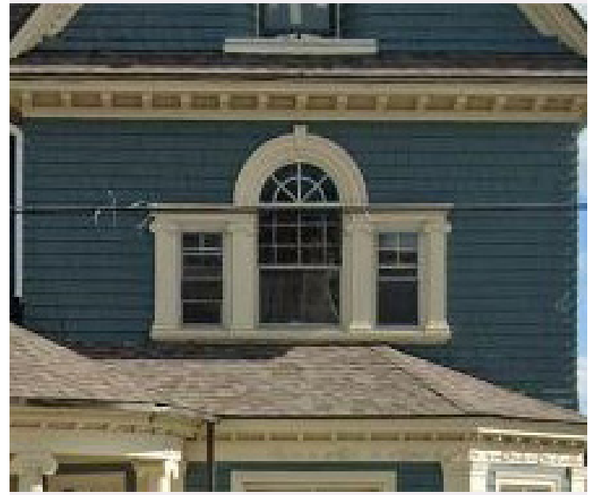
E. DISTINCTIVE FEATURES

Distinctive features, finishes, and construction techniques or examples of skilled craftsmanship which characterize the building, structure, object, or site shall be retained and preserved.

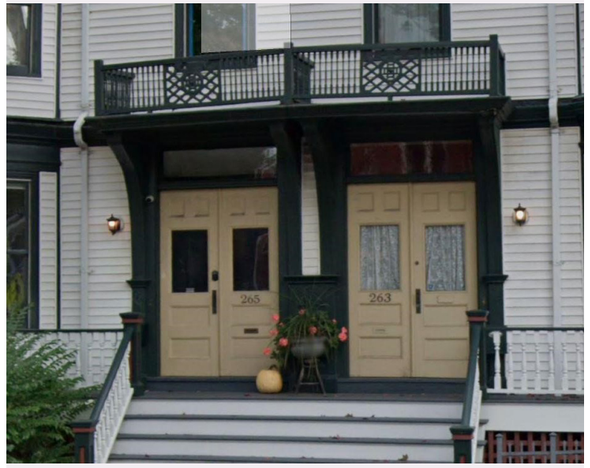
While the elements of a structure such as its decorative details or materials cumulatively create the building's character, discrete elements in their material, color, texture, or detailing are expressions of the fashions, technology, or craftsmanship of different historical eras. While materials may at times require replacement, this can result in the loss of the distinctive markers of historical buildings. During rehabilitation careful consideration should be given to these elements and how they can be preserved.

The A. B. Butler House (4 Walker Street) features a distinctive mansard roof of diamond shaped slates in red and green.

The former St. Dominic's Church (1888-1893, 34 Gray Street) features an expansive and elaborate program of stained glass that speaks not only to the structure's use as a house of worship, but specifically to the Irish Catholic parish that built the church.



Many smaller residential buildings have distinctive windows that add character and interest. At the Henry F. Merrill House (1898, 5 Eastern Promenade) simple windows were replaced to match, while highly decorative windows were carefully restored.



The entrance canopies at the Austin D. Sullivan – Edwin M. Coyle Double House (1886, 263-265 State Street) feature delicately carved foliated details which speak to the craftsmanship of the builders.

501-503 Cumberland Avenue features heavily detailed bay windows that include arched windows, complex divided light patterns, and heavily carved decorative panels.

The Edward A. Noyes House (1870, 394 Danforth Street) features elaborate wooden details at the porch and cornice. Additionally, the building is clad in slate siding, which was an unusual and distinctive design choice.

REFER TO:

Understanding Character-Defining Features

Understanding Visibility and Prominence

F. REPAIR RATHER THAN REPLACE

Deteriorated historic features shall be repaired rather than replaced wherever feasible. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the feature being replaced in composition, design, texture, and other visual qualities and, where possible, materials. Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical, or pictorial evidence.

Original materials and features should be routinely maintained. However, when the condition of a feature or material warrants a greater degree of intervention, repair is recommended. Repair can include patching, piecing in, or consolidating deteriorated materials. Repair can also include limited replacement with the same material.

When a feature is beyond repair and replacement is proven necessary, the design of the features and the appearance of the materials should match the original as closely as possible. There may be situations in which substitute materials can be considered, provided that the material and its installation maintain the appearance and character of the historic material being replaced. When considering alternate materials, careful study of the qualities, detailing, and feasibility of multiple options, including in-kind replacement, should be made to ensure the best match.

When a historic feature is missing, it may be appropriate to recreate that feature provided there is sufficient evidence to guide its recreation. Evidence can take many forms, ranging from architects' drawings to physical evidence left on the structure, photographs, or written descriptions. Study of contemporary or neighboring structures can sometimes be informative when attempting to discern missing historic features; however, there must always be evidence of the missing historic features connected to the building undergoing rehabilitation. Presence on another building of the same year is not sufficient evidence to support adding a detail onto a building. Careful consideration should also be given to whether the removal or covering of a detail is associated with a later alteration that may be significant in its own right.

When a feature is missing and insufficient documentation exists to guide recreation, the existing conditions may be maintained. However, if the existing conditions are incompatible with the building's character, it may be desirable to make an alteration. Options include introducing a simplified interpretation of the historic element or design of a contemporary intervention that is still compatible with the building's character. So long as the work does not destroy historic features in the process and is sufficiently differentiated from the historic materials, a more compatible solution may be achievable.

REFER TO:

Understanding Character-Defining Features

Understanding Visibility and Prominence

The former Chestnut Street Methodist Church (15 Chestnut Street) has a number of significant exterior features including decorative brickwork, leaded stained glass windows, and carved brownstone details.

As part of an extensive rehabilitation of the property, the condition of each element was assessed and the most appropriate treatment of repair or replacement was selected.

A number of the former church's leaded stained-glass windows were damaged with broken glass and failing leading. Given the distinctiveness of the windows and the amount of remaining glass, it made the most sense to repair rather than replace the windows.

Brownstone is a very soft stone, susceptible to weathering, and the loss of details. Where deterioration was limited, an appropriately formulated patching compound or small dutchman repair was used to make the stones whole again.

In other, particularly worn areas, the masonry was restored by creating new cast stone pieces, carefully matching the profiles, color, and texture of the original stone.

G. SURFACE CLEANING

The surface cleaning of the building, structure, or object, if appropriate, shall be undertaken with the gentlest means possible. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be undertaken.

Some cleaning methods can cause physical deterioration. Sandblasting of brick, for example, removes the outer glazed surface, exposing the soft inner core to the elements. Masonry surfaces may also be harmed with chemical cleaners that are too harsh or applied incorrectly. In developing a cleaning plan, it is best to identify the different types of soiling, and complete cleaning tests on each type of soiling on a discrete area of the building. The mildest, least destructive method that achieves the closest desired cleaning effect should then be employed. It is also advisable to remain flexible when determining the final level of cleaning desired, as sometimes incremental increases in cleaning can come at the cost of more destructive and complicated cleaning programs.

When developing cleaning programs, consideration should also be given to the patina and age of the building. One goal of the standards is to allow properties to illustrate their layered histories which have accumulated over time. While a property owner may desire to make an old building look clean and new, its patina is indicative of its age. Therefore, cleaning should generally be undertaken primarily to mitigate the damaging effects of soiling.

REFER TO:

Understanding Character-Defining Features

BEFORE

AFTER

Painted masonry can be a challenging for property owners, especially when the paint is not formulated for use on masonry. At the former industrial building at 54 York Street, decades of inappropriate paint were negatively affecting the appearance and condition of the historic masonry. The owner decided to restore the masonry by removing paint.

Different products were tested on discrete areas to ensure that the paint removal products would not damage the masonry while achieving the desired cleaning effect.

TEST 1

TEST 2

H. ARCHAEOLOGICAL RESOURCES

Every reasonable effort shall be made to protect and preserve significant archaeological resources affected by or adjacent to any project. If resources must be disturbed, mitigation measures shall be undertaken.

Just as above-ground resources, buildings, structures, and objects contribute to our knowledge of the past, below-ground archaeological resources enable us to understand significant patterns and events in history and prehistory that are no longer visibly evident. A construction project may unintentionally cause irreparable damage to significant archaeological resources without informed planning.

For projects in areas that have previously been identified as having archaeological significance, archival research, non-destructive testing such as Ground Penetrating Radar (GPR), or test excavations can be invaluable in determining the level of further study or adaptation that may be needed. If a project might risk damaging archaeological resources, an applicant may need to modify their project or develop measures to avoid, minimize, or mitigate the impacts. Mitigation measures such as documentation, redesigned foundation systems, or reburying of uncovered resources can often be developed while still allowing some proposed development activities.

If any cultural artifacts are uncovered during construction, trained archaeologists should be called in to evaluate the site and make recommendations regarding the recording and/or protection of any artifacts.

REFER TO:

Understanding Historic Designation

Understanding Character-Defining Features

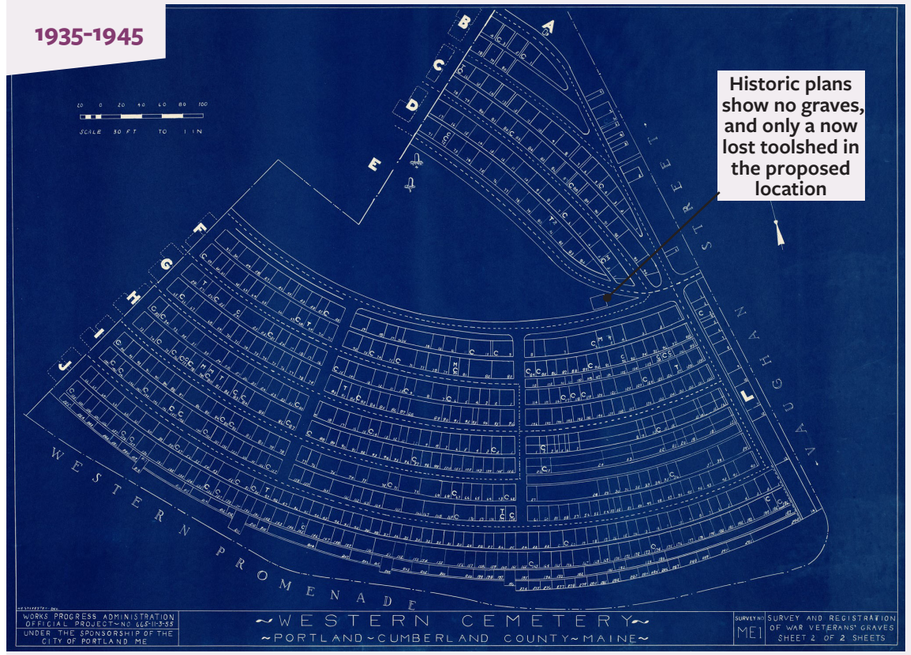
At the Western Cemetery, a new toolshed and water line were proposed to support the Stewards of the Western Cemetery in restoring historic grave markers.

As part of the project, the Stewards worked with an archaeologist to conduct archival and documentary research to determine whether any graves were anticipated in the area of work. After that research suggested that no graves were likely to be disturbed by the proposed work, a ground penetrating radar (GPR) scan was conducted to confirm the absence of unknown archaeological resources.

Prior to construction, the Portland Planning Department and the Maine Historic Preservation Commission should be consulted to determine the likelihood or existence of an archaeological site. Trained archaeologists should conduct a survey of any site that may contain archaeological evidence. Development plans should accommodate the need to protect or at least document these resources. Preemptive research and analysis is always advisable as it can eliminate the need for adapting a project during construction.

2024

1935-1945



BEFORE

3 STANDARDS FOR REVIEW OF ALTERATIONS TO CONTRIBUTING

I. DIFFERENTIATION AND CONTEMPORARY DESIGN

Alterations and additions shall not destroy the character-defining features of the building, structure, object, or site. New work shall be differentiated from the old and shall be compatible with the size, scale, color, material, and character of the building, structure, object, or site. Contemporary design for alterations and additions shall not be discouraged when such alterations and additions do not destroy significant materials or features that characterize the building, structure, object, or site.

Buildings are continually evolving, often in response to changes in use, and in the course of adapting historic property, additions and alterations may be necessary or desired. An existing entrance may not provide accessibility for someone in a wheelchair, a railing might not meet modern building code, or a family may be seeking to gain additional living space in their existing home.

When beginning to design an addition or alteration, consideration should first be given to placement. Work should avoid or at least minimize the destruction of historic features and materials. Many buildings have secondary or rear facades that will have less architectural detail, or there may be a less visible roof plane. These are generally the preferred locations for an addition as they will require destruction of less significant fabric.

Next the designer should consider the scale, massing, form and composition of the alteration or addition to ensure that it is compatible with the historic structure. In most cases, ensuring alterations and additions are subordinate to the historic structure will aid in compatibility by allowing the historic character to remain most prominent. A large addition that might overwhelm the original scale of the building would need to be thoughtfully placed on the site and designed to ensure it does not detract from its character. A similar massing or roof forms can make a design more compatible, while at the same time, differentiated massings or roof forms can also help it remain subordinate or less visible in relation to the historic structure.

Finally, there are multiple approaches to detailing and selecting materials. If a more traditional and matching aesthetic is desired, the same or very similar materials can be used, provided the new work is at least subtly differentiated from the historic. This can be achieved through simplified details, for instance. Alternatively, more starkly differentiated materials and details can be utilized provided there is some sense of compatibility in scale, color, texture, spatial relationships, or other design elements. In most cases, a design may use some middle ground combination, such as matching materials, but highly contemporary detailing. Regardless, the end result must be that the work is differentiated but remains compatible and does not destroy or detract from the historic property.

? The design standards for new construction (see following section) are applicable for building additions as well and will help to explain how an addition may be compatible yet distinct.

REFER TO:

Understanding Visibility and Prominence

Understanding Context

Understanding Compatibility and Differentiation

The Seth C. Deyer House (1867, 338 Spring Street, left) and the John Randall House (1860, 342 Spring Street, right) are now a part of the Waynflete School. As part of their rehabilitation to an academic use, a rear addition was constructed to connect the structures. This addition is set well back from the building facades and is recessive in design and color, allowing the two historic buildings to continue to read as separate structures. The addition also uses a higher proportion of glass and simple contemporary details to differentiate itself from the more solid and ornate historic structures.

J. REVERSIBILITY

Wherever possible, new additions or alterations to the building, structure, object, or site 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 building, structure, object, or site would be unimpaired.

Additions and alterations are typically proposed in order to address immediate issues such as the programmatic needs of a property owner or a functional deficiency in the existing building. This might include signage for a new business, installation of a better heating system, an accessibility upgrade, or creating more space to meet an owner's need. The concept of reversibility looks to ensure that historic materials and character are not permanently sacrificed for what may ultimately be a temporary need.

The issues or needs facing property owners will evolve over time and different or better solutions may be developed. While one goal of the standards are to support adaptation of historic properties, another is to ensure that the character of properties is retained as they evolve. Designing with an eye towards reversibility ensures that historic character is damaged to a minimum, and that non-historic alterations can be reversed to accommodate new approaches or changing needs.

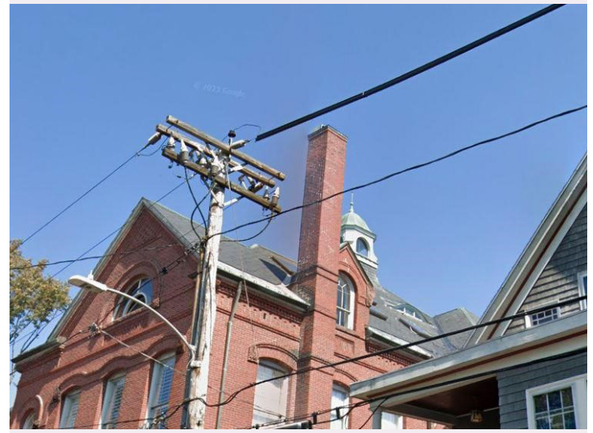
When alterations do require damage to historic material, consideration should be given to placement to ensure they minimize damage or limit it to easily repairable or sacrificial materials. For instance, within a masonry wall, mortar is intended to be softer than the primary brick or stone so that it wears away first. Attachments for signage or mechanical equipment can be made into mortar joints causing little damage to the surrounding masonry. Mortar, which requires intermittent repointing, is easily repaired. When planning an addition, consideration should be given to attaching in areas of typical siding or roofing, avoiding decorative trim details that would be more expensive and challenging to recreate. If an addition were ever removed, clapboard siding or asphalt shingles could easily be patched in, returning a property to its historic appearance.

REFER TO:

Understanding Historic Designation

When a new air-lock entry was needed to improve the functionality of the main entrance at Mechanic's Hall (1857, 519 Congress Street), it was constructed inside the building, leaving the original wood paneled doors intact. The wood doors remain visible when open, and are pulled shut after business hours.

At the Mariner's Church (1828, 366 Fore Street) a new accessible means of entering the building was required. A new metal ramp was designed to be installed along the side elevation. The ramp was built with its own structure system, minimizing the points of connection to the historic structure. The ramp could easily be removed should a better accessibility solution be developed.



When the McClellan School (1886, 22 Carroll Street) was converted to condominiums, the large attic was also converted to living space. In order to bring more light into these formerly unoccupied spaces, the project incorporated a number of skylights into the large distinctive roof. While installation of skylights requires removal of some roofing, they are an easily reversible alteration. Additionally, they have the added benefit of not altering the general form of a roof, and allowing other features such as wall dormers, eyebrow dormers, chimneys, and cupola of the McClellan School to remain most prominent.

At 549 Congress Street (1880) durable brackets were installed that can hold a variety of sign types as the commercial tenants change over time. This approach minimizes damage to the historic masonry by only requiring replacement of the sign panel.

Where possible, signage and other mounting systems should be installed into wood or brick, which are more easily reversible than large-format materials such as stone or terracotta. At ADDRESS, signage brackets were installed into the mortar joints of the brickwork. Mortar is a sacrificial material that wears out over time; therefore, damage to it is easily reversed.

CASE STUDY: 425 CONGRESS STREET

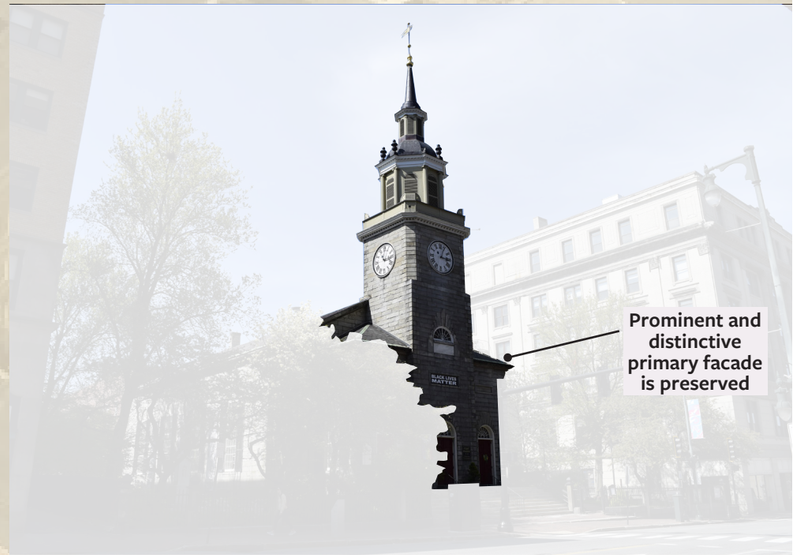
FIRST PARISH CHURCH

First Parish Church is an example of a historic building with a continued use, still owned and used for masses and community gatherings by the same parish that constructed it in 1825. Even so, the building has required code upgrades to ensure the building is safe and accessible. A thoughtfully designed rear addition was reviewed and approved by the Historic Preservation Board allowing the parish to make the church sanctuary and all levels of the parish hall accessible by elevator while also allowing additional emergency egress. Placing these upgrades at the rear of the building has allowed the front to remain largely unaltered.

B Character-defining windows have been retained.

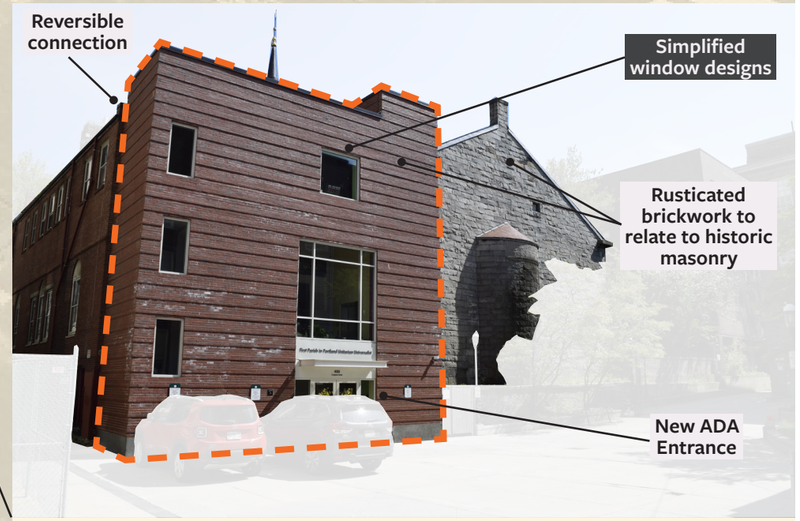
E Distinctive windows have been retained.

F Historic windows have been repaired and protected using new storm windows.



E The distinctive primary elevation of the church was preserved.

I Necessary additions were made at the rear to avoid destroying prominent features.



E The addition avoids impacting distinctive features.

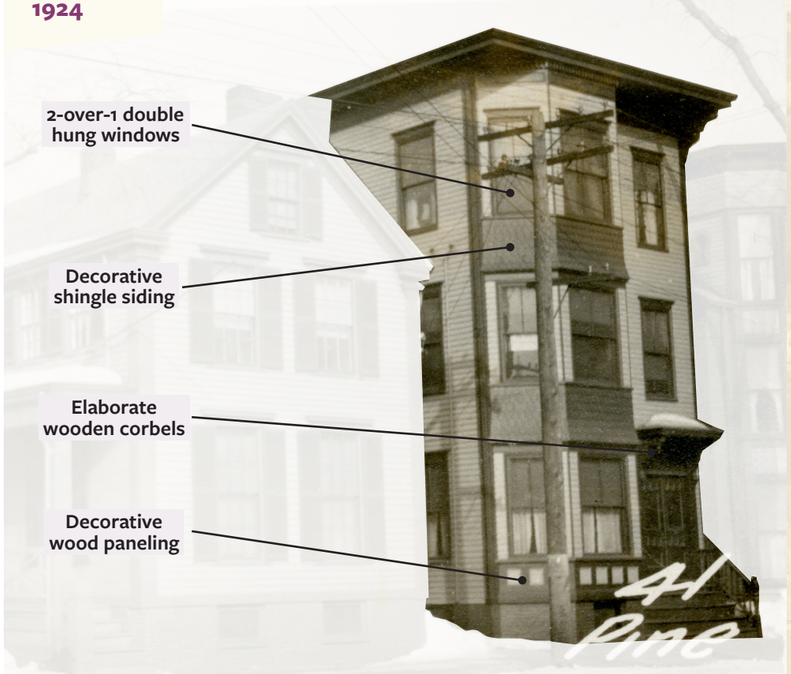
I The addition is differentiated from the historic, but relates to the historic masonry.

J The addition is lightly attached to promote reversibility.

CASE STUDY: 39 PINE STREET

This vernacular triple-decker, constructed in YEAR, originally featured a thoughtfully designed program of exterior details as shown in the 1924 tax photo. Over the years prior to the establishment of the West End Historic District, the building experienced a series of alterations including cladding of the entire building in vinyl siding and replacement of all windows with simple one-over-one double hung or single light vinyl windows. While a few decorative details, such as the entrance hood remained visible, these changes dramatically altered the character of the building by removing or covering details such as two-over-one double-hung windows, flared shingle siding and paneling at the stacked bay window. The owner of the building, undertook a careful rehabilitation of the structure in 2020 utilizing the 1924 tax photo and intact details revealed by the removal of vinyl siding, much of the buildings former character was able to be restored.

1924



F Historic photos and physical evidence were used to document the historic appearance of the building.

2018

B The vinyl siding had covered over many historic details and several window openings
E were altered in size.

2024

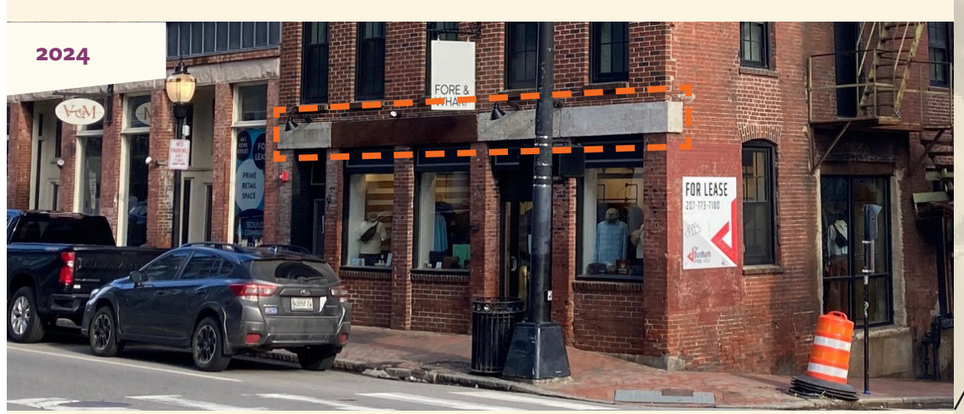
B Several historic features that were uncovered were retained.
F Existing historic features were repaired rather than replaced. Missing features were recreated based on documentation.

CASE STUDY: 446 FORE STREET

RUFUS DUNHAM BLOCK

At the Rufus Dunham Block, a faux-historical sign band of painted and gilded wood was installed above the storefront. As part of an exterior rehabilitation, this non-historic feature was removed revealing a large original granite header. This historic element was left exposed, more closely matching the historic appearance of the building. Additionally, at the side of the building, where a large freight entrance had been punched through the side of the building in the mid twentieth century, simple contemporary glazing was used to fill the opening rather than a faux-historical six-over-six window. This approach makes clear that that opening is not an original feature of the building.

2016



2024

B Original granite was uncovered and retained.

D Faux-historical sign band and signs were removed to show original materials.

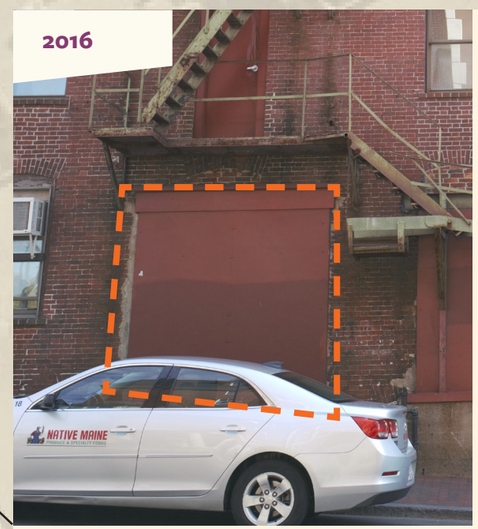

1924


2016


2024

C Replacement windows were based on historic evidence.

F Replacement windows were based on historic evidence.



2016


2024

B No existing historic features were damaged.

I A simple contemporary design was used for the infill.

J The contemporary window could easily be reversed.

CASE STUDY: 59 ATLANTIC STREET

At 59 Atlantic Street, the house had been completely clad in vinyl siding and aluminum flashing at some point before designation of the Munjoy Hill Historic District. As part of an extensive renovation, these non-historic materials were removed and the house was re-clad in fiber-cement clapboards a close visual match to the remaining historic clapboards found during removal of the vinyl siding. Additionally, removal of aluminum flashing revealed a number of original wood details including decorative corner boards, window hoods, and dentil cornices and arched windows at the front bays. These features were carefully restored as part of the project. Additionally, the applicants successfully argued to the Historic Preservation Board that a rear el, while having been present on the building for some time, lacked architectural character and historic integrity. The non-charcter-defining el was removed as part of an overall project.

B The rear el was found to not be historically significant due to
E a lack of distinctive features, altered openings, and limited visibility from the street. It was approved to be removed.

F Historic photos and physical evidence were used to document the historic appearance of the building.

B Vinyl siding had covered over many historic details.
E The rear el was determined to not be historically significant and was approved to be removed.

B Several historic features that were uncovered were retained.
F Existing historic features were repaired rather than replaced. Missing features were recreated based on documentation

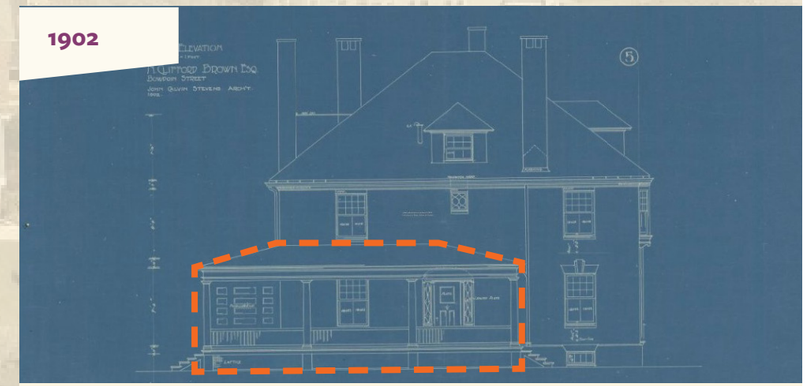
STANDARDS FOR REVIEW OF ALTERATIONS TO CONTRIBUTING

CASE STUDY: 9 BOWDOIN STREET

NATHAN CLIFFORD BROWN HOUSE

At the Nathan Clifford Brown House, the original porch had been removed in the mid-twentieth century and replaced with a highly decorative Georgian-revival entry surround. However, the landing and steps were a later non-historic alteration and in poor condition. Additionally, the historic garage was too small to fit two cars. In addition to general maintenance on the house, the owners proposed a program of site work that included new entry steps, conversion of the existing garage to a family room, construction of a new garage, and new fencing, paths, and patios. The project also include a small rear, mudroom addition with minimal visibility. The overall program used traditional materials in simplified ways to respect the building's character, while ensuring that the changes were subtly apparent.

- **B** The proposed sitework involved no changes to existing significant features.
- **I** The new garage, fencing, and sitework used traditional materials (stone, wood, iron) in simplified ways.
- **J** All of the new work could be removed without impacting the historic primary house.

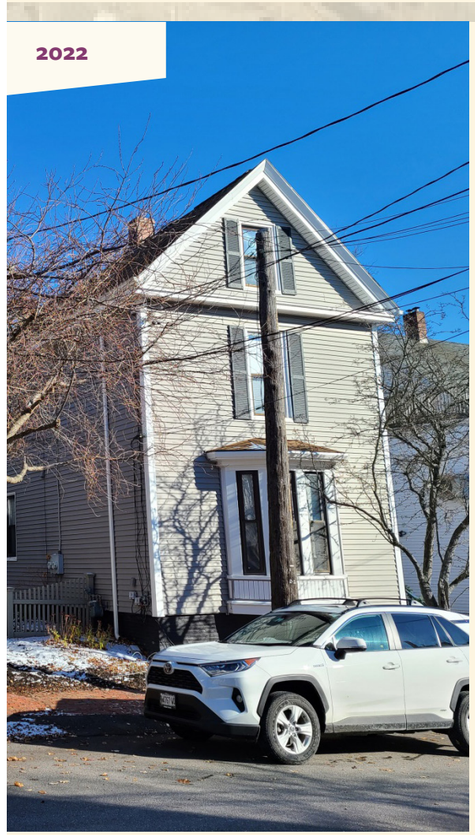


- **D** The entry was altered prior to 1950, and was found to have acquired significance.
- **I** The later steps and landing were replaced with a simplified granite stoop.
- **J** The new landing could be removed without impacting the historic entry or house.

CASE STUDY: 11 O'BRION STREET

WILLIAM H. WEEKS HOUSE

At the William H. Weeks House, a dormer and side addition have been added to increase the occupiable floor area of the third floor. The dormer addition is setback from the street to respect the existing gable roof, while the side addition is set back from the main mass of the house. As part of the review, the pair of gabled dormers were retained as they are original to the house. In order to bring additional light, skylights were incorporated around the existing dormers.



- B The new addition does not affect the front gable, leaving that historic feature intact.
- C The new dormer is set back from the gable, allowing the original roof to remain legible.
- I The dormer addition is compatible in its scale, but differentiated in its materials roof form.

- B Original dormers and the overall form of the house were retained. Skylights do not alter the roof form.
- I The rear additions are compatible in their placement, and differentiated through simple modern materials.
- J The skylights and rear additions could be removed, leaving the original form of the house intact.

CASE STUDY: 10 ESCHANGE STREET

J. & C.J. BARBOUR BLOCK

At the Barbour Block, the first floor rear of the building, which faces onto the public alley of Fox Court had previously been heavily altered, making the area dark and unsightly. The owners wanted to improve the appearance of the rear of the building and bring more light into the commercial units. Working within the existing masonry openings, they removed a mixture of non-historic storefront, windows, and doors, replacing it all with a consistent modern storefront system. They also installed a pair of contemporary glass canopies to make the new entrances more welcoming and offer protection from rain and melting snow. The awnings were placed so as not to obscure the historic granite headers which were retained.

B The proposed sitework involved no changes to existing significant features.

E The alterations were concentrated at the rear of the building, away from the more distinctive features at the front of the building.

B No existing historic masonry or other features were removed or damaged.

I A simple contemporary design was used for the new storefront and canopies.

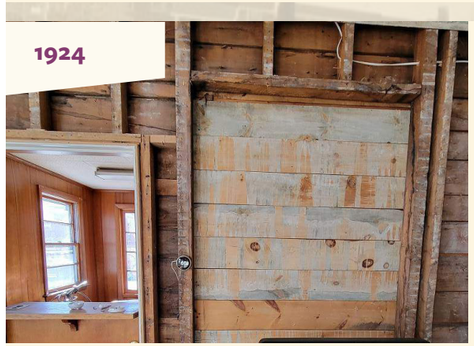
J The new storefront and awning could easily be reversed without damaging historic materials

CASE STUDY: 175 VAUGHAN STREET

CYRUS F. DAVIS HOUSE

At the Cyrus F. Davis House, the front porch had been enclosed, and the entire house clad in vinyl siding sometime in the mid-twentieth century when parts of the home were converted to a doctor's office. The owners wanted to remove the non-historic porch enclosure, recreate the missing porch, reinstall a removed stained-glass window, and install a missing window and new door. Where possible, the missing features were recreated based on the historic tax photo. Where documentation was unclear, such as at the porch railing, a new simplified code-compliant railing was used. The new door to the porch uses a simple design and simplified trim to subtly distinguish itself from historic openings.

1924



2024

- **B** The new addition does not affect the front gable, leaving that historic feature intact.
- **C** The new dormer is set back from the gable, allowing the original roof to remain legible.
- **I** The dormer addition is compatible in its scale, but differentiated in its materials roof form.

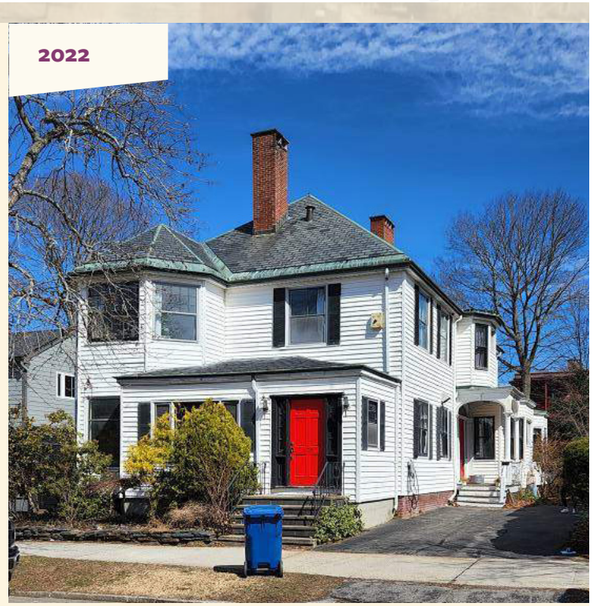
1924

2024

- **B** The new addition does not affect the front gable, leaving that historic feature intact.
- **C** The new dormer is set back from the gable, allowing the original roof to remain legible.
- **I** The dormer addition is compatible in its scale, but differentiated in its materials roof form.

1924

2022



2024

- **B** Original dormers and the overall form of the house were retained. Skylights do not alter the roof form.
- **I** The rear additions are compatible in their placement, and differentiated through simple modern materials.
- **J** The skylights and rear additions could be removed, leaving the original form of the house intact.

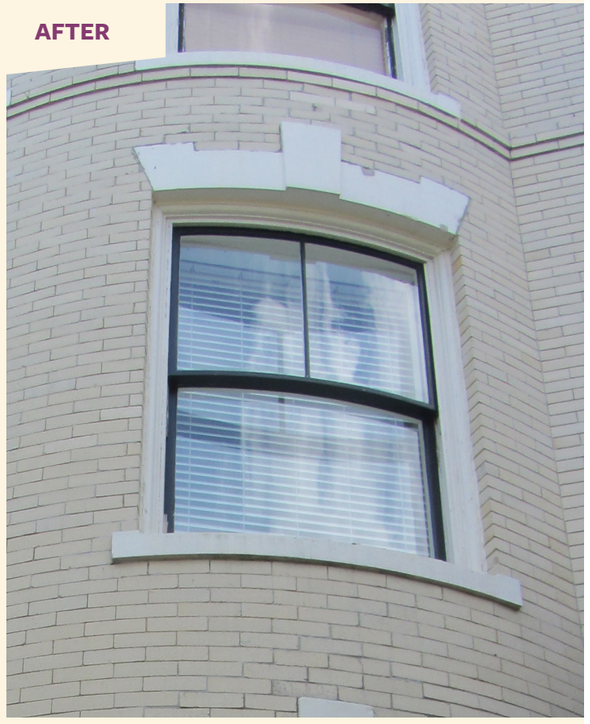
3 STANDARDS FOR REVIEW OF ALTERATIONS TO CONTRIBUTING

PROJECT TYPE: WINDOWS & DOORS

REPAIR HISTORIC

When historic windows still exist on a building, it will almost always be preferable to retain and repair those windows. Provided that the windows are not severely deteriorated, historic wood windows can typically be repaired and continue to function for many more decades.

At the J. B. Brown and Sons Apartment House (50 West Street), historic curved two-over-one wood windows throughout were in relatively sound condition. They were carefully removed, restored with new glazing putty and paint, and were reinstalled along with new storm windows retaining all of the details and character of the historic windows.



REPLACE DETERIORATED TO MATCH

Often due to deferred maintenance or excessive exposure to the elements may have caused severe deterioration on historic windows. While, broken panes of glass and failing glazing putty are easily repaired, when parts of a window sash are rotten or broken, it becomes much more challenging and expensive to repair those windows. In such cases, it may be appropriate to replace the damaged historic windows with a modern window provided it is a close visual match to the historic in its details.

At a part of the Hamblen Double Residence (206 Danforth Street) original six-over-six double-hung windows were badly deteriorated. An appropriate fiberglass replacement window which could match the divided-lite pattern and putt-glazed profile was identified and approved as a replacement.

RETAIN DISTINCTIVE

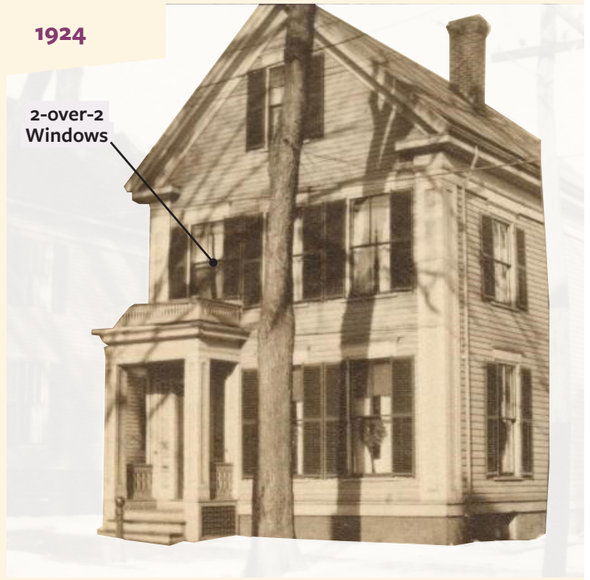
In some cases, a property may have distinctive windows that may be very challenging or expensive to replace to match. In these cases, in addition to being preferable from a preservation standpoint, it may also be more economical to repair the windows.

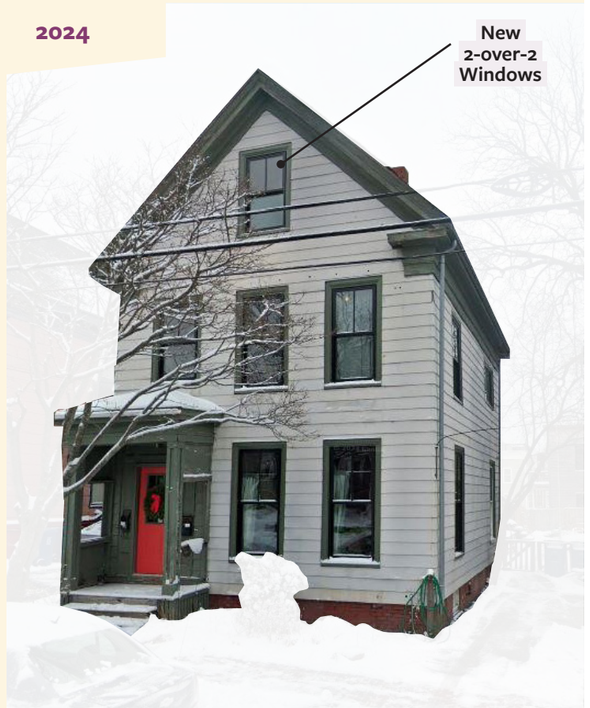
At the John S. Fogg House (106 Spruce Street), most of the fairly simple two-over-one windows could be readily matched with replacement aluminum-clad wood windows, while several had distinctive decorative diamond muntins. These were significantly more expensive to recreate in a modern window, so these windows were retained and restored.

REPLACE NON-HISTORIC

Many historically designated properties experienced alterations prior to designation, and window replacement was a common alteration. When the windows on a property have already been replaced, it's almost always appropriate to replace them again. In all cases, property owners can match existing conditions, but these moments of replacement also offer the opportunity to bring back character that may have been lost.

At the Richard L. Jordan House (73 Atlantic Street), all of the building's historic windows had been replaced with simplified one-over-one windows prior to the designation of the Munjoy Hill Historic District. After the replacement windows started to fail the owner wanted to bring back some of the building's historic character. While neighboring buildings have a variety of window styles, the owner reviewed the 1924 tax photo to identify two-over-one windows as the historically accurate design for the new replacement windows.





PROJECT TYPE: SIDING, TRIM & ROOFING

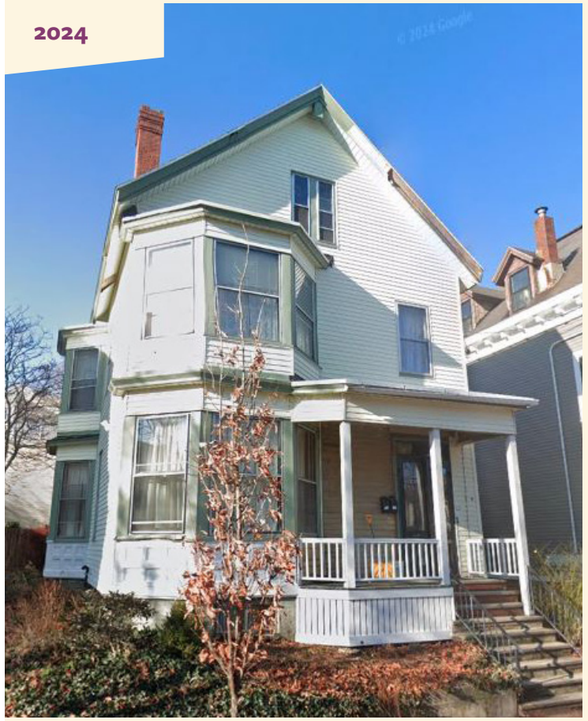
REPAIR HISTORIC

When historic buildings still retain their historic siding, trim, or roofing, it will almost always be preferable to retain and repair those historic elements. Provided that these features are not severely deteriorated, with proper repairs and maintenance, they will often survive for many decades.

At the David H Blanchard House (114 Emery Street) original trim and details were uncovered beneath a non-historic siding. The trim was in good condition in relatively good condition and largely required prepping and painting. Where some trim and siding was deteriorated or missing, it was replaced with new wood siding or trim to match.

1924

2024



2025

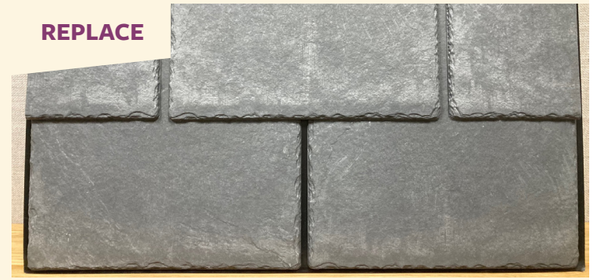
REPLACE DETERIORATED TO MATCH

Many exterior materials will eventually reach the end of their service life, often due to deferred maintenance or excessive exposure to the elements, in which case they should be replaced to match. Ideally, a deteriorated material such as wood clapboards or slate roofing would be replaced with the same material. However, in some instance, those materials may be difficult or expensive to source or install. In such instances, it may be appropriate to approve an alternative material provided it is a close visual match to the historic in its details.

At 489 Cumberland Avenue, the property owner explored retention and repair of a historic slate roof; however, rusting fasteners and brittle old slates meant that the entire roof needed to be removed and replaced. The owner worked with the Historic Preservation Board to identify a synthetic faux-slate roofing material that was a good visual match for the historic slate.

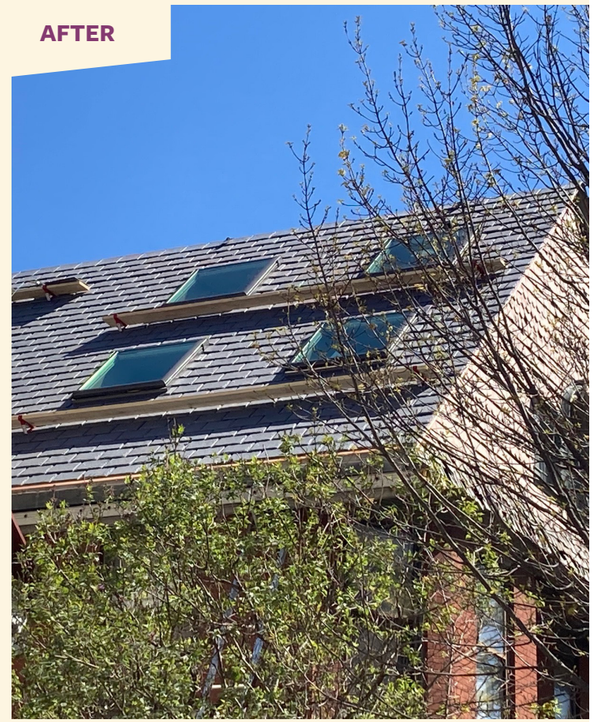
EXISTING

REPLACE



BEFORE

AFTER



RETAIN DISTINCTIVE

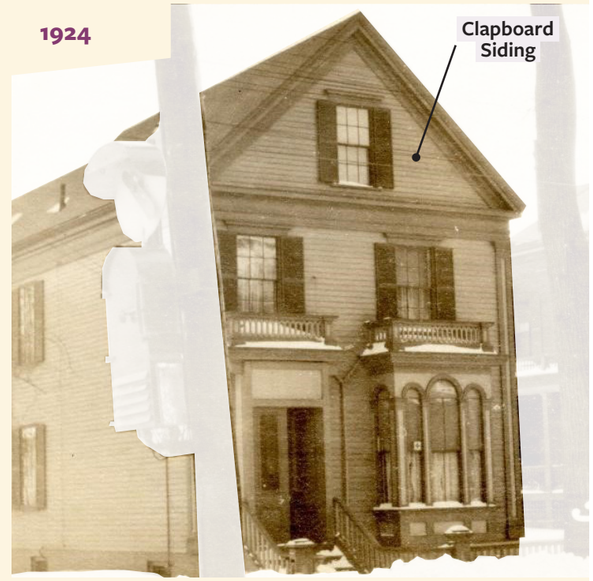
Some properties feature unique or distinctive exterior claddin features. Generally, these should be repaired if possible. In some cases, that may not be feasible, in which case it may be appropriate to replace those amtrials.

At the John and Warren Sparrow House (124-126 Winter Street), painting of historic wood clapboard siding had not been kept up, causing many of the clapboards to rot and split. It was determined that the most efficient course was to undertake a complete replacement of the siding. In this case, the historic clapboards had a distinctive curved profile along the bottom edge, which was accurately recreated on the replacements.

REPLACE NON-HISTORIC

Many historically designated properties experienced alterations prior to designation such as residing with another material. When the siding on a property has already been replaced, it's typically appropriate to replace it. In all cases, property owners can match existing conditions, but these moments of replacement also offer the opportunity to bring back character that may have been lost. In many cases, it may even be appropriate to reside with a modern material, provided it's a good match for the character of the historic material. For instance fiber-cement board for wood siding

The Stephen K. Dyer House (320 Spring Street) had originally been clad in clapboards reflective of its austere Greek revival character (left). At some point, the clapboards were replaced with wide wood shingles, giving the house a more rustic appearance than was historically accurate. As part of a thorough façade rehabilitation, the shingles on the primary façade were replaced with historically accurate clapboards, restoring the structure's historic character.



PROJECT TYPE: PORCHES & RAILINGS

PROJECT TYPE: DORMERS & SKYLIGHTS

PROJECT TYPE: SITE WORK

EFFICIENCY UPGRADES


LANDRY/FRENCH

STANDARDS FOR REVIEW OF

4. ADDITIONS AND NEW CONSTRUCTION

In considering an application involving additions or new construction, the reviewing authority shall approve the application only upon finding that it meets the following standards:

A. SCALE AND FORM

1. HEIGHT

The height of the addition or new construction shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

2. WIDTH

The width of the addition or new construction shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

3. PROPORTION OF PRINCIPAL FACADES

The relationship of the width to the height of the principal facades shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

4. ROOF SHAPE

The roof shape of the addition or new construction shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

5. SCALE

The size and mass of the addition or new construction in relation to open spaces, windows, doors, porches, and balconies shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

B. COMPOSITION OF PRINCIPAL FACADES

1. PROPORTION OF OPENINGS

The relationship of the width to height of windows and doors shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

2. RHYTHM OF SOLIDS TO VOIDS

The relationship of solids to voids in the principal facades shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

3. RHYTHM OF ENTRANCES, PORCHES, AND OTHER PROJECTIONS OR RECESSES

The relationship of entrances, porches, and other projections or recesses to sidewalks shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

4. RELATIONSHIP OF MATERIALS

The relationship of the color and texture of materials (other than paint color) of the principal facades shall be visually compatible with the predominant materials used on the contributing buildings, structures, objects, and sites of the historic designation

C. RELATIONSHIP TO STREET

1. WALLS OF CONTINUITY

Facades and site features, such as masonry walls, fences, and landscape masses, shall, when it is a characteristic of the context, form cohesive walls of enclosure along the street to ensure visual compatibility with the contributing buildings, structures, objects, and sites of the historic designation.

2. RHYTHM AND SPACING ALONG STREETS

The relationship of the addition or new construction to the open space between it and adjacent buildings, structures, objects, or sites shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

3. DIRECTIONAL EXPRESSION OF PRINCIPAL FACADES

The addition or new construction shall be visually compatible with the directional character of the contributing buildings, structures, objects, and sites of the historic designation, whether this be vertical character, horizontal character, or nondirectional character.

4. STREETSCAPE AND PEDESTRIAN IMPROVEMENTS

Streetscape and pedestrian improvements and any change in the appearance thereof located adjacent to any addition or new construction shall not be incongruous with the contributing buildings, structures, objects, and sites of the historic designation.

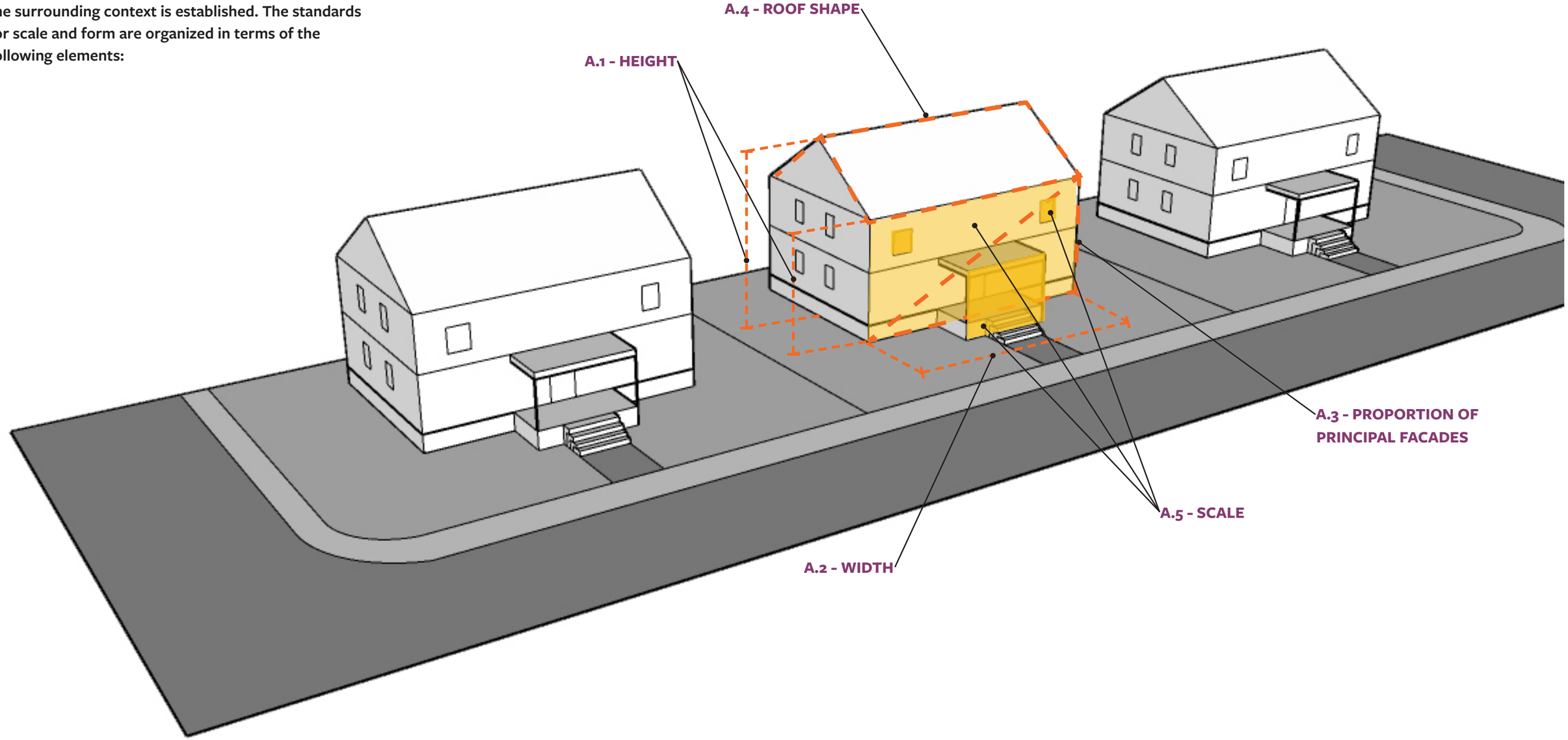
CASE STUDIES

- 11 O'BRION STREET
- 98 GRAY STREET
- 10 DANA STREET
- 44 OAK STREET
- 425 CONGRESS STREET
- 24 ST. LAWRENCE STREET
- 50 EXCHANGE STREET
- 201 FEDERAL STREET
- 61 DEERING STREET
- 17 CARLETON STREET
- 1 JOY PLACE
- 155 DANFORTH STREET
- 754 CONGRESS STREET
- 667 CONGRESS STREET
- 40 FREE STREET
- 9 CENTER STREET
- 73 WINTER STREET
- 99 WINTER STREET

4 STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

A. SCALE AND FORM

Scale and form represent some of the foundational elements of a structure's design. They establish the size and shape of a structure, and represent some of the most obvious ways in which a relationship with the surrounding context is established. The standards for scale and form are organized in terms of the following elements:



1. HEIGHT

The height of the addition or new construction shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

While the land use code establishes specific height limits for areas across the city, this standard requires that an addition or new building's height and the heights of articulating elements should be configured to be visually compatible with the patterns of the surrounding historic designation. Some historic areas have remarkably consistent building heights, and in those cases closely relating to the existing heights in key ways may be necessary to establish compatibility. In other areas, buildings are more varied in their heights and it may be compatible to break with immediate neighbors provided that the new construction relates to patterns or typologies that can be found in the broader context.

While matching adjacent heights can be a straightforward approach to compatibility, in many cases it may be possible to construct buildings that differ in height from nearby contributing buildings provided that the overall height and the heights of articulating elements relate to the historic patterns of the context. In these cases, compatibility can be achieved through design techniques such as setbacks or shifts in building volume, changes in material or articulation, or placement of cornices and other aligning elements to relate with related contributing buildings.

Along these sections of Deering Street (left) and Vesper Street (right) properties are very consistent in height, despite a variety of building forms.

Commercial Street has a very fairly consistent height with some minor variation.

Congress street exhibits a significant variety of building heights.

2. WIDTH

The width of the addition or new construction shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

Allowable building widths are dictated by lot size and zoning requirements such as setbacks; however, this standard requires that the widths of additions or new construction should also be made visually compatible with the patterns of the surrounding historic designation. In some cases, parcel sizes are extremely consistent and create a particular rhythm of buildings. In those cases, closely following those widths may be necessary to establish compatibility. In others, widths vary widely, and it may be appropriate to break with immediate neighbors provided that the new construction relates to patterns or typologies that can be found in the broader context.

In a context where lot sizes are consistent, achieving compatibility in width may occur as a matter of course. In other cases, the contributing structures may exhibit consistency, while the developable parcel is larger and breaks from the pattern. In these cases, it may be necessary to break down the width of a larger building into units that relate to the pattern of nearby contributing buildings. This can be achieved through shifts in wall plane, changes in material, or through the use of other articulating elements. In cases where the context is varied, applicants should base the expression of width on precedents, typologies, and patterns in the context.

Some sections exhibit very consistent building widths.

Along this stretch of commercial Street, buildings vary in width, but most buildings are broken down into a more regular rhythm.

Along Bowdoin Street, properties exhibit a variety of building widths.

3. PROPORTION OF PRINCIPAL FACADES

The relationship of the width to the height of the principal facades shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

Proportion is the relationship between width and height. This standard requires that the proportions of the facades of additions and new buildings be compatible with the patterns of the surrounding historic designation, with special emphasis placed on the proportions of principal facades, or those fronting on streets or other publicly-accessible open space. Buildings typically fall into the broad categories of horizontally or vertically proportioned, and assessing which of those define the patterns of the historic designation can be a useful starting point. Because proportion is a product of height and width, the patterns and variety of those elements will inherently affect the patterns and variety of façade proportions.

In addition to the overall proportions, many larger buildings are broken down into smaller bays or volumes which may have contrasting proportions. For instance, a very wide and horizontally proportioned building may have vertical bays or other articulation that break it down into vertically proportioned masses, or vice versa. Understanding how facades are articulated within the context can be very helpful in guiding how to relate to a context of buildings of a variety of scales. This approach may also be important when introducing a larger building into a context of consistently scaled and proportioned structures.

Along Middle Street, many properties exhibit consistently horizontally proportioned facades.

Around Monument Square properties tend to have very vertically proportioned facades.

Some buildings, such as these along Congress (left) and Exchange (right) Streets exhibit a mix of proportions.

4. ROOF SHAPE

The roof shape of the addition or new construction shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

Roofs are a utilitarian component of all buildings and in many cases their design reflects their basic function. However, many historic structures also feature complex or decorative roof forms with dormers, cupolas, parapets, or chimneys that add visual interest, disguise building volume, or achieve other aesthetic goals. This standard required that the roof shape of an addition or new constriction should be compatible with the patterns of the surrounding historic designation, whether through reinforcing predominant patterns or adding variety or interest in a contextual way. As with many other features, roof shapes vary within historic designations, with some areas featuring great consistency and others containing extensive variety.

When considering the roof shape of additions, compatibility does not necessarily mean that roof shapes should mimic those of the existing primary structure. While matching the existing roof form can be successful, sometimes a different choice of roof shape can be compatible because it allows for the retention of existing historic features or reinforces existing elements of a building. For instance, adding a shed-roof dormer to a gable roof may be more compatible than a new gable-roof dormer because it simplifies the form of the addition, helps to reduce its volume, and does not overwhelm the historic roof form.

In new construction, consideration should also be given to how the choice of roof form can contribute to the compatibility of other building elements such as height or proportion. For instance, a flat roof may help to give a building a feeling of greater height or mass, while a mansard or gabled roof with dormers may help to lower the perceived height of new construction and allow it to relate to lower-scale neighboring structures. In some cases, it may also be appropriate to introduce building features that emulate or relate to typical roof shapes without requiring that a new building actually utilize that roof form. For instance, a change in material or wall plan at an upper story may relate to a pattern of mansard roofs.

Along parts of Vesper (left) and Cushman (right) Streets, buildings use very regular roof shapes.

Many areas, such as along this stretch of O'Brion Street feature a wide variety of roof shapes.

Some areas, such as these sections of Pine (left) and Thomas (right) Streets feature roof forms that are articulated by a variety of dormers and cross-gables.

5. SCALE

The size and mass of the addition or new construction in relation to open spaces, windows, doors, porches, and balconies shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation when viewed from any street or public open space.

Much like how proportion is a product of the relationship between height and width, scale is a product of the relationship between the size and mass of an addition or new construction and the features that articulate its facades, such as windows, doors, porches, and other features. This standard requires not that the size of the proposed additions or new construction be compatible with the surrounding context, but rather that the relationships between its size and the size of those features be compatible. Scale varies across historic designations with some exhibiting particular norms or patterns of scale. In other cases, a designation may contain a variety of scales which speak to historic patterns of development or change.

Open spaces, windows, doors, and porches are common features of buildings which users interact with, and are therefore often described as scaling elements. For some structures, these features will be human-scaled, or at a size that is comfortable and relatable for humans, while in other cases, they may be monumental or over-scaled to create a dramatic or impressive effect. In either case, they also help users and viewers understand and relate to buildings. The patterns of how these scaling elements are used and how they relate to the overall size and mass of structures in a particular context may be a defining feature of that context. For instance a modest residential area may use more human-scale features, while a commercial or civic context may use monumental features.

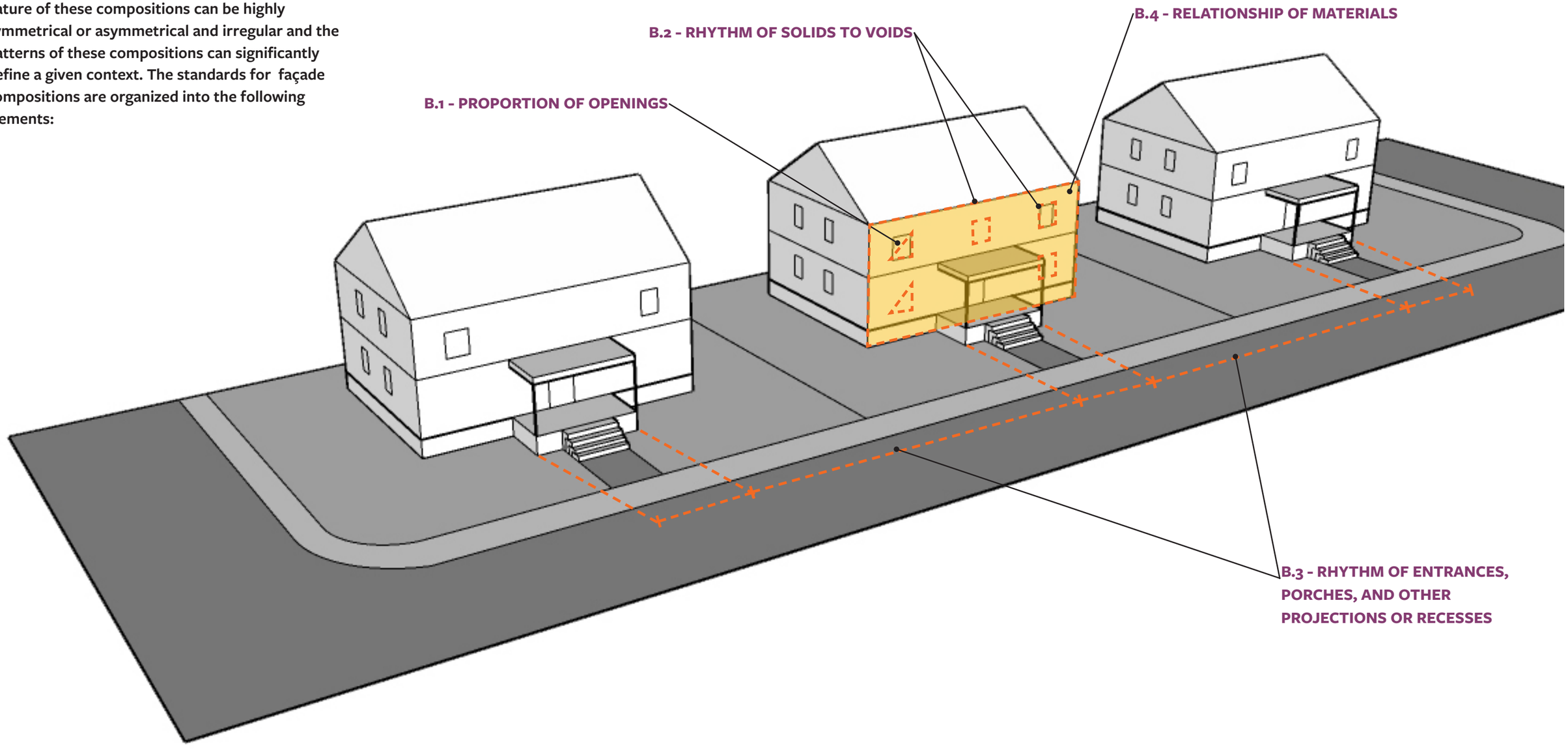
28 Waterville Street (left) and 1258 Westbrook Street (right) are of a similar form and style; however, the buildings are at very different sizes. Windows and doors are adjusted on each to be proportion to that overall scale.

Similarly at 181 Brackett Street (left) and 141 Middle Street (right) commercial buildings of the same style were constructed at different sizes and the various features of the buildings are appropriately scaled to the overall scale.

Some properties such as the State Theater (609 Congress, left) and Mechanics Hall (511 Congress, right) use oversized or "monumental" but still proportionally-scaled building elements to help make the size of these large buildings relatable.

B. COMPOSITION OF PRINCIPAL FACADES

Within a designed scale and form, the smaller components of buildings such as windows, doors, projections, recesses, and details or materials are organized on a facade to create a composition. The nature of these compositions can be highly symmetrical or asymmetrical and irregular and the patterns of these compositions can significantly define a given context. The standards for façade compositions are organized into the following elements:



1. PROPORTION OF OPENINGS

The relationship of the width to height of windows and doors shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

Proportion is the relationship between width and height. In the vast majority of historic buildings, windows and doors are vertically oriented, being about one-and-a-half to two times as tall as they are wide. However, many buildings also feature squarely or horizontally proportioned windows, in particular in storefronts or in more modern buildings. In some instances, windows and doors are also mulled or grouped together, which can establish different overall proportions. Many structures use a single window size or proportion to create a consistent appearance, while others use a variety to introduce visual interest and variety, or to identify interior elements of uses.

Window and door proportions in an addition or new buildings should be informed by what proportions and where different proportions are used on nearby contributing structures within the related historic designation. For instance in commercial areas, more horizontally proportioned storefront windows are commonly used at the first floor with regularly spaced vertically proportioned windows at upper stories, while in residential areas buildings may use very regular placements of vertical windows.

As in many historic contexts, windows along India street are primarily vertically proportioned.

As in many commercial context, along Exchange (left) and Fore (right) Streets, vertical windows are used above more horizontally proportioned storefronts.

Many later commercial areas, especially office buildings, featured more horizontal windows or groupings of windows such as are found along Congress Street.

2. RHYTHM OF SOLIDS TO VOIDS

The relationship of solids to voids in the principal facades shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

In addition to the proportions of the windows, structures are also often defined by the ratio of window and door openings to solid walls, and the rhythm or pattern of the placement of those openings within the walls. The nuances of these elements can be significant in defining the character of a given historic context.

Many historic structures tend to have slightly more solid wall than window, though some structures, especially commercial structures or mid-century buildings, may have more windows than solid walls. In either case, the exact ratios may speak to the era of development or the architectural character of a context. It may be appropriate to depart from the exact ratios of the historic context, but the relationship between the new and old should be carefully considered to ensure compatibility.

Historic structures vary greatly in the rhythm of window and door placement. Some structures and or contexts are extremely consistent with repeated patterns and a regular rhythm, while others may feature a variety of placements. For instance, it may be common for individual buildings to feature regular rhythms while each building has a unique expression. Many buildings also adjust their rhythm and ratio of windows depending on the use of an area of the building. For instance, more openings are common around entrances or public areas, while more solid may be found in utilitarian areas. Where there are unifying patterns across structures, it is important to identify those and consider how the proposed work relates to those patterns.

In some contexts, such as in the Stroudwater Historic District, properties are primarily solid, with relatively small windows.

Many contexts, such as these sections of Pine Street, feature varying rations, even on the same building. Many properties feature bay windows or other projects that feature significantly more window than solid wall.

Many commercial and industrial areas feature especially high percentages of window in their facades, such as along Congress (left) and Fore Streets (right).

3. RHYTHM OF ENTRANCES, PORCHES, AND OTHER PROJECTIONS OR RECESSES

The relationship of entrances, porches, and other projections or recesses to sidewalks shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

Many structures feature some variation in wall planes. These can range from large projecting masses or deep recesses to small entrance canopies or slightly recessed doorways. These can also include front or side porches, bay windows, or turrets, all of which establish patterns in the relationship of buildings to the public realm. In some contexts, it may be typical for structures not to feature projections or recesses, producing fairly simple building masses, while in others, it may be common for structures to regularly feature a bay window or entrance porch. Some contexts may also feature a great variety of these elements. For instance, many commercial areas feature fairly flat building facades, with only small recesses that highlight primary building entrances and individual storefronts. In residential areas, some feature very regular patterns of bay windows or porches, while others vary more widely.

When planning new construction or an addition, it is important to consider what features are typically found on structures in the surrounding historic designation, and what their pattern or rhythm is. This assessment will inform whether there are existing patterns to reinforce, or opportunities to contribute to the variety of projections and recesses.

Some contexts feature a very consistent pattern of entrances with repeated elements such as entry hoods, porches, or bay windows as can be seen along Deering (left) and Vesper (right) Streets respectively.

In other areas, it's typical to see a more irregular pattern of entrances and a variety of projecting and recessed features as can be found along these sections of Spruce (left) and Spring (right) streets.

In many commercial areas, such as along Congress (left) and Fore (right) Streets, it's common to see a fairly regular rhythm of recessed storefront entrances between more articulated building entrances.

4. RELATIONSHIP OF MATERIALS

The relationship of the color and texture of materials (other than paint color) of the principal facades shall be visually compatible with the predominant materials used on the contributing buildings, structures, objects, and sites of the historic designation.

The use of materials can significantly define the character of a given historic context. For instance, many commercial areas may feature the use of more durable or mass-produced materials such as masonry or metal, while more vernacular residential areas may be characterized by readily available and easily repaired materials such as clapboard or shingle siding. The aesthetic qualities of these materials, such as their scale, patterning, placement, color, and texture may all contribute to defining the character of a neighborhood.

One direct approach to establishing a compatible relationship is to use the same traditional materials found in the context such as brick, granite, or wooden clapboards or shingles. However, it is not inherently necessary that these traditional materials be used. In many cases modern materials that closely match the appearance of those, such cast stone, veneer masonry, or composite sidings, can also produce a very close and compatible relationship. In other cases, entirely new materials may be used provided that they establish some relationships in color, texture, or other visual qualities of the surrounding traditional materials. For instance, it may be possible to use a modern metal panel as a siding material where it emulates the scale of more traditional materials in the surrounding context.

While the color of painted or traditional painted surfaces is not subject to review, the colors of integral materials such as masonry should be compatible with the colors of unpainted historic materials in the context.

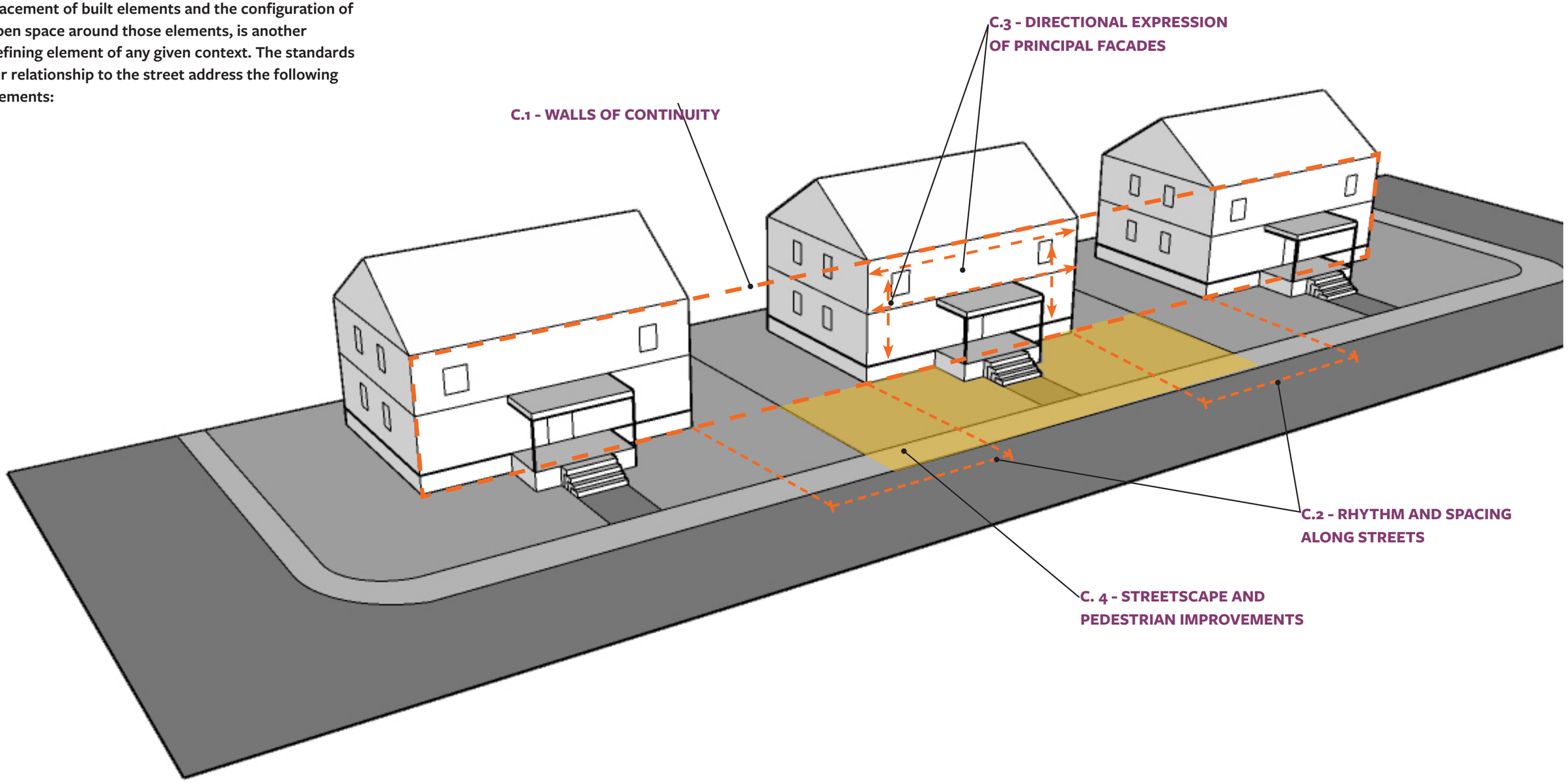
Many contexts feature predominant materials such as along Commercial Street (left) where brick and granite are the most common materials or along North Street (right) where clapboard siding is found on most buildings.

In some contexts, a category of materials such as masonry or wood might be most common, but a mix of expressions. Along Exchange Street (left) a wide variety of brick and stone are used, while along Bowdoin Street (right) a mix of shingle and clapboard wood siding are used.

Many areas also feature a wide mix of materials such as along Congress (left) and Vaughan (right) Streets.

C. RELATIONSHIP TO STREET

In addition to the scale, form, and façade composition, relationship to the street, being the placement of built elements and the configuration of open space around those elements, is another defining element of any given context. The standards for relationship to the street address the following elements:



4 STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

1. WALLS OF CONTINUITY

Facades and site features, such as masonry walls, fences, and landscape masses, shall, when it is a characteristic of the context, form cohesive walls of enclosure along the street to ensure visual compatibility with the contributing buildings, structures, objects, and sites of the historic designation.

Within any given context, the placement of structures in relationship to one another and to the street will dramatically affect the character of that context. In commercial and downtown areas, it is typical for buildings to be placed very close together with shared party walls, and right along the street-facing property line. This pattern creates a continuous "wall" and a strong sense of enclosure along the street. In other areas, especially residential areas, it is more common for buildings to have open spaces that break up those walls of continuity, or front yards that push the buildings back from the sidewalk. This can occur in degrees, with open spaces ranging from narrow side yards or driveways to spacious lawns or yards that dissipate any walls of continuity. Building projections and recesses might also affect the sense of enclosure, and site features can play an important role, with fences or retaining walls sometimes offering a softer sense of enclosure when utilized consistently.

When planning a project, it is important to consider the various walls of continuity that may or may not exist in a given context and to plan for the placement of proposed structures to reflect those patterns. This may mean that a new building or addition may need to be aligned to reinforce an existing wall, or that a large building in a context of smaller structures may need to be broken up and offer some relief to emulate the breaks in the plane of facades.

Some contexts have strongly defined walls of continuity, such as along Congress Street (left) or Park Street (right). Along Park Street, the walls are reinforced by the continuous granite curb and iron fence.

In other areas, properties have a consistent facade placement that creates a consistent wall, but this is broken up by regular gaps between buildings. This can be see along Danforth (left) and Beckett (right) Streets.

In other areas, such as along the Western (left) and Eastern (right) Promenades, properties are places more diffusely, meaning that there is not a consistent street wall.

2. RHYTHM AND SPACING ALONG STREETS

The relationship of the addition or new construction to the open space between it and adjacent buildings, structures, objects, or sites shall be visually compatible with the contributing buildings, structures, objects, and sites of the historic designation.

Directly related to the walls of continuity is the spacing of buildings along the street. In some contexts, such as in dense commercial areas, there may be no spacing between buildings, while in others, such as more spread-out residential areas, there may be highly regular or varied spacing between buildings. The rhythm or pattern of these spaces contributes to the character of an area and speaks to its patterns of development. As with many features, some contexts are highly regular, while others feature a great variety.

When planning a project, it is important to assess the size and pattern of these open spaces to inform where the project should incorporate open space. When designing to insert a new, larger building into a context of smaller buildings, it may be necessary to emulate those open spaces with shifts in building mass, or through other strategies.

In densely developed, mix-ed use areas, such as along Commercial (left) or Fore (right) Streets, properties were developed with party walls and no space between buildings.

In dense residential areas, properties are often tightly, but evenly spaces such as along Vesper (left) and Spring (right) Streets.

Other areas feature more irregular spacing such as along Pine (left) and Thomas (right) Streets.

3. DIRECTIONAL EXPRESSION OF PRINCIPAL FACADES

The addition or new construction shall be visually compatible with the directional character of the contributing buildings, structures, objects, and sites of the historic designation, whether this be vertical character, horizontal character, or nondirectional character.

Thanks to a combination of factors such as width, height, proportion, window placement, façade composition, and material choices, structures typically have some sort of directional expression. In many cases, these expressions are primarily formed through the proportions of the primary facades, with tall and narrow buildings having vertical expressions, and low and wide buildings having horizontal expressions. However, many buildings utilize other design elements such as roof form, window placement, or other decorative details to vary the directional expression of the principal facades. For instance, breaking down a mass into more vertical bays with pilasters or other details can make a long horizontal building have a more vertical expression. In many cases, structures do not have a strong directional expression or the context includes a variety of expressions, and additions or new buildings may have more freedom in how they are expressed.

Study of the patterns of façade expression should be made when planning a project to inform what expressions should be emphasized in the treatment of a structure. In some instances, utilizing different strategies to adjust the expression of principal facades may help with the compatibility of a structure of a very different scale than the surrounding context. For instance, creating a horizontal expression at the base of a taller building in a context of lower, horizontally expressed buildings may help to establish a relationship between the structures.

Some properties have clearly horizontal facades such as 100 Commercial Street (left) or 342-358 Danforth Street (right)

Others, such as 465 Congress Street (left) or 70 Gray Street (right) have a clearly vertical expression.

Many properties, such as 638 Congress (left) and 117-131 Neal Street (right) feature a mixture of vertical and horizontal expressions.

4. STREETSCAPE AND PEDESTRIAN IMPROVEMENTS

Streetscape and pedestrian improvements and any change in the appearance thereof located adjacent to any addition or new construction shall not be incongruous with the contributing buildings, structures, objects, and sites of the historic designation.

In addition to the buildings themselves, it is important to consider the context of the streetscape and pedestrian areas along a building's frontage. This can include retaining walls, fences, walkways, and other site features that contribute to the character of the streetscape. These elements can relate to other standards, such as walls of enclosure or rhythm and spacing of structures, but should also be considered in their own right. In some cases, such as in commercial settings, it may be appropriate to install pavers over an open space to create an outdoor dining opportunity or public amenity, while in a more residential setting, it may be more important to maintain the openness and landscaped quality of front yards.

While the public right-of-way is regulated by City-wide standards, the private spaces along the street are an important component of the pedestrian experience of the historic designations. The patterns of these elements and how they relate to the public realm of a historic designation should be studied to inform new construction. For instance, if a given context typically includes planted front yards, it may be important to maintain a landscaped buffer along the sidewalk to reinforce that character in the district. Or where tall and solid fences are not a typical feature, it may be necessary to avoid new fencing or at least to limit its height and maximize its transparency to maintain the sense of open front yards.

In some areas, such as along the Eastern Promenade (left) large, open lawns or yards are typical. In many residential areas, shallow landscaped front yards are common, such as along Cumberland Avenue (right).

Very common in both residential and mixed-use areas are buildings built right along the sidewalk with little, or no yard, such as along O'Brion (left) or Free (right) Streets.

In some areas streets have been pedestrianized or plazas created. Examples of this include Monument Square (left) and Dana Street (right).

CASE STUDY: 11 O'BRION

WILLIAM H. WEEKS HOUSE

At the William H. Weeks House, a dormer and side addition were constructed to increase the occupiable floor area of the third floor. Existing historic dormers on the prominent side facade were retained, while a shed-roof dormer addition was added to a less prominent facade. The dormer is set back from the street to respect the existing historic gable roof form, and the side addition is similarly set back from the main mass of the house. The side addition incorporates vertical windows which generally align with the windows on the historic structure.

CASE STUDY: 98 GRAY STREET

At 98 Gray Street, dormer additions were added onto the gable roof to create additional living space at the third floor of the building. While in many instances it may be appropriate to match the existing roof to establish compatibility, in others, using a different roof form may help the addition be more recessive. Here the use of a continuous shed-roof keeps the addition low and in line with the rest of the structure. The historic eave lines were preserved as part of the project to keep the addition diminutive in proportion to the building and to respect the historic roof form.

STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

CASE STUDY: 10 DANA STREET

JAMES P. BAXTER BLOCK

At the James P. Baxter Block, a side addition was constructed to accommodate an elevator and stair tower. The addition is clearly differentiated from the historic structure through the predominant use of metal and glass. Its simplicity keeps it from competing with the ornate Victorian era façade, while its set-back position specifically avoids interacting with the ornate granite and brick details of the building. While the addition is clearly differentiated, there is a general compatibility between the addition and the historic structure in the way that the levels are aligned and both feature prominent cornices. The addition was also keep lower than the historic structure so that the distinctive gambrel roof remains visible.

CASE STUDY: 44 OAK STREET

A rooftop addition was constructed at 44 Oak Street, an early 20th century four-story brick, stone, and terracotta commercial building in the Congress Street Historic District. The addition, built to accommodate an additional residential unit on the top floor, was designed as recessive and secondary, with a flat roof that mirrors the existing roof form, broad setbacks from the Free Street and Oak Street facades, and clad in materials with a recessive effect.

CASE STUDY: 425 CONGRESS STREET

FIRST PARISH CHURCH

First Parish Church is an example of a historic building with a continued use, still owned and used for masses and community gatherings by the same parish that constructed it in 1825. Even so, the building has required code upgrades to ensure the building is safe and accessible. A rear addition allows the parish to make the church sanctuary and all levels of the parish hall fully accessible by elevator while also allowing additional emergency egress. Placing these upgrades at the rear of the building has allowed the front to remain largely unaltered.

CASE STUDY: 24 ST. LAWRENCE STREET

FITZ E. SARGENT HOUSE

At the Fitz E. Sargent House a large and complex contemporary addition was added at the rear of the property. The addition was situated to avoid alteration or disruption of the front and side elevations which are most visible from St. Lawrence Street. The rear addition is visible from the next street over (Waterville Street), but the alterations are set well back from the street and designed in compatible, but differentiated materials so as not to overwhelm the historic structures along Waterville Street.

STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

CASE STUDY: 50 EXCHANGE STREET

NATHAN CUMMINGS & ISAAC F. STURDIVANT BLOCK

At the Nathan Cummings & Isaac F. Sturdivant Block, a rooftop addition was constructed with only a very small portion visible from the street. The use of metal siding helps to differentiate the addition from the masonry below and helps it to visually recede.

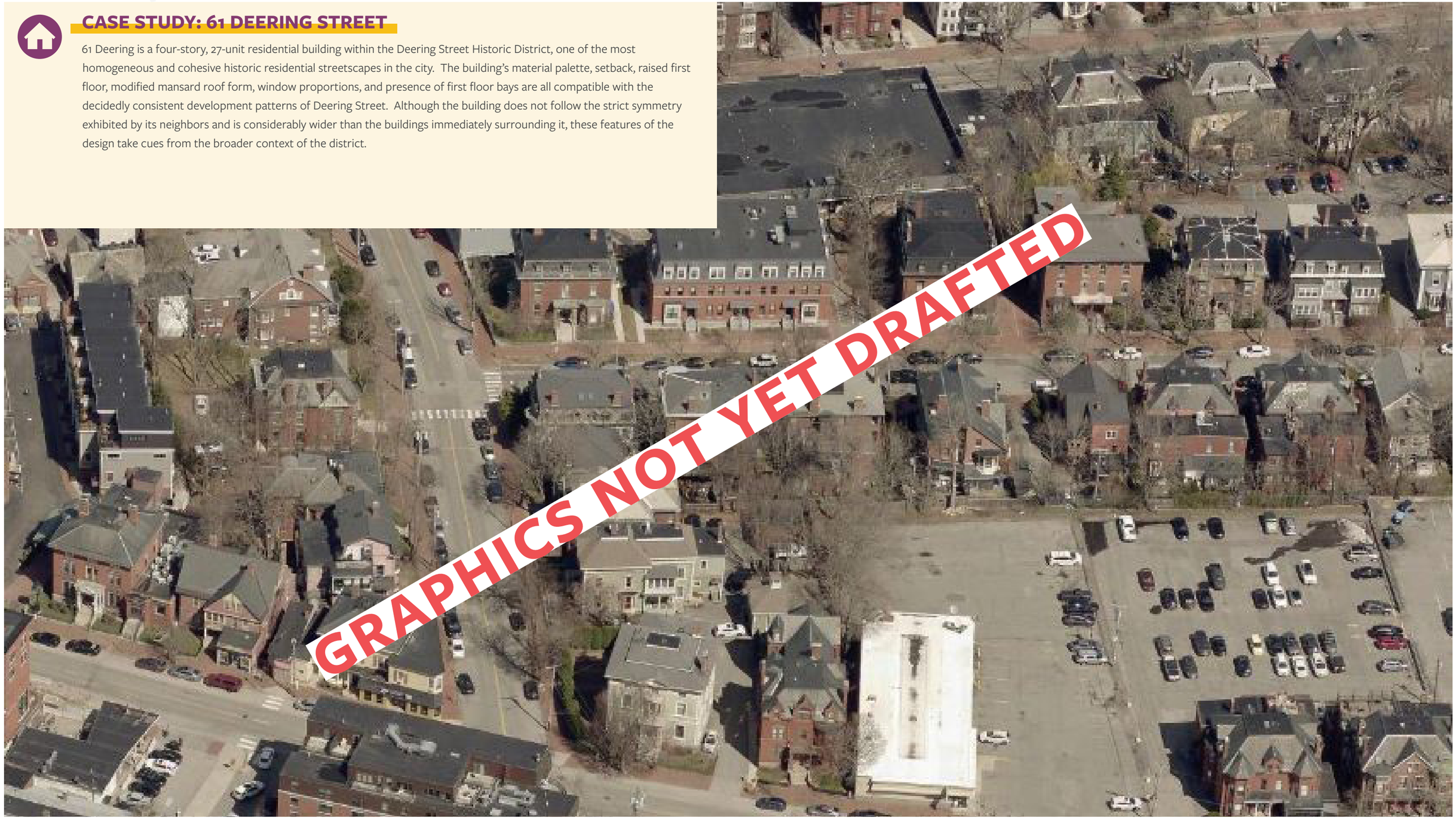
CASE STUDY: 201 FEDERAL STREET

200 Federal is a 18-story, 190' mixed-use building with retail on the ground floor and 265 residential units above, situated on the edge of the Congress Street Historic District and in close proximity to the Old Port Historic District. The building was designed with a three-story base and upper tower that responds to surrounding heights with shifts in building plane and material; the tower is set back and appears to "step down" with a change of material at the building's east end where it approaches the lower building heights on Exchange Street. The exterior material palette is simple and responsive to the context, consisting of red brick and granite at the base. Building fenestration is very regular, both on the upper floors and at the base, with large street-level windows, awnings, and clearly defined entrances that mirror the prevailing patterns of mixed-use buildings in the district.

STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

CASE STUDY: 61 DEERING STREET

61 Deering is a four-story, 27-unit residential building within the Deering Street Historic District, one of the most homogeneous and cohesive historic residential streetscapes in the city. The building's material palette, setback, raised first floor, modified mansard roof form, window proportions, and presence of first floor bays are all compatible with the decidedly consistent development patterns of Deering Street. Although the building does not follow the strict symmetry exhibited by its neighbors and is considerably wider than the buildings immediately surrounding it, these features of the design take cues from the broader context of the district.



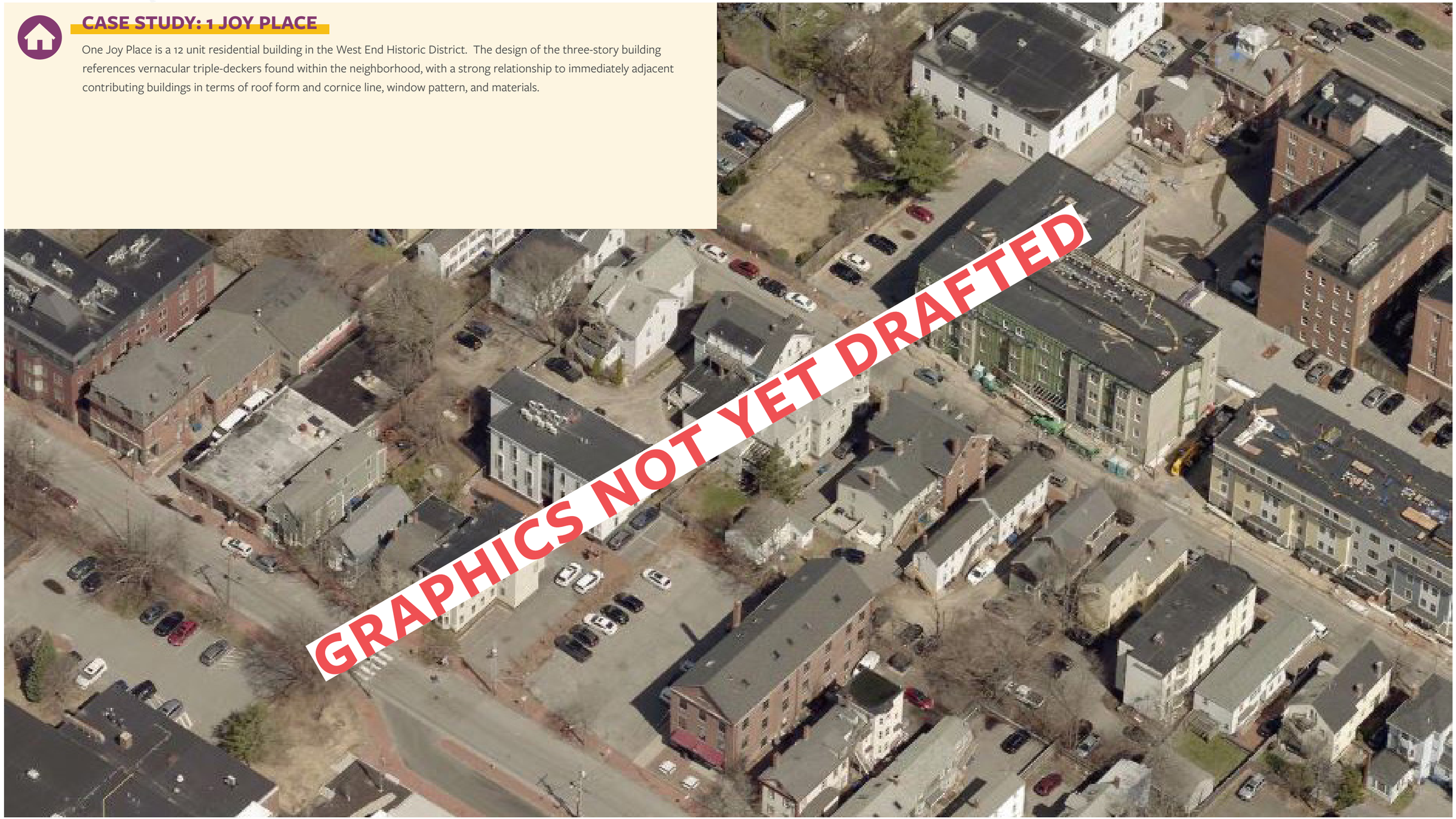
CASE STUDY: 17 CARLETON STREET

17 Carleton is a four-story residential building containing 37 affordable housing units in the West End Historic District, with a number of elements that clearly relate to the existing, largely residential historic context. The building's clear base, elevated first floor, and mansard roof with projecting dormers address patterns found in immediate neighbors, and the entry porch treatment on Carleton Street and residential fenestration pattern are similarly characteristic of the neighborhood. The exterior material palette also strongly reflects the context, using brick, granite, and standing seam copper at the top floor to relate to the mansard roofs of the flanking historic buildings.

STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

CASE STUDY: 1 JOY PLACE

One Joy Place is a 12 unit residential building in the West End Historic District. The design of the three-story building references vernacular triple-deckers found within the neighborhood, with a strong relationship to immediately adjacent contributing buildings in terms of roof form and cornice line, window pattern, and materials.



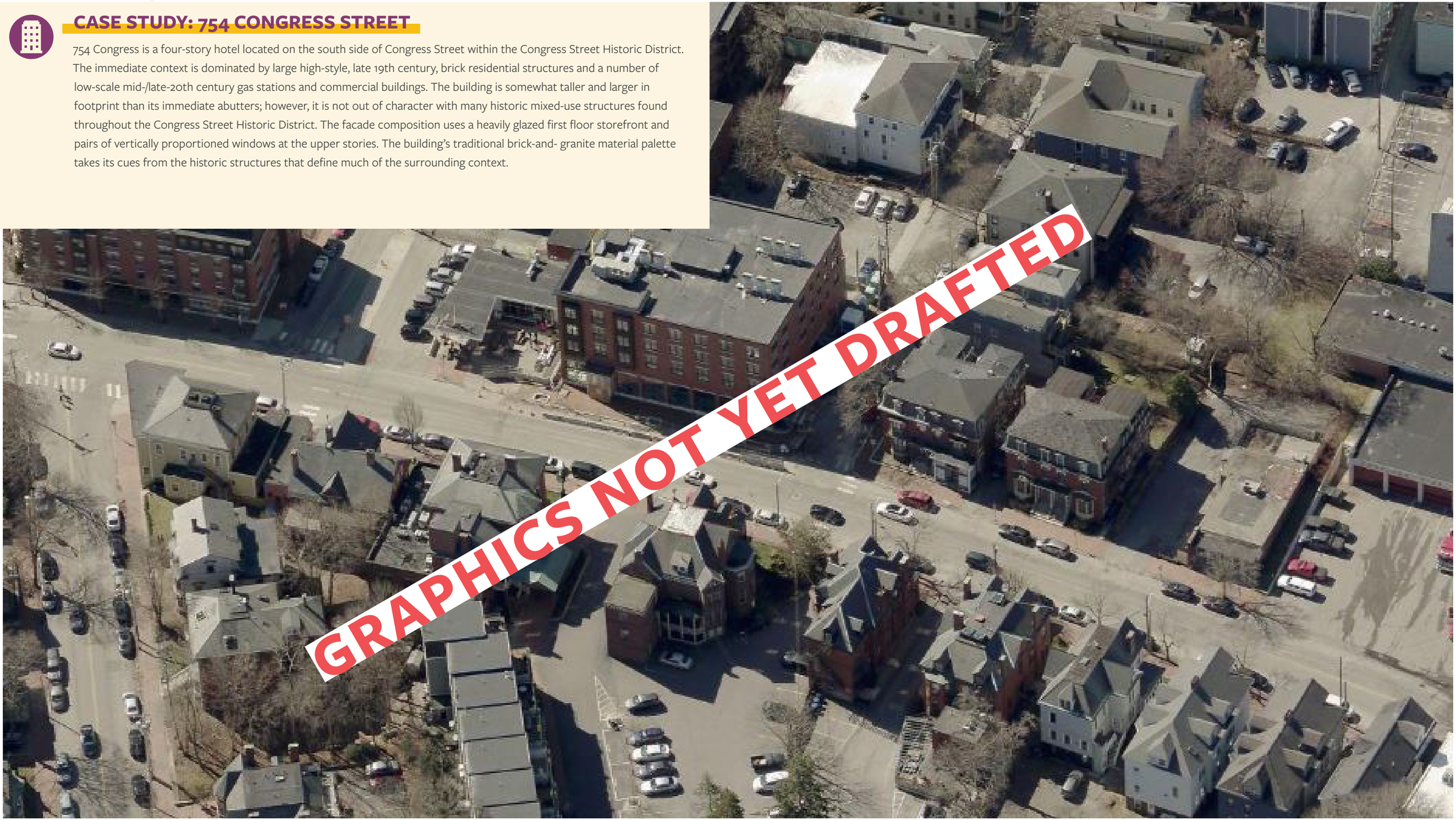
CASE STUDY: 155 DANFORTH STREET

155 Danforth Street is a four-story residential building with 30 affordable housing units in the West End Historic District. The building is located on a block that houses a complex of buildings formerly occupied by the St. Dominic's Parochial School for Boys. The building design responds to a number of characteristics exhibited in the surrounding context, including symmetrical façade composition, a central entry as the dominant feature of the front facade, use of red brick and vertically-proportioned windows, and aligns with some key datum lines of its immediate abutters.

STANDARDS FOR REVIEW OF ADDITIONS AND NEW CONSTRUCTION

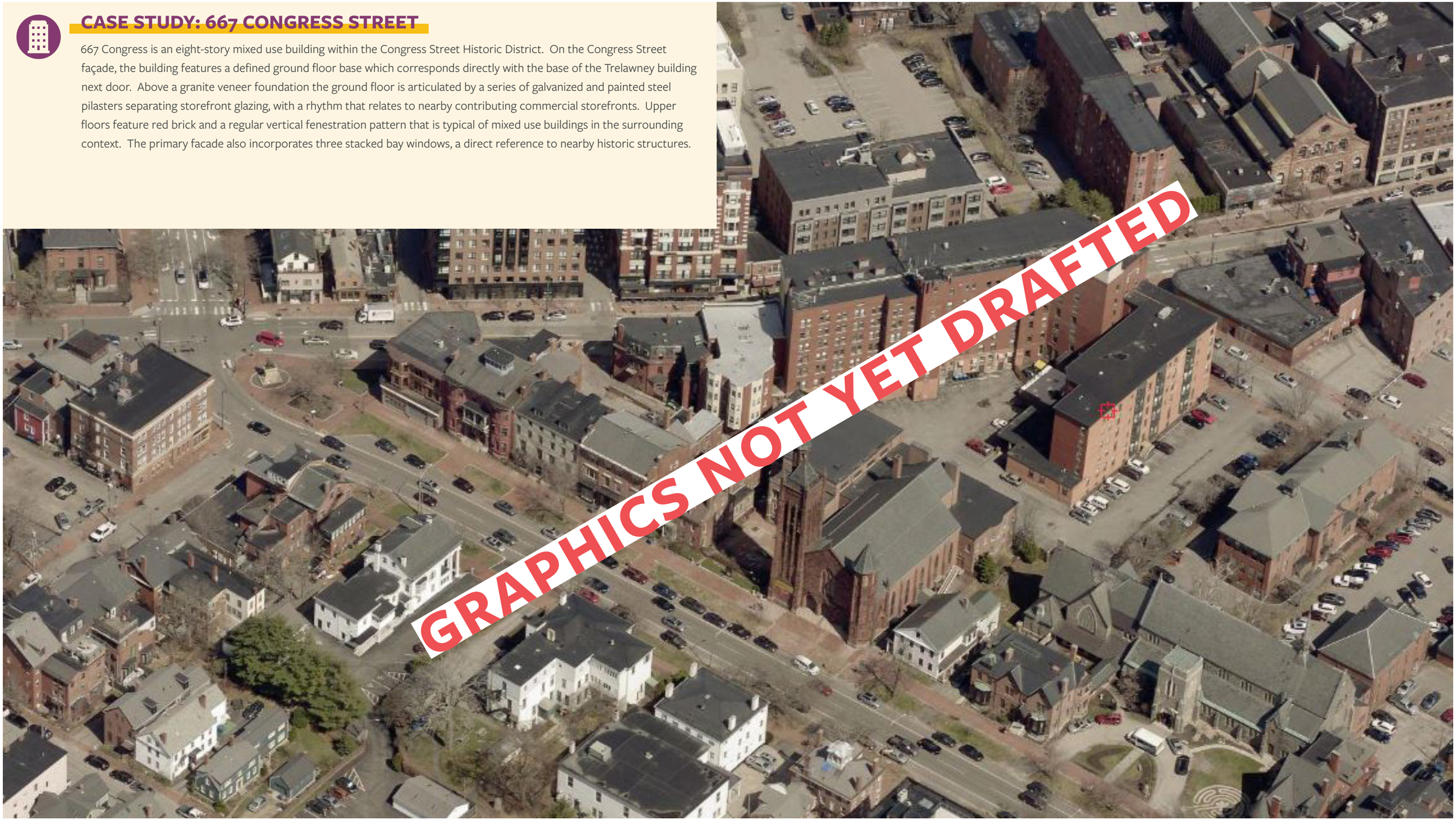
CASE STUDY: 754 CONGRESS STREET

754 Congress is a four-story hotel located on the south side of Congress Street within the Congress Street Historic District. The immediate context is dominated by large high-style, late 19th century, brick residential structures and a number of low-scale mid-/late-20th century gas stations and commercial buildings. The building is somewhat taller and larger in footprint than its immediate abutters; however, it is not out of character with many historic mixed-use structures found throughout the Congress Street Historic District. The facade composition uses a heavily glazed first floor storefront and pairs of vertically proportioned windows at the upper stories. The building's traditional brick-and- granite material palette takes its cues from the historic structures that define much of the surrounding context.



CASE STUDY: 667 CONGRESS STREET

667 Congress is an eight-story mixed use building within the Congress Street Historic District. On the Congress Street façade, the building features a defined ground floor base which corresponds directly with the base of the Trelawney building next door. Above a granite veneer foundation the ground floor is articulated by a series of galvanized and painted steel pilasters separating storefront glazing, with a rhythm that relates to nearby contributing commercial storefronts. Upper floors feature red brick and a regular vertical fenestration pattern that is typical of mixed use buildings in the surrounding context. The primary facade also incorporates three stacked bay windows, a direct reference to nearby historic structures.

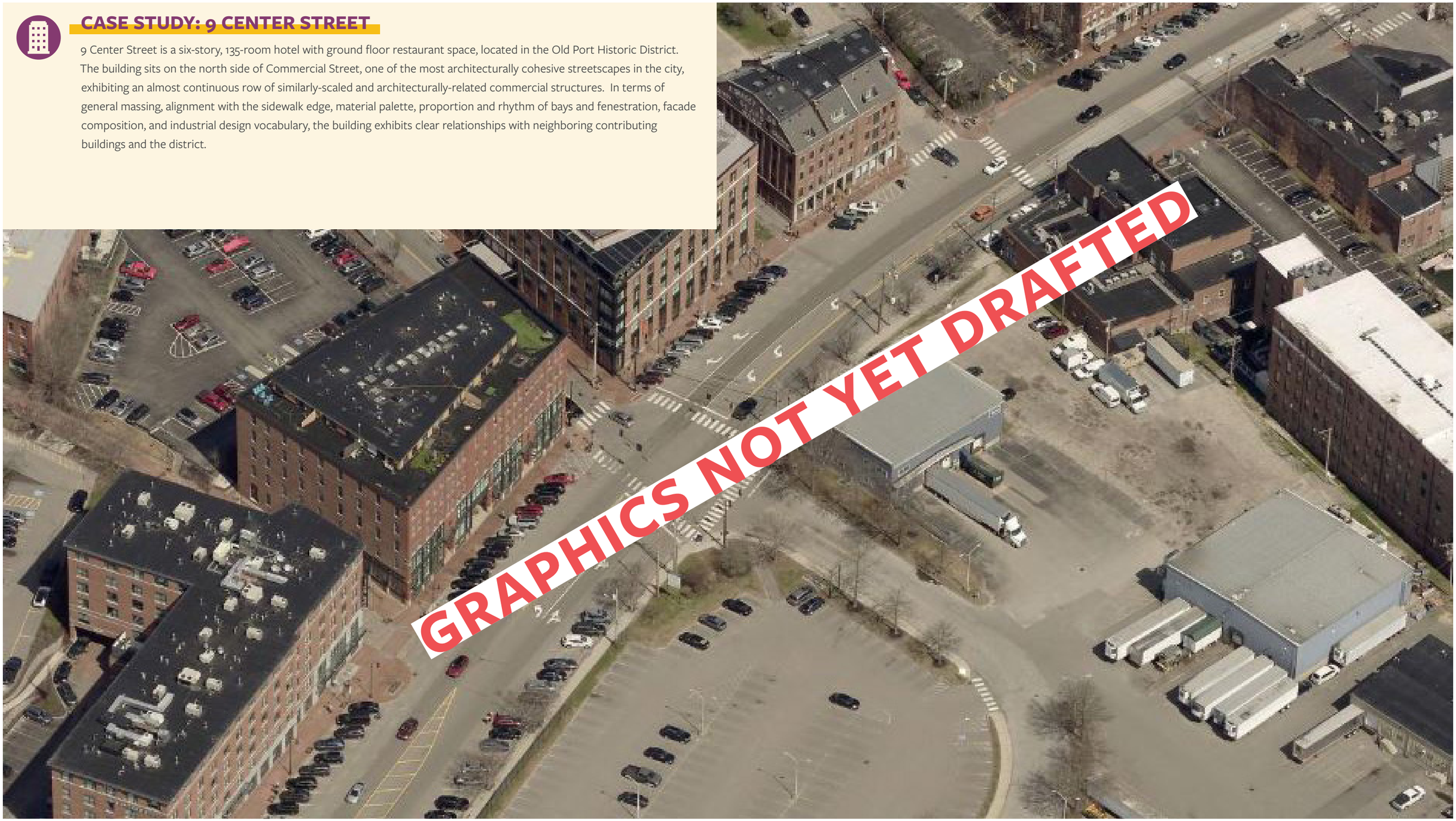


CASE STUDY: 40 FREE STREET

40 Free Street is a six-story, mixed-use structure with five retail spaces at the ground floor level and 51 apartments on the upper floors, located in the Congress Street Historic District. The front facade features a granite base, storefront windows, and recessed entrances consistent with other mixed-use buildings in the immediate context. This front facade is articulated with projecting bays and individual retail entrances that have the effect of breaking up the building's width, and fit in with the pattern of adjacent buildings.

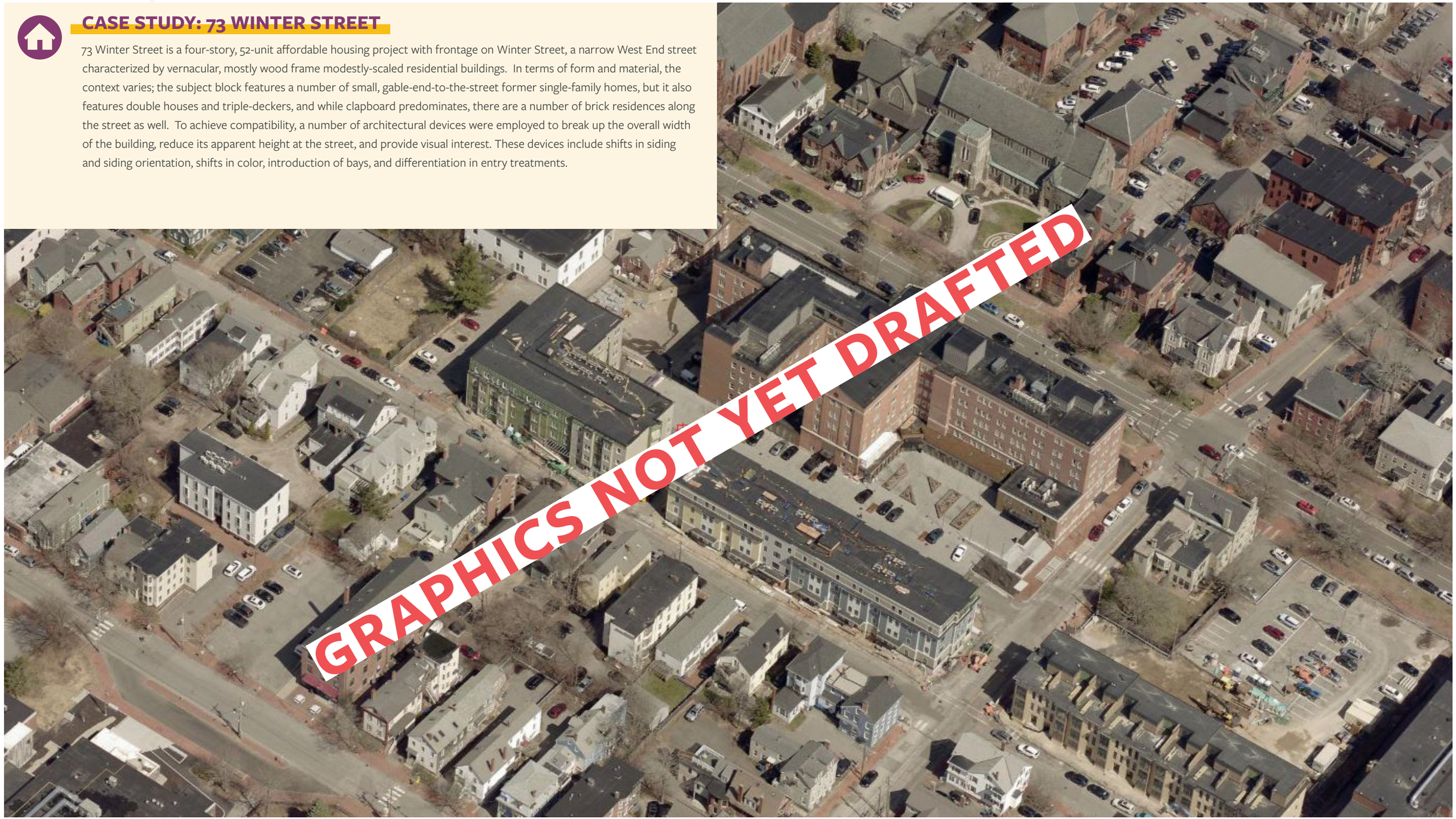
CASE STUDY: 9 CENTER STREET

9 Center Street is a six-story, 135-room hotel with ground floor restaurant space, located in the Old Port Historic District. The building sits on the north side of Commercial Street, one of the most architecturally cohesive streetscapes in the city, exhibiting an almost continuous row of similarly-scaled and architecturally-related commercial structures. In terms of general massing, alignment with the sidewalk edge, material palette, proportion and rhythm of bays and fenestration, facade composition, and industrial design vocabulary, the building exhibits clear relationships with neighboring contributing buildings and the district.



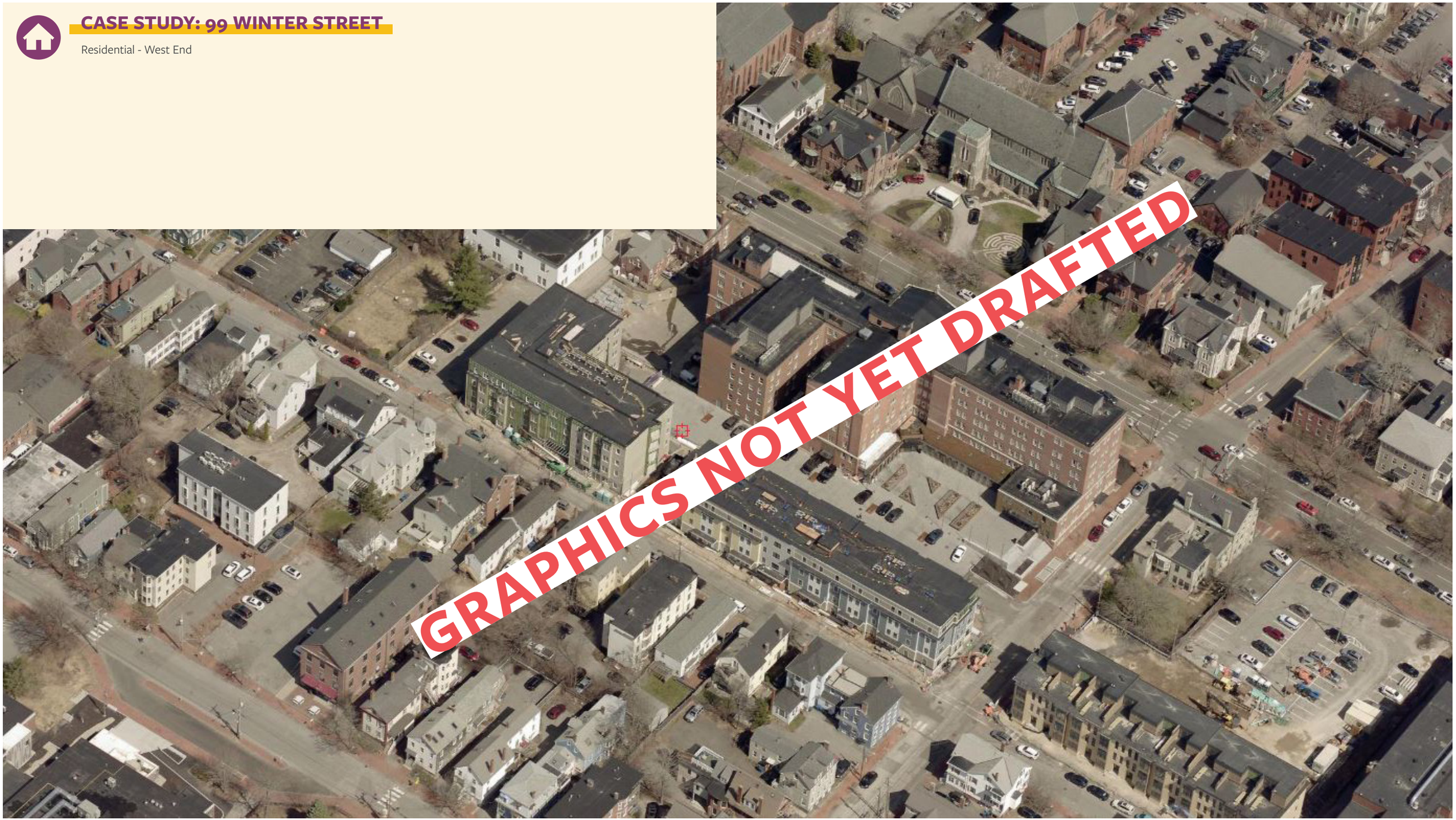
CASE STUDY: 73 WINTER STREET

73 Winter Street is a four-story, 52-unit affordable housing project with frontage on Winter Street, a narrow West End street characterized by vernacular, mostly wood frame modestly-scaled residential buildings. In terms of form and material, the context varies; the subject block features a number of small, gable-end-to-the-street former single-family homes, but it also features double houses and triple-deckers, and while clapboard predominates, there are a number of brick residences along the street as well. To achieve compatibility, a number of architectural devices were employed to break up the overall width of the building, reduce its apparent height at the street, and provide visual interest. These devices include shifts in siding and siding orientation, shifts in color, introduction of bays, and differentiation in entry treatments.



CASE STUDY: 99 WINTER STREET

Residential - West End



STANDARDS FOR REVIEW OF

5. ALTERATIONS TO NONCONTRIBUTING

In considering an application for alterations or additions to a noncontributing building, structure, object, or site, the intent of the review shall be to guide projects toward a more compatible relationship with the surrounding context using the standards for review of additions and new construction set forth in Subsection 16.6.4: Standards for review of additions and new construction.

In considering an application for alterations or additions to a noncontributing building, structure, object, or site, the intent of the review shall be to guide projects towards a more compatible relationship with the surrounding context using the standards for review of additions and new construction set forth in Subsection 16.6.4.

Within historic districts, alterations to noncontributing structures and sites, whether comprehensive or affecting select elements, should still consider the surrounding historic context and seek to establish equivalent or greater compatibility with that context, using the standards for review of additions and new construction as a framework. Only those standards that relate to elements which are proposed to be altered should be considered relevant; property owners are not required to make alterations, only to ensure that the alterations they are making are consistent with the standards for review.

In reviewing redesign proposals, there may be characteristics of the existing building that are fundamentally at odds with the surrounding context and are unlikely to be changed in the redesign. For instance, a noncontributing property may be shorter than surrounding contributing properties, but the owner may not have the intention of adding additional vertical space. In such cases, compatibility can be achieved by picking up on the other characteristics of the surrounding context. For instance, a one-story noncontributing commercial building may be redesigned to relate to the patterns of storefronts on nearby taller contributing buildings. While this may mean that properties do not become entirely compatible with the surrounding context, small changes can often dramatically improve the compatibility of noncontributing properties.

CASE STUDIES

181 VAUGHAN STREET

649 CONGRESS STREET

675 CONGRESS STREET

795 CONGRESS STREET

123 COMMERCIAL STREET

7 UNION STREET

5 STANDARDS FOR REVIEW OF ALTERATIONS TO NONCONTRIBUTING

CASE STUDY: 181 VAUGHAN STREET

Description

CASE STUDY: 649 CONGRESS STREET

Description

5 STANDARDS FOR REVIEW OF ALTERATIONS TO NONCONTRIBUTING

CASE STUDY: 675 CONGRESS STREET

Description

CASE STUDY: 795 CONGRESS STREET

Description

5 STANDARDS FOR REVIEW OF ALTERATIONS TO NONCONTRIBUTING

CASE STUDY: 123 COMMERCIAL STREET

Description

CASE STUDY: 7 UNION STREET

Description


PORTLAND CO.

STANDARDS FOR REVIEW OF

6. RELOCATION

In considering an application involving relocation of a building, structure, or object, the reviewing authority shall approve the application only upon finding that it meets the following standards:

A. Whether the historic or urban design character and aesthetic interest of the building, structure, or object contribute to its present setting.

Consideration should be given to whether the resource to be moved has a direct relationship with the character of the surrounding context. If that resource is distinctive to or defining of the context, it may not be appropriate to relocate.

B. If located within a district, whether there are definite plans for the area to be vacated and what the effect of those plans is on the character of the surrounding area. In such cases, consideration of additional design guidelines for construction to be imposed as a condition of approval is appropriate.

Plans for the area after the relocation should be reviewed and approved in advance or at the same time. Additionally, assurance should be given that the proposed work will progress after relocation to ensure that it is not moved unnecessarily.

C. Whether the relocation of the building, structure, or object can be accomplished without significant damage to its physical integrity.

The applicant must demonstrate that the relocation can be achieved without causing damage to the building, structure, or object.

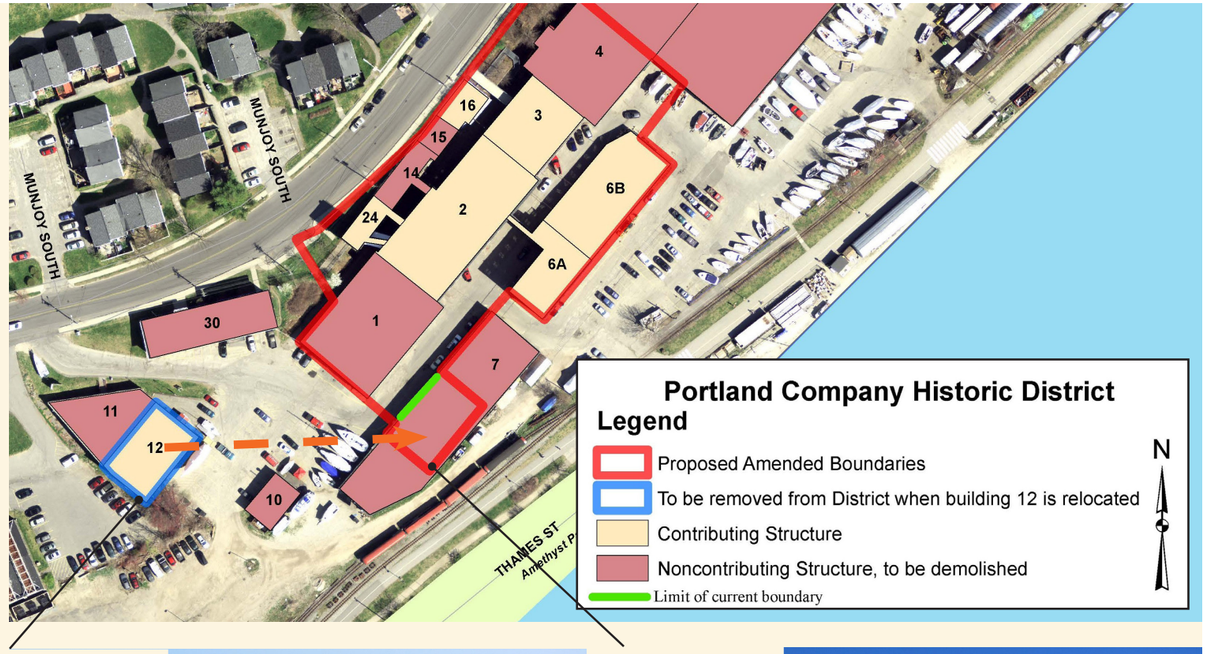
D. Whether the proposed relocation area is compatible with the cultural, historical or architectural character of the building, structure, or object.

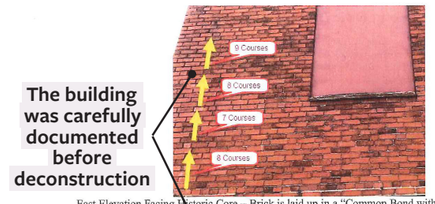
Consideration should be given to whether the relocation site is suited to the character and significance of the building, structure, or object. Relocation should only be made to historically designated land, which may necessitate a new or amended designation.

CASE STUDY: 58 FORE STREET

PORTLAND COMPANY, BUILDING 12

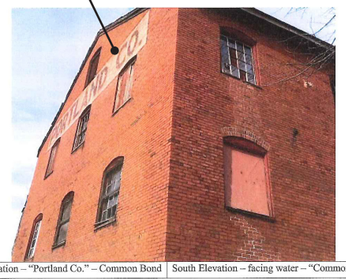
While relocation of contributing buildings, structures, or objects are generally not encouraged, in rare cases it may be the only feasible preservation approach or necessary given other site considerations. At Building 12 of the Portland Company, which historically housed patterns for the casting of mechanical components, was located in an area removed from the other contributing buildings of the historic district. The property owner, wishing to consolidate the contributing properties and create a more readily developable area outside the district, proposed to move Building 12 several hundred feet to the south. The new location was selected to allow the relocated Building 12 to maintain a visual relationship with the rest of the historic district. The building was carefully documented, disassembled and then reassembled in the new location. As part of this, the boundaries of the Portland Company Historic District were also amended to move with the relocated building ensuring it remained designated and protected after relocation.





The building was carefully documented before deconstruction

East Elevation Facing Historic Core – Brick is laid up in a "Common Bond with Flemish Headers". (comprised of alternating stretchers and headers). The header brick courses occur every 8 courses (except the course below the 2nd floor window where a header course was laid at the seventh course below the window). The next header course was laid 8 courses up and then 9 courses to restart the module of each 8 courses….



West Elevation – "Portland Co." – Common Bond	South Elevation – facing water – "Common Bond"

The bonding pattern for the West and South Elevation consist of common bond with header courses that align and repeat at every 8 courses, intermixed with Flemish Header Courses – A full documentation of the exterior will hopefully reveal a pattern to the seemingly random choice of coursing

BEFORE

Building 11, which was demolished and not relocated

AFTER


E. SWASEY & CO.
CROCKERY
E. SWASEY
GLASS
WARE
POTTERY

STANDARDS FOR REVIEW OF

7. SIGNAGE

In considering an application involving the installation or modification of sign(s) the reviewing authority shall approve the application only upon finding that it meets the following standards:

A. COMPATIBILITY

Signs shall be compatible with the subject building, structure, object, and sites.

B. REVERSIBILITY

Signs shall be installed in such a manner as to minimize damage to contributing buildings, structures, objects, and sites.

C. STRICTER STANDARD

If there is a conflict between this standard and the requirements of Article 19, the stricter standard shall apply.

SIGN TYPES

AWNING SIGNS

CANOPY & MARQUEE SIGNS

BLADE & PROJECTING SIGNS

PAINTED WALL SIGNS

UPPER-STORY SIGNS

FREE-STANDING SIGNS

SIGNS IN RESIDENTIAL CONTEXTS

LANDMARK & HISTORIC SIGNS

NON-ADVERTISING SIGNS

7

STANDARDS FOR REVIEW OF SIGNAGE

A. COMPATIBILITY

Signs shall be compatible with the subject buildings, structures, objects, and sites.

Signs are a necessity for most business owners or institutions. they are also among the most noticeable elements of the built environment. Signs associated with historically designated properties should be designed and located to be compatible with the architectural and historical character of the building or site, ensuring they do not diminish and ideally enhance the public's experience of the historic resource. To ensure compatibility, property owners and designers should consider guidelines on the following aspects of signage:

1. General Design
2. Placement & Location
3. Size
4. Illumination

GENERAL DESIGN

A. Workmanship should be of high quality and materials should be durable.

B. Signs should be designed in response to movement patterns around the property, with an emphasis on the pedestrian experience.

C. On properties where multiple signs are present, a consistent design character should be maintained. While the signs need not be identical, they should exhibit a cohesive approach to placement, scale, and type of illumination.

D. When designing signs for contributing or landmark properties, consideration should be given to where signs have historically been placed on the property. In many cases, historic locations and sizes may offer guidance on how to design compatible new signage.

PLACEMENT & LOCATION

A. Sign placement should take into account the scale, character, and design of the subject property, the traditional location of signs, and the locations of existing or designed sign boards, cornices, lintels, and piers.

B. Sign placement should be used to emphasize the entrances for the associated businesses or occupants.

C. Where there are multiple adjacent places of business within the same building, a unified sign band is encouraged.

D. Sign placement should not visually obscure significant features of the building or site.

E. Sign placement should occur below the sill of the second story windows unless the design of the base portion of the building establishes some higher location as appropriate to the building's architecture.

F. Signs should not extend above or be placed on the roof or uppermost parapet line of any building.

SIZE

A. Signs should be compatible with the scale of the overall building or site, so as not to dominate surrounding architectural features or site elements.
B. Signs should not obscure or cover significant architectural features or site elements.
C. Signs should allow space around significant features of the building or site to avoid crowding them.
D. The size of signs and individual letters should be at an appropriate scale for pedestrians, and not designed with an emphasis on visibility from fast-moving vehicles.
E. Where signs are proposed on window surfaces, they should not substantially obscure visibility through the window, especially at lower-story windows.

ILLUMINATION

A. External sign illumination should be concentrated evenly on the sign itself with no significant spillover, and the light source should be concealed from view.
B. Internal sign illumination should be limited to individual letters or symbols.
C. Internal fixtures shall be kept small to minimize the sign thickness in relation to significant features of the building.
D. All electrical components (conduit, transformers, wires, etc) shall be run internally or concealed.

STANDARDS FOR REVIEW OF SIGNAGE

B. REVERSIBILITY

Signs shall be installed in such a manner as to minimize damage to contributing buildings, structures, objects, and sites.

Signs, as components of a building facade or elements of a site, are relatively temporary as businesses or tenants change over time. The design and installation of signage should recognize this temporary nature and always be approached with an attitude of reversibility. All signs and related attachments, lighting, conduit, etc. should be designed and installed in a manner that upon their removal, the character-defining features of the building or site remain intact and the exterior materials of the building or site are not permanently or irreparably damaged.

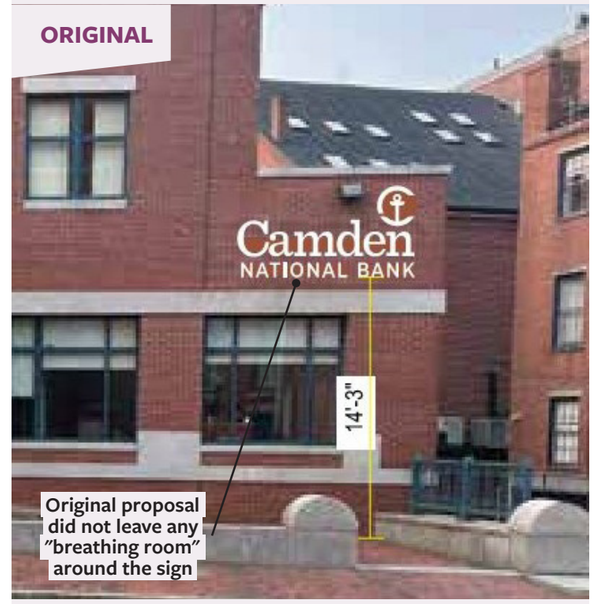
A. Attachments for all signs, awnings, conduit, etc. should cause no irreversible damage to historic materials.
B. On masonry, attachments should be placed into masonry joints or existing holes where possible to avoid damaging bricks or stone blocks.
C. Where possible, existing brackets or mounts should be reused.

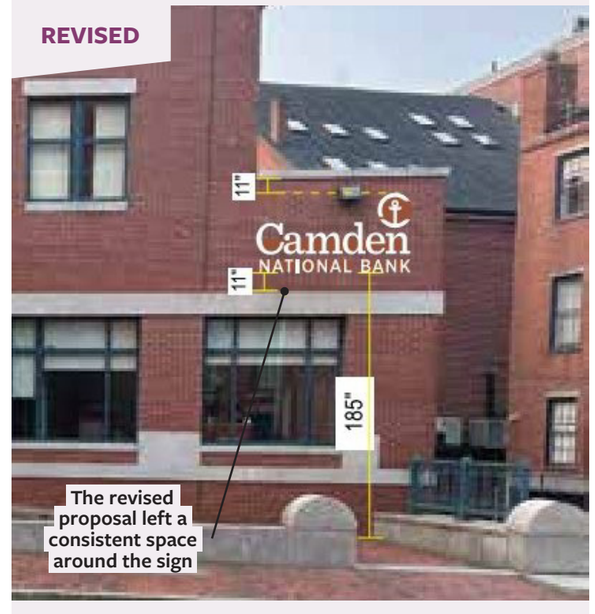
C. STRICTER STANDARD

If there is a conflict between this standard and the requirements of Article 19, the stricter standard shall apply.

Signs across the city are governed by Article 19 of the Land Use Code, which includes specific regulations related to the size, number, and types of signage permitted by zone. In some cases, the historic preservation signage standards above, may be more restrictive regarding size, number, types, or placement of signs. In these cases, the stricter standard applies.

In some cases, business owners or their designers may need to reduce the size, number, or types of signs proposed.





SIGN TYPE: AWNING SIGNS

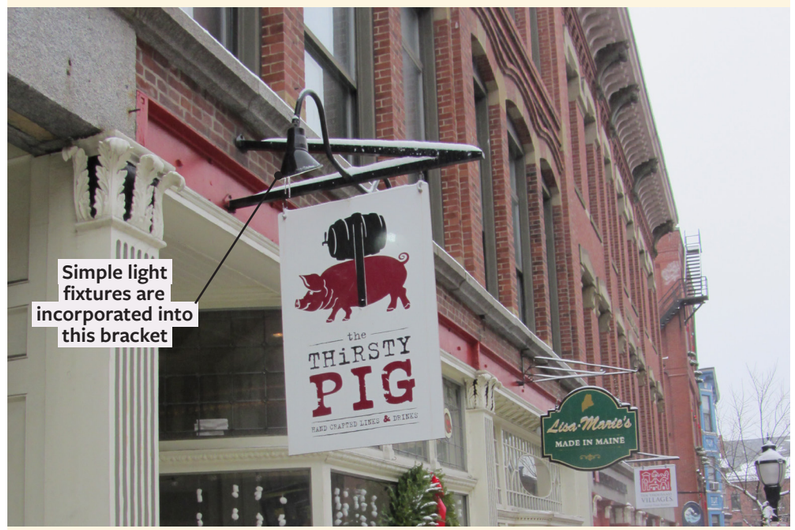
A. The shape and size of awnings should correspond to the shape and size of the opening over which they are proposed, and should not obscure architecturally significant elements of the building, including distinctive windows.
B. Where there are existing awnings that meet the guidelines on the building, new awnings should be designed and located to be compatible with those existing.
C. Sign text or graphics should not constitute the entire surface area of the awning.

SIGN TYPE: CANOPY & MARQUEE SIGNS

A. The design of the sign should be compatible with the design of the canopy or marquee.
B. Signs should be placed on the visible faces of the canopies or marquees.
C. Where the canopy or marquee is too thin, or lacks open areas for surface mounted signs, it may be appropriate to attach signs to the underside or top of the canopy or marquee, provided it does not obstruct most views of significant elements of the building beyond.
D. For historic canopies or marquees, the signs should not obscure or damage distinctive elements of the canopy itself.

SIGN TYPE: BLADE & PROJECTING SIGNS

A. Blade and projecting signs should be placed so as not to obstruct the majority of views of contributing buildings or significant features.
B. Brackets should be in scale with the sign and building.
C. Brackets should be simple and incidental to the sign.
D. Incorporating appropriate external lighting into brackets is encouraged to simplify replacement of signs in the future and avoid damage to historic materials.
E. When a single building contains multiple storefronts with a consistent design, the use of a single durable bracket design is encouraged.



7 STANDARDS FOR REVIEW OF SIGNAGE

SIGN TYPE: PAINTED WALL SIGNS

A. Painted wall signs should be limited to already painted surfaces. Painted wall signs are generally not allowed on unpainted masonry surfaces as they are not readily reversible, and paint can cause damage to historic masonry.

B. Paints formulated for use on masonry should be used to reduce the need for maintenance and the potential for damage to masonry.

SIGN TYPE: UPPER-STORY SIGNS

A. For historic structures, upper-story signs should generally be limited to one per street frontage.

B. Where a property has multiple upper-story tenants, properties are encouraged to use building directory signs near building entrances instead of multiple upper-story signs. The building name or address should be most prominent with the names of individual businesses or tenants subservient in the directory design.

SIGN TYPE: FREE-STANDING SIGNS

A. Free-standing signs should be scaled and placed so as not to overwhelm the historic property or obstruct views of contributing buildings or features.

B. Freestanding signs may be incorporated with site features such as retaining walls, planters, or fences where possible. When those features are historic, the new signage should not damage those features.

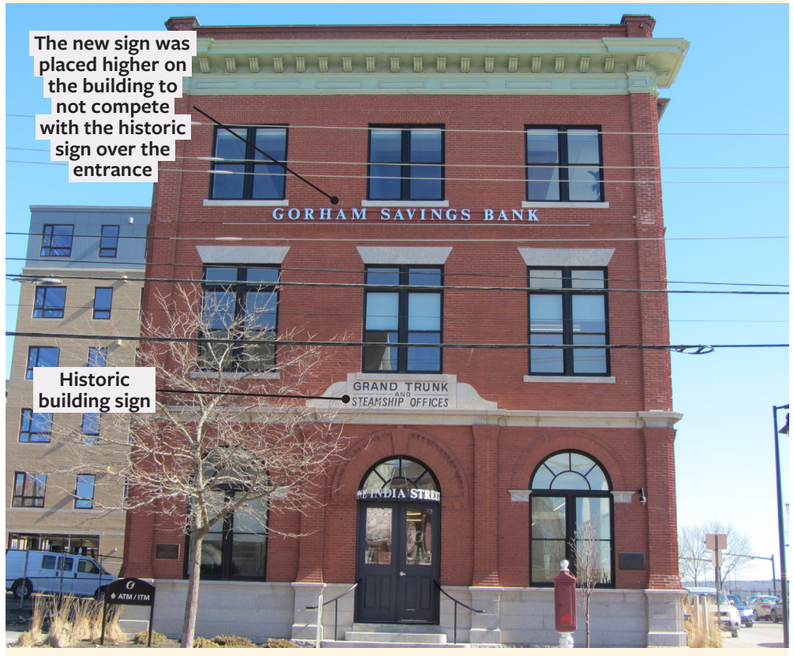
SIGN TYPE: SIGNS IN RESIDENTIAL CONTEXTS

A. Signs in residential contexts should be kept simple and minimal to respect the residential character of the area or subject property. Signs should not introduce an overly commercial character to a historically residential property.

SIGN TYPE: LANDMARK & HISTORIC SIGNS

A. Signs from businesses that were present during the period of significance for the subject historic designation should be retained and even restored when they are extant.

B. New signs should not cover, obscure, or damage historic signage when present.



SIGN TYPE: NON-ADVERTISING SIGNS

A. Non-advertising signs identifying parking entrances and exits, directional signs, notices, or other incidental signs not intended to advertise a business or service should be kept simple and visually unobtrusive.

B. Banners, flags, and pennants should be placed so as not to obstruct the majority of views of contributing buildings or significant features and to not cause damage to historic materials.

Design Guidelines for Signage Installations in Historic Districts

Introduction

Signs, awnings, canopies and other similar devices are among the most noticeable visual elements of the urban commercial environment. These devices are not only a practical business requirement for a property owner or tenant but also can significantly enhance a storefront, building façade and street environment. Signage designed, constructed, and installed throughout Portland's historic districts should be executed and placed in a manner which is respectful of the character of the building on which it will be located and the character established by surrounding buildings and environment.

Signs, as components of a building façade, are relatively temporary as businesses or tenants change with some frequency over time. The design and installation of signage should recognize this temporary nature of uses and should always be approached with an attitude of reversibility. All signs should be designed and installed in a manner that, upon their removal, the character defining features of the building remain intact and that the exterior materials of the building are not permanently or irreparably damaged.

Regulation of Signage in Historic Districts

Any new sign and any change in the appearance of an existing sign located on Landmark structures or within Historic Districts or Historic Landscape Districts shall be subject to review and approval under the provisions of the historic preservation ordinance (Article IX of the Land Use Code) and shall require a Certificate of Appropriateness.

The following guidelines provide guidance in the interpretation and application of the historic preservation ordinance review standard (Sec. 14-652.5). The guidelines are general in nature and are intended as guidance in designing appropriate signage for a wide range of building types and styles, as well as contexts. Each application will be reviewed on a case-by-case basis, with the objective of approving signage appropriate for the particular building and context.

These guidelines shall apply to all sign types, including but not limited to, projecting signs, wall signs, permanent window signs, awnings and canopies, banners, free-standing signs (where permitted), portable signs, and rooftop signs (where permitted).

If there is a conflict between these standards and guidelines and the requirements of Division 22 of the Land Use Code (sign ordinance) or other provisions of the City Code, the stricter shall apply.

Guidelines

A. General Design Concerns

i. Signage on all buildings, historic and contemporary, should be carefully considered, taking into account the scale, character and design of the subject building and its surrounding context.

ii. Signs should not dominate building facades or obscure their architectural features (arches, transom panels, sills, moldings, cornices, windows, etc.)

iii. Design, selection of materials, and workmanship should be of high quality in appearance and character, complementary to the materials and character of the building, and convey a sense of permanence and durability.

iv. In a downtown setting, the design of signage should be oriented and sized to reflect the nature of movement around the building, with an emphasis primarily on the pedestrian and slow-moving traffic.

v. The design of signage should be respectful of the building on which it is located, carefully designed to fit a given façade, and complementing the building's architectural features. Signage of a style that predates the building, such as providing "colonialized" signs on a Victorian storefront, is not appropriate. A sign of contemporary design or materials on a historic building may be acceptable, provided it complies with the guidelines herein.

vi. Where multiple signs occur on a single building, there should be a common pattern and character between such signs. Signs need not all be identical, but there should be a common pattern or placement, general scale and design, and type of illumination.

B. Size

i. The size of proposed signs should be compatible with the scale of the overall building and its architectural features. Signs should be sized to fit the specific selected location.

ii. The size of signs and individual letters should be at an appropriate scale for pedestrians and slow-moving traffic. Except in unique circumstances, projecting signs should not exceed 16 square feet, on the first floor level.

iii. As a general rule, projecting signs should not extend more than 4 feet into any public right-of-way.

iv. Signs on adjacent storefronts within the same building should be coordinated in size and proportion.

C. Placement and Location

i. The placement of signage should take into account the traditional location of signage on buildings and the specific architectural features of the given façade. Features to consider include existing sign boards, lower cornices, lintels and piers.

ii. The placement of signage should not visually obscure architecturally significant features of the building.

iii. The use of a continuous sign band extending over adjacent shops within the same building is encouraged, as a unifying element.

iv. Where signage is proposed on (or behind) window surfaces, such signage should not substantially obscure visibility through the window and should be incidental to the scale of the window. Larger window signs will be considered in the overall sign allowances for individual tenants.

v. Generally, the placement of signage should occur below the sill of the second story windows. Placement elsewhere on a building may be considered under the following circumstances: a) where the design of the base portion of the building establishes some higher point as an appropriate location; b) where unusual site characteristics exist; or c) where the proposed signage exhibits exceptional design merit and is integrated into the design vocabulary of the subject building.

vi. For historic structures, upper floor signage (including rooftop signs) is generally not allowed, except for permanent window signs or where unique circumstances warrant an exception (e.g. where a historically or architecturally significant rooftop sign is to be recreated).

vii. Freestanding signs are generally not allowed. However, if the distance of the building or tenant's frontage from the street makes a building sign infeasible or ineffective, a freestanding sign may be considered. Integration of such signs into site features, such as planter walls, is encouraged.

viii. In addition to placement criteria above, the minimum clearance of projecting signs, awnings, canopies and marquees from the sidewalk must conform to current building codes (generally 8' clearance).

ix. The placement of signs must not disrupt or obstruct the vision of drivers or pedestrians so as to create a hazardous situation. No signs should be so located as to significantly obstruct pedestrian circulation.

D. Communication

i. Signage is most effective when it is simple and limited in subject matter to the name of the business or property and the incorporation of a logo, symbol, or other graphic display which is central to the primary tenant or use of the property. General commercial advertising incidental to the principal use is discouraged.

ii. Typefaces should be selected which are easy to read and scaled appropriately for both the sign and building. Logos or symbols are encouraged where integrated with the sign. Pictographs (such as the creation of a projecting sign in the shape of a key for a lock shop) can be an interesting and appropriate feature.

iii. A sign should not, by virtue of its color or shape, be distracting from the design and character of the building on which it is located. Signs tend to be most effective when there is a contrast in color between the lettering/symbols and the background of the sign.

iv. The importance of trademarked corporate identification is recognized in the review of sign applications. However, in order to preserve Portland's unique character and sense of place, standard corporate signage will, in some instances, be required to be reinterpreted to ensure compatibility with the subject building and the surrounding context. Such reinterpretation may include, but not be limited to, use of alternative materials or lighting solutions, adjustments in the scale of trademark logos or graphics, etc.

E. Illumination

i. Illumination of signage should be compatible with the character of illumination of existing appropriate signs on the building or in the vicinity.

ii. In residential zones, internally-illuminated signs are not appropriate.

iii. Where ample lighting exists from street lights or building façade illumination, sign lighting may not be allowed.

iv. Acceptable forms of internal illumination may include halo-lit signs and dye-cut metal sign panels that illuminate individual letters and symbols only. Neon signs may be acceptable as well where they are custom-designed to be compatible with the building's historic and/or architectural character. As a general rule, standard internally-illuminated box-type signs and individual letters that are internally illuminated are prohibited.

v. Where internal illumination of a sign causes the scale of the sign to become excessive in relation to architectural features of the building, alternative lighting should be considered.

vi. External illumination of signage should be concentrated evenly on the sign itself, with no significant glare or spillover onto adjacent buildings. The light source should be concealed from the direct view of the pedestrian and driver.

vii. All electrical conduit, transformers, raceways and wires should be concealed within or behind the sign or face of the building, be designed as an integral element of the building façade, or be substantially disguised or hidden so as to be unobtrusive to the appearance of the building and sign. The attachment of such devices to the

structure should not permanently damage any significant architectural features or exterior building material. For projecting blade-type signs, spot lights should be incorporated into the bracket itself.

viii. Generally, flashing or moving lights are not appropriate. Special situations, such as the design of marquees or features relating to special uses such as cultural events or public activities may be appropriate exceptions where sensitively designed and where no safety hazard is created.

F. Number of Signs

i. The proliferation of signs within a dense urban environment can lead to visual clutter. The number of signs for each tenant or building should be kept to a minimum while recognizing the need for identification and visibility.

ii. Ground floor tenants shall generally be limited to one wall sign and one projecting sign per tenant. Where tenants have frontage on more than one street, additional signs may be allowed.

iii. Upper floor tenants should generally be served by a building directory sign. Directory signs should be located at or near building entrances and should be scaled so that individual names are visible to the pedestrian. Where allowed (see Section C, vi and vii), upper floor building signs will be limited to one per building façade.

iv. Signs (and/or banners) displayed during business hours only constitute an ongoing advertising format and will be considered permanent signs rather than temporary signs, if such display continues for more than 30 calendar days.

G. Guidelines for Special Categories of Signs

In addition to the guidelines described above, certain types of signs require special guidelines which relate to their special characteristics or purpose.

i. Awnings, Canopies and Marquees that incorporate Signage: The shape and size of these devices should correspond to the shape, character and size of the opening over which they will be installed, and should fully fill the width of the individual window or door opening. These devices should not obscure architecturally significant elements of the building. The attachment of such devices to the structure should not permanently damage any significant architectural features or exterior building material.

Where there are existing (appropriate) awnings or canopies on the building, new awnings should be designed and located to be compatible with those existing.

Signage graphics on awnings or canopies should generally be confined to the valance and side returns. Awnings or canopies with graphics may be considered as primary signage.

Fabric awnings should be of a canvas-type material and should not emit light.

ii. Public Information Signs: This category of signage includes informational signage such as traffic regulations, transit information, public announcements or community activity information, and historic markers, as well as directional signage such as street/district signs and wayfinding signs to major civic, arts and cultural destinations. Wherever possible, these signs should be designed and located so that they complement and reinforce the historic character of the environment in which they are placed. Such signs may be freestanding as necessary to effectively serve their purpose and may be located off the premises to which they refer.

iii. Painted Wall Art and Signs: Painted wall art such as murals and tromp l'oeil should be used only to enhance the environment or streetscape and should not be developed for advertising purposes. Such wall art should not disrupt the setting of an historic building or of an otherwise distinctive environment.

Painted walls signs such as business names may be appropriate and should be reviewed according to other applicable guidelines. Concerns about future reversibility may prohibit signs proposed for unpainted masonry surfaces.

In a few instances, historic painted walls signs of a commercial nature are still discernable on the facades of some buildings and serve as reminders of former businesses and activities found therein. Where these signs reflect a significant period of Portland's history, preservation may be required.

iv. Portable/Movable Signs: Sandwich board signs commonly found are the only portable freestanding signs that are permitted (other than special temporary signs and public information signs.) All portable signs placed within the public way require special permitting through the City. In addition to requirements of that process, all such signs should be designed and located in a manner which does not detract from the character of the pedestrian environment, nor create obstacles to pedestrian circulation or visibility. Portable signs are generally not allowed in residential zones.

v. Temporary Signs: Temporary signs or banners are exhibited for a limited time--generally no more than 30 days--to advertise special events or sales and should be removed immediately following the event. Temporary promotional commercial signs or banners should be used on a limited basis and are not allowed as an ongoing form of advertising.

vi. Real-Estate Signs: In commercial districts, real estate signs should be displayed in windows only and removed promptly upon the sale or lease of the property.

vii. Non-Commercial Banners, Flags and Pennants: The number of such elements per business or tenant, however, should be limited to avoid visual clutter. While the flag or banner may be relatively temporary in nature, the brackets or poles from which these elements hang tend to remain for extended periods. Attachment of

such support devices to buildings or other structures should not cause damage to architectural features or building materials.

viii. On-site informational signs: On-site signs for such needs as identifying parking entrances and exits, handicapped parking spaces or handicapped access, drive-thru teller signs, and other similar directional signs should be considered as part of a signage system, coordinated in size, materials, design and character within a single property and with adjacent properties.

ix. Signs on residential structures within residential zones: Signs on residential structures should be located and sized to be compatible with the character of the district and property. Signs on residential properties should generally be smaller than those in a commercial district and shall be limited to one.

x. Off-premise signs: With the exception of public information or wayfinding signs, signs advertising businesses or products not found on the premises are not allowed.

H. Brackets and Installation

i. Brackets should be in scale with the sign and building. As a general rule, brackets should be simple and incidental to the sign. They must be adequately engineered to support the intended load, and generally should conform to a 2:3 vertical-horizontal proportion.

ii. Attachments for all signage, awnings, conduit, etc. should cause no irreversible damage to historic building materials. On masonry buildings, attachments for all signage, awnings, conduit, etc. should be installed at mortar joints or into existing holes, to avoid damaging masonry. Where possible, existing sign brackets should be reused.

I. Master Signage Plans

i. A master signage plan will be required for all major projects (rehab and new construction) as part of the site plan and/or historic preservation review process. Signage on new buildings should be related to, and read as an integral part of, the design and material palette of the building. The master sign plan should allow adaptability for changing tenants and uses over time.

J. Maintenance

i. All signs shall be maintained in good visual and structural condition.

K. Obsolete Signs

i. Except where an obsolete sign is determined to have historical significance, obsolete signs for establishments no longer located at the premises should be removed.

Illustrated Examples

An example of a well-coordinated signage scheme. The awnings' traditional form (shed style with loose scalloped valance) and placement over the transom windows reinforce the historic character of the storefront.

This awning solution is a successful contemporary interpretation of the traditional shed-type awning. Instead of a loose and/or scalloped valance, the valance is taut. The graphic element on the slope of the awning, while not typically encouraged, works here because of its scale, subtlety and repetition.

This awning solution is inappropriate for its historic setting. The combination of a non-traditional shape, shiny plastic material, and poorly integrated graphics is in conflict with the historic character of the property and streetscape.

Historic signs are important reminders of Portland's commercial history and may not be removed or covered without express approval.

A sophisticated signage solution, reminiscent of historic signage and well-suited to the building's corner location.

On commercial blocks with several individual storefronts, it is advisable to develop a master plan for signage that ensures a level of consistency while showcasing the individual nature of each business. Here, the same style bracket is used across the entire ground floor frontage. The signs themselves are all wood, non-lit and similarly sized.

A classic example of traditional signage and retractable awnings still in use. The consistency shown here is particularly well-suited to large buildings with multiple storefront tenants.

Obsolete signs should be removed entirely. Even with the graphics removed, these sign panels distract from and clutter a landmark building on a prominent corner.

Standard internally-illuminated box-type signs are not appropriate in historic districts. This example, not in a district, illustrates the visual impact of this type of signage on its historic neighbor.

When the Eastland Park Hotel wanted to re-establish the original grandeur of its main entrance, this traditional style marquee with signage was created to evoke the era and spirit of the hotel's 1920's construction.

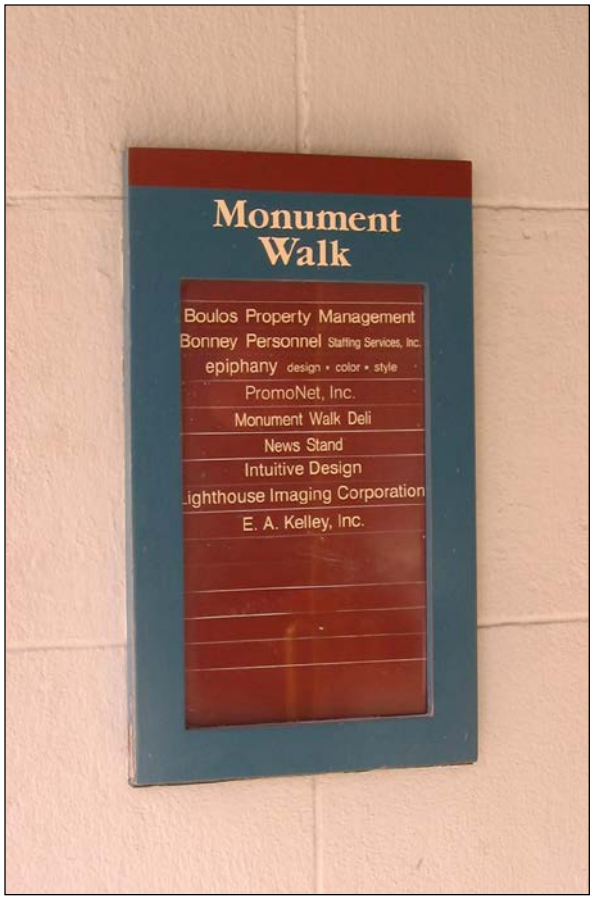
Located at the rear of City Hall, Merrill Auditorium long suffered from a lack of visibility and its "back door" entrance gave no clue as to the grandeur and elegance of the space within. This marquee, added in 2006, successfully improves visibility for the auditorium and enhances the sense of arrival, just as traditional marquees were designed to do. Although clearly contemporary in design and material, this installation is seamlessly integrated with its historic setting. The brushed aluminum letters project from the face of the sign band, giving depth and visual interest to the marquee.

At night, the letters are halo-lit; a subtle band of neon completes the composition.

This discrete sign, incorporated within the historic granite retaining wall, serves its intended purpose without competing with the landmark building behind it. The typeface, gold-leaf lettering and slate sign panel also reinforce the dignity of its setting.

A well designed and executed sign that is both understated and highly effective for its purpose. Individual laser-cut metal letters stand atop a metal entrance canopy.

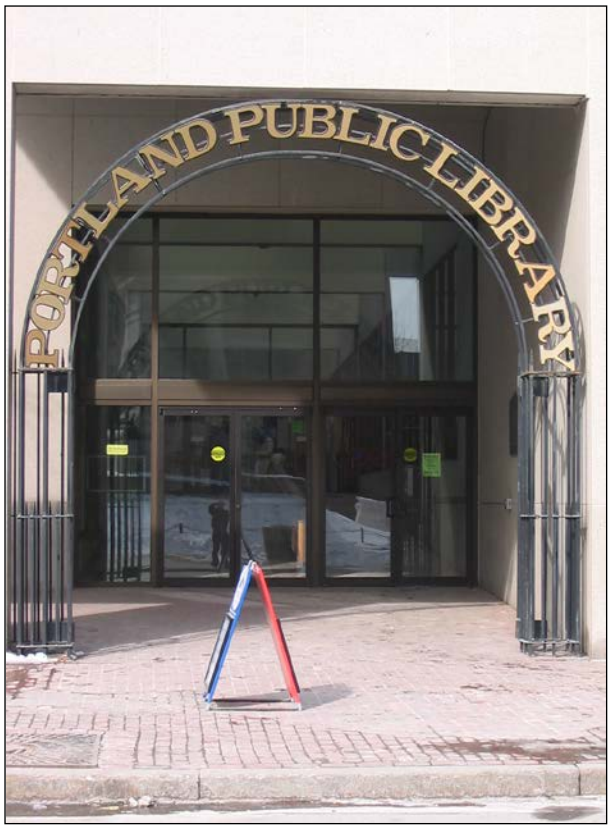
All too often, real estate signs remain in place long after the space they advertise is leased, becoming permanent fixtures that clutter the façade of a historic structure. For this reason, they should be placed in windows and removed as soon as a space is filled.



Directory signs, located near the main building entrance, are an appropriate solution for upper floor tenants. Upper floor signs for individual tenants are not encouraged.

A curved metal sign mounted at a corner is a form of signage the appears in historic photos of Portland. Here it has been used as a building directory for a historic structure.

Grouped bonze plaques can be an effective form of directory signage, and is often used for professional offices. Close coordination of the individual plaques, in terms of size, style and placement, is critical.



A good example of an architecturally integrated sign solution. This type of signage is strongly encouraged for institutional uses, where turnover in tenancy is not an issue.

A sculptural, contemporary bracket and sign well-suited to its modern storefront. Note the subtle spotlights that no not detract from the sign or storefront.

This sign, which features subtle halo backlighting, reinforces the clean, contemporary design of the building itself.

When residential buildings are converted to business use, sign solutions need to be carefully considered. In this instance, the size and placement of the sign is at odds with the residential character of the structure.

This small scale business sign, with its traditional shape and graphic style, is especially appropriate for its historic residential context.

Here, the combination of exposed conduit and multiple floodlight bulbs detracts from both the sign itself and the building In all cases, electrical conduit, transformers, raceways and wires must be concealed within or behind the sign or be hidden so as to be unobtrusive.

Laser-cut stainless steel and white Lucite are used here to create an illuminated sign that matches the quality and style of the modern building it identifies. Note the subtle inset panel in the brick pier which frames the sign.

This sign illustrates how a departure from a standard corporate sign solution can effectively relate the signage to the unique character and materials of a particular building. Such an approach can help to avoid the "Anywhere, America" homogenization that standard corporate sign solutions create.

Subtle internal halo illumination, instead of a standard internally illuminated sign box with a glowing sign face, helps relate this sign to its historic district context.

Signage should advertise the name of the business, not brand name products sold within. By avoiding generic sign solutions, the unique nature of Portland's commercial districts is preserved.

Covering windows with numerous unrelated items not only obscures visibility into the store itself, but creates a cluttered, unprofessional image for the business. For this reason, sign standards limit coverage to no more than 50% of a window.

Promotional banners, while acceptable if used occasionally, should not be used as an ongoing form of advertising and should be removed within 30 days.

Installed without approval (and subsequently removed,) this signage overwhelmed the architectural features of this dignified building.

This photo illustrates what happens over time when signs brackets are mounted directly into architectural masonry. Not only does the appearance of the building suffer, but permanent damage is done to the masonry as well. Whenever possible, existing brackets or holes should be reused. Alternatively, brackets should be mounted into the mortar joints, not the masonry itself.

19 SIGNS

19.1 PURPOSE

This article has been adopted to ensure that all signs installed in the city are compatible with the unique character and environment of the community through a comprehensive system of reasonable, effective, consistent, content-neutral, and nondiscriminatory sign standards and requirements. More specifically, this article is intended to:

A. Ensure that all signs are compatible with the unique character and environment of the City of Portland, and that they support the desired urban design and development patterns of the various zones, overlay zones, and historic areas within the city.

B. Balance public and private objectives by allowing adequate avenues for both commercial and non-commercial messages.

C. Improve pedestrian and traffic safety by promoting the free flow of traffic and the protection of pedestrians and motorists from injury and property damage caused by, or which may be fully or partially attributable to, cluttered, distracting, and/or illegible signage.

D. Prevent property damage, personal injury, and litter caused by signs that are improperly constructed or poorly maintained.

E. Protect property values, the local economy, and quality of life by preserving and enhancing the appearance of the streetscape.

F. Provide consistent sign design standards that enable the fair and consistent enforcement of these sign regulations.

19.2 APPLICABILITY

19.2.1 Applicability

This article applies to all permanent and temporary signs within the city unless specifically exempted.

A. The provisions of this article shall be applied in a content-neutral manner. Non-communicative aspects of all signs, not related to the content of the sign, must comply with the provisions of this article. “Non-communicative aspects” include the time, place, manner, location, size, height, illumination, spacing, and orientation of signs.

B. Nothing in this article shall be construed to prohibit a person from holding a sign while picketing or protesting on public property.

19.2.2 Substitutions and interpretations

This article is not intended to, and does not, restrict speech on the basis of its content, viewpoint, or message. No part of this article shall be construed to favor commercial speech over non-commercial speech. A non-commercial message may be substituted for any commercial or non-commercial message displayed on a sign without the need for any approval or permit from the City, provided that the sign is otherwise permissible under this article. To the extent any provision of this subsection is ambiguous, the term will be interpreted not to regulate on the basis of the content of the message.

19.2.3 Exemptions

The following signs are not regulated under this article and are not subject to the permitting requirements of Section 19.3:

A. Numerals and letters identifying an address from the street to facilitate emergency response compliant with City requirements.

B. Building identification signs not exceeding two square feet in area for residential buildings and four square feet in area for nonresidential and mixed-use buildings.

C. Any sign, posting, notice, or similar signs placed, installed, or required by law by a city, county, or a federal or state governmental agency in carrying out its responsibility to protect the public health, safety, and welfare, including the following:

1. Emergency and warning signs necessary to warn of dangerous and hazardous conditions and that serve to aid public safety or civil defense.

2. Numerals and letters identifying an address from the street to facilitate emergency response and compliant with City requirements.

3. Traffic signs and signs at bus stops and in bus shelters.

4. Signs required to be displayed by any applicable federal, state, or local law, regulation, or ordinance.

5. Signs directing the public to points of interest.

6. Signs showing the location of public facilities.

7. Signs subject to the provisions of 23 M.R.S. § 1913-A.

D. Historic plaques and commemorative signs erected and maintained by non-profit organizations, building cornerstones, and date-constructed stones not exceeding four square feet in area.

E. Non-illuminated incidental signs which provide information including, but not limited to, credit card acceptance, business hours, open/closed, no soliciting, directions to services and facilities, or menus, provided these signs do not exceed an aggregate of two square feet in sign area in the Residential Sign District and six square feet in sign area in all other sign districts.

F. Landmark signs.

G. Signs posted on a community bulletin board, not to exceed 11 inches by 17 inches.

H. Signs not readable from the public right-of-way, such as:

Signs or displays located entirely inside of a building and not visible from the building's exterior.

1. Signs intended to be readable from within a parking area but not readable beyond the boundaries of the lot or parcel upon which they are located or from any public right-of-way.

2. Signs located within City recreation facilities.

3. Signs that are an integral part of an allowed vending machine or similar facility located outside of a business.

I. Temporary signs placed within the public right-of-way, subject to the provisions of 23 M.R.S. §1913-A.

J. Works of art that do not include sign copy or where sign copy is limited to no more than 10% of the total area of the artwork and the dimensional standards listed in Tables 19-G and 19-P.

19.3 REVIEW PROCEDURES

19.3.1 Review Authority

Table 19-A establishes the final review authority for sign-related applications.

TABLE 19-A: REVIEW AUTHORITY

Application Type	Building Authority	Planning Authority – Historic Preservation
Sign permit	●	-
Signs in historic districts	●	●

19.3.2 Applications and fees

A. Filing of applications. An application for a permanent or temporary sign permit must be submitted to the Building Authority on an application form or in accordance with the application specifications published by the Building Authority. Each application must be accompanied by the applicable fee, which shall be established by the City Council.

B. Review and approval

1. Following receipt of a complete application, the Building Authority shall review all sign permit applications and supporting documentation for compliance with the standards of this article.
2. The Building Authority shall either:
   a. Issue the sign permit if the sign that is the subject of the application conforms to the requirements of this article, and also provided that any other required permits as determined by the Building Authority have been obtained, or
   b. Deny the sign permit if the sign that is the subject of the application fails to conform to the requirements of this article. If the sign permit application is denied, the reason shall be stated in writing.

19.3.3 Permanent sign permits

A. Sign permit required. A sign permit is required to erect, install, construct, move, alter, replace, suspend, display, or maintain (i.e., removal of the sign so that structural elements supporting the sign may be maintained) any permanent sign, unless otherwise specified in this article. Each sign and change of copy (i.e., changing of the face or letters on a sign) requires a separate sign permit except as allowed in Subsection 19.6.4. Exceptions to the requirement for a sign permit include the exemptions listed in Subsection 19.2.3, as well as building-mounted directional signs, building-mounted directory signs, and window signs. Refer to Section 19.7 for permanent sign standards that apply even when no sign permit is required. Any sign not authorized pursuant to this article is not allowed.

B. Assignment of permanent sign permits. A current and valid permanent sign permit issued under this article shall be freely assignable to a successor as owner of the property or operator of the premises. The assignment shall not require approval by the Building Authority.

C. Expiration. A permanent sign permit will expire and become null and void if the work authorized in compliance with the permit is not commenced within 180 days from the date of issuance of the permit, or if work is suspended or abandoned for a period of 180 days or more at any time after the work has commenced.

19.3.4 Signs in historic districts

A. Applicability. The standards established in this subsection shall be applied within historic districts in addition to the standards otherwise established in this article.

B. Review. In addition to being subject to the other provisions of this article, all permanent signs proposed in historic districts must be reviewed for approval by the Planning Authority in accordance with the sign standards included in Subsection 16.7.6 and as detailed in the *Historic Resources Design Manual*. If there is a conflict between the standards included in Article 16 and the requirements of this article, the stricter shall apply.

19.3.5 Appeals

Appeals of sign permit decisions are within the jurisdiction of the Zoning Board of Appeals.

19.4 SIGN DISTRICTS ESTABLISHED

Table 19-B combines the zones established in Article 5 into sign districts based on similarity of use, building form, and character. For sign standards specific to overlay zones, see Article 8. If no sign standards exist within the overlay zone, the standards of the underlying zone shall apply.

19.5 GENERAL RESTRICTIONS FOR ALL SIGNS

19.5.1 Location restrictions

Except where specifically authorized in this article, signs may not be placed in the following locations:

A. Public right-of-way. Within, on, or projecting over public property, City rights-of-way, or waterways, except signs specifically authorized in this article.

B. Obstructing traffic signals. Any location that obstructs the view of any authorized traffic sign, signal, or other traffic control device.

C. Obstructing intersection visibility. At the intersections of streets or streets and driveways where the visual lines of sight for drivers of motor vehicles are obstructed. Signs shall observe corner clearance requirements as listed in Subsection 7.5.1.

D. Ingress and egress. Areas allowing for ingress to or egress from any door, window, vent, exit way, or fire lane required by Chapter 6 of the City of Portland Code of Ordinances or Fire Department regulations currently in effect.

E. Landscape elements or utilities. Tacked, painted, burned, cut, pasted, or otherwise affixed to trees, rocks, light and utility poles, posts, fences, ladders, benches, or similar supports that are visible from a public way.

F. Off-premises. Off the premises of the business to which the commercial advertising sign refers, except as provided in Table 19-X.

G. Roof-mounted. Mounted on the roof of a building or structure.

TABLE 19-B: SIGN DISTRICTS ESTABLISHED

Sign District	Zones	Description
Residential Sign District	RN-1 Residential Neighborhood Zone RN-2 Residential Neighborhood Zone RN-3 Residential Neighborhood Zone RN-4 Residential Neighborhood Zone RN-5 Residential Neighborhood Zone RN-6 Residential Neighborhood Zone IR-1 Island Residential Zone IR-2 Island Residential Zone	These zones comprise the vast majority of residential land in Portland. Signage is limited in these zones, as a variety of sign types could detract from the desired residential character.
Small Mixed-Use Sign District	B-1 Neighborhood Business Zone B-2b Community Business Zone IS-FBC UA, UN, and UT Zones I-B Island Business Zone O Office Zone	These zones allow a variety of sign types to achieve a diverse, mixed-use character appropriate for neighborhood residential, office, service, and retail uses.
Large Mixed-Use Sign District	B-2 Community Business Zone B-4 Commercial Corridor Zone EWPZ Eastern Waterfront Port Zone	These zones comprise the major commercial centers in Portland and allow a variety of sign types to achieve a diverse character appropriate for major office, service, and retail uses.
Downtown Sign District	B-3 Downtown Business Zone B-5 Urban Commercial Zone B-6 Eastern Waterfront Zone TOD-1 Transit Neighborhood Zone TOD-2 Transit Center Zone WCZ Waterfront Central Zone	The downtown core zones allow a variety of sign types to achieve a diverse, mixed-use character appropriate for office, service, retail and mixed-uses in the downtown.
Industrial and Transportation Sign District	A-B Airport Business Zone I-L Low-Impact Industrial Zone I-M Moderate-Impact Industrial Zone I-H High-Impact Industrial Zone WPDZ Waterfront Port Development Zone	These zones allow a number of sign types to achieve a character appropriate for industrial manufacturing, warehousing, and transportation uses.
Open Space Sign District	OS-R Recreation and Open Space Zone OS-P Open Space Preservation Zone	These zones prohibit most sign types, allowing only those necessary to provide information for primarily open space and recreation uses.

H. Storage containers and receptacles. On fuel tanks, storage containers, and/or solid waste receptacles or their enclosures, except for a manufacturer's or installer's identification, appropriate warning signs and placards, and information required by law.

19.5.2 Prohibited signs

Except as otherwise provided in this article, the following signs are prohibited:

A. Billboards.

B. Signs that could be confused with any authorized traffic signal or device or that interfere with, obstruct, confuse, or mislead traffic.

C. Bandit signs.

D. Signs or other devices that are inflatable or affected by the movement of the air or other atmospheric or mechanical means, including inflatable balloons, spinners, strings of flags and pennants, feather banners, fixed aerial displays, streamers, tubes, and inflated characters used as signs, whether attached to a sign or to vehicles, structures, poles, trees and other vegetation, or similar support structures, except as allowed in Section 19.8.

E. Any sign which advertises a business no longer in existence or a product or service no longer being sold, except for landmark signs.

F. Any temporary sign, other than those signs allowed pursuant to Section 19.8.

G. Any other signs not specifically allowed by the provisions of this article.

19.5.3 Display restrictions

Except as otherwise provided in this article, the following display features are prohibited:

A. Animated features which rotate, move, or give the appearance of moving by mechanical, wind, or other means. Barber poles no more than three feet in height and 10 inches in diameter and clocks are excepted from this restriction.

B. Sound, odor, or any particulate matter including bubbles, smoke, fog, confetti, or ashes.

C. Lighting devices with intermittent, flashing, rotating, blinking, or strobe light illumination, animation, motion picture, or laser or motion picture projection, or any lighting effect creating the illusion of motion, as well as laser or hologram lights.

D. Search lights or laser light displays when used as attention-attracting devices.

E. Strings of lights used in connection with commercial premises, except when used for temporary lighting for decoration, and lights arranged in the shape of a product, arrow, or any commercial message.

19.6 GENERAL REQUIREMENTS FOR ALL SIGNS

19.6.1 Sign measurement

Sign area and height shall be measured as described in Tables 19-C and 19-D.

19.6.2 Computation of the number of signs

When determining the number of signs, a single sign shall be considered either enclosed within a single frame or composed of modular parts with identical frame elements designed to be joined together to form a single composite sign.

TABLE 19-C: SIGN AREA MEASUREMENT

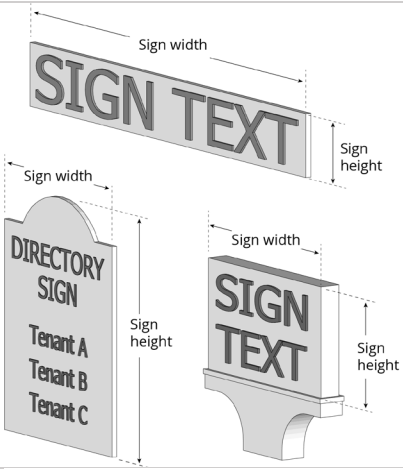
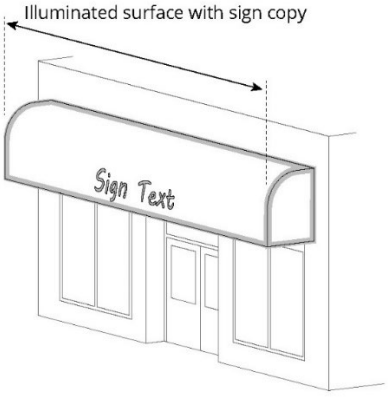
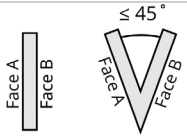
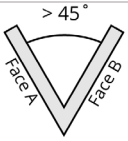
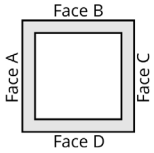
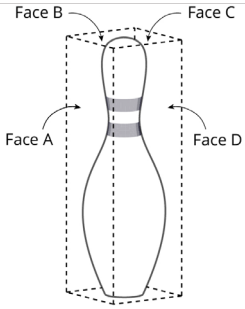
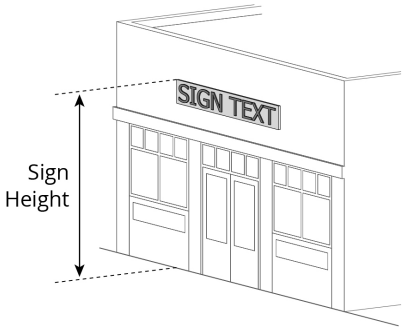
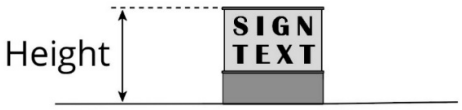
Signs on background panel	Sign copy mounted, affixed, or painted on a background panel or surface distinctively painted, textured, or constructed as a background for the sign copy, is measured as that area contained within the sum of the smallest rectangle(s) that will enclose both the sign copy and the background.	
Signs as individual letters	Sign copy mounted as individual letters or graphics against a building surface that has not been painted, textured, or otherwise altered to provide a distinctive background for the sign copy, is measured as a sum of the smallest rectangle(s) that will enclose each word and each graphic in the sign.	
Signs on illuminated surface	Sign copy mounted, affixed, or painted on an illuminated surface or illuminated element of a building or structure, is measured as the entire illuminated surface or illuminated element, which contains sign copy. Such elements may include lit canopy fascia signs, and/or interior lit awnings.	

TABLE 19-C (CONT.): SIGN AREA MEASUREMENT

Irregular-shaped signs	Sign area for irregular shaped signs is determined by dividing the sign into squares, rectangles, triangles, circles, arcs, or other shapes the area of which is easily calculated.	
Multi-face signs	For two-face signs, if the interior angle between the two sign faces is 45 degrees or less and the sign faces are less than 42 inches apart, the sign area is determined by the measurement of one sign face only. If the angle between the two sign faces is greater than 45 degrees, the sign area is the sum of the areas of the two sign faces. For three- or four-face signs, the sign area is 50 percent of the sum of the areas of all sign faces.	 Sign Area = A  Sign Area = A + B  Sign Area = (A + B + C) ÷ 2  Sign Area = (A + B + C + D) ÷ 2
Spherical, free-form, or sculptural signs	Spherical, free-form, or sculptural signs are measured as 50% of the sum of the areas of the four vertical sides of the smallest four-sided polyhedron that will encompass the sign structure. Signs with greater than four polyhedron faces are prohibited.	 Sign Area = (A + B + C + D) ÷ 2

Note: Numerals and letters used to identify an address are not included in the determination of sign area.

TABLE 19-D: SIGN HEIGHT MEASUREMENT

Building-mounted signs	The height of signs mounted on a building is the vertical distance measured from the base of the wall on which the sign is located to the top of the sign or sign structure.	
Freestanding signs	Sign height is measured as the vertical distance from the finished grade at the base of a sign to the top of the sign exclusive of any filling, berming, mounding, or landscaping solely for the purpose of locating the sign and excluding decorative embellishments as permitted in Section 19.7.	

19.6.3 Sign illumination

A. Sign illumination by sign district

1. Table 19-E identifies the type of illumination permitted (●) or not permitted ( ) by sign district. All allowed permanent signs may also be non-illuminated. All permanent signs for single-family residences or duplexes and all temporary signs must be non-illuminated.

2. The illumination level of a sign must be reduced if the Building Authority determines the light output to be excessive. The Building Authority shall use the following criteria to determine if the illumination is excessive:

a. The amount of illumination is substantially greater than the illumination level of other nearby signs.

b. The sign's illumination interferes with the visibility of other signs or with the perception of objects or buildings in the vicinity of the sign.

c. It directs glare toward streets or motorists.

d. It adversely impacts nearby residents or neighborhoods.

e. The illumination reduces the night time readability of the sign.

B. Internal illumination. To minimize glare, internally-illuminated signs must either be constructed with an opaque background and translucent text and symbols, or with a colored background. Backgrounds must not be white, off-white, light gray, cream, or yellow.

TABLE 19-E: SIGN ILLUMINATION BY SIGN DISTRICT

Sign District Name	Type of Illumination						
	External	Direct	Internal (Cabinet or Halo Sign)	Internal (Individual Letters /Logo)	Neon	Single or Two-Color LED	Electronic Message Signs
Residential Sign District	-- [1]			-- [1]			-- [1]
Small Mixed-Use Sign District	●	● [2]	● [3]	●	●	●	
Large Mixed-Use Sign District	●	●	●	●	●	●	●
Downtown Sign District	●	●	●	●	●	●	
Industrial and Transportation Sign District	●	●	●	●	●	●	● [4]
Open Space Sign District	●						

[1] Allowed for institutional uses only.
[2] Only allowed in B-1, B-2, IS-FBC, and I-B zones.
[3] Only allowed in B-2 and OP zones.
[4] Only allowed in I-L, I-M, and I-H zones.

C. External illumination

1. Externally-illuminated signs must be illuminated only with steady, stationary, fully-shielded light sources directed solely onto the sign without causing glare.
2. The light source for externally-illuminated signs must be arranged and shielded to substantially confine all direct light rays to the sign face and away from streets and adjacent properties as illustrated in Figure 19-A.

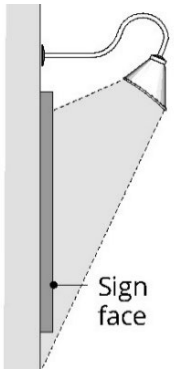


FIGURE 19-A: EXTERNAL ILLUMINATION

D. Direct illumination. All direct illumination must be turned off daily at the close of business or 10 p.m., whichever occurs last.

E. Neon. Exposed neon sign lighting must be turned off daily at the close of business or 10 p.m., whichever occurs last.

F. Single-color or two-color LED signs.

1. Single or two-color LED signs are exempt from the sign area limitations for window signs and building-mounted signs.
2. Single or two-color LED signs must be turned off daily at the close of business or 10 p.m., whichever occurs last.

G. Electronic Message Signs

1. One electronic message sign is allowed per lot.
2. Electronic message signs must not flash, blink, flutter, include intermittent or chasing lights, or display video messages (i.e., any illumination or message that is in motion or appears to be in motion).

Electronic message signs may display changing messages provided that each message is displayed for no less than 30 seconds.

3. Electronic message signs must be equipped with photocell technology to control and vary the intensity of light output depending on the amount of ambient light that is present to prevent overly bright luminance at night. Automatic controls must limit night luminance to a maximum of 100 nits when the display is set to show maximum brightness in 100 percent full white mode.
4. The applicant shall provide a written certification from the sign manufacturer that the night time luminance has been factory pre-set not to exceed 100 nits as described in (3) above, and that this setting is protected from end-user modification by password-protected software or other method as deemed appropriate by the Building Authority.
5. Electronic message signs must be turned off daily at the close of business or 10 p.m., whichever occurs first.

19.6.4 Changeable sign copy

Changeable sign copy must comply with the following standards:

A. Maximum area. The maximum area of changeable sign copy shall be limited to 50% of the total sign area, except for marquee signs. This does not apply to any signs required by law.

B. Sign design. The changeable sign copy must be an integral part of a permanent building-mounted or freestanding sign.

C. Illumination. Changeable sign copy may be non-illuminated or internally-illuminated.

19.6.5 Structure and installation

A. Authority. The construction of signs shall be enforced and administered by the Building Authority. All signs and advertising structures must be designed to comply with the provisions of this article and applicable provisions of Chapter 6 of the City of Portland Code of Ordinances and constructed to withstand wind loads, dead loads, and lateral forces.

B. Electrical features. Where electrical service is provided to freestanding signs or landscape wall signs, all such electrical service must be placed be underground and concealed. Electrical service to building-mounted signs, including conduit, housings, and wire, must be concealed or, when necessary, painted to match the surface of the structure upon which they are mounted. An electrical permit shall be issued prior to installation of any new signs requiring electrical service.

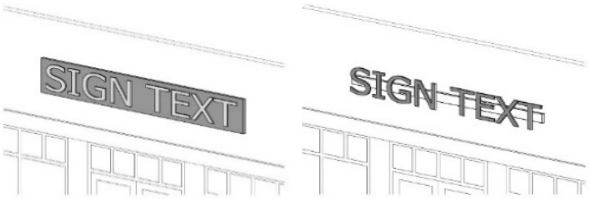


FIGURE 19-B: RACEWAY CABINET EXAMPLES

C. Raceway cabinets. Raceway cabinets, as illustrated in Figure 19-B, shall only be used in building-mounted signs when access to the wall behind the sign is not feasible, shall not extend in width and height beyond the area of the sign, and shall match the color of the building to

which it is attached. Where a raceway cabinet provides a contrast background to sign copy, the colored area is counted in the total allowable sign area allowed for the site or business. A raceway cabinet is not a cabinet sign.

D. **Materials.** All permanent signs allowed by this article must be constructed of durable materials capable of withstanding continuous exposure to the elements and must be permanently attached to the ground, a building, or another structure by direct attachment to a rigid wall, frame, or structure.

19.6.6 Sign maintenance

All signs must be maintained by any property owner, lessor, lessee, manager, agent, or other person having lawful possession or control over a building, structure, or parcel of land, in a condition or state of equivalent quality to which was approved or required by the City. All signs together with their supports and appurtenances must be maintained in good structural condition, in compliance with applicable provisions of Chapter 6 of the City of Portland Code of Ordinances, and in conformance with this article. Maintenance of a sign includes periodic cleaning, replacement of flickering, burned out, or broken light bulbs or fixtures, repair or replacement of any faded, peeled, cracked, or otherwise damaged or broken parts of a sign, and any other activity necessary to restore the sign so that it continues to comply with the requirements and contents of the sign permit issued for its installation and provisions of this article.

19.7 STANDARDS FOR PERMANENT SIGNS

19.7.1 Permitted sign types by sign district

Table 19-F establishes which sign types are permitted (●) or not permitted ( ) in each sign district. Any combination of allowed sign types may be used within a given sign district unless specifically prohibited.

19.7.2 Permanent building-mounted sign standards

The maximum total area for all building-mounted signs is established in Table 19-G. The area of all building-mounted signs is included in the maximum total sign area, except when specifically exempted. All permanent building-mounted signs shall comply with the corresponding sign type standards provided in Tables 19-H to 19-Q.

19.7.3 Permanent freestanding sign standards

All permanent freestanding signs shall comply with the standards of Table 19-R and the corresponding sign type standards established in Tables 19-S to 19-V. Unless specifically indicated, standards applicable within a sign district apply to single- and multi-tenant buildings. There is no setback requirement for permanent freestanding signs, provided that the sign is entirely located on the property where the sign is permitted, and the sign is located in compliance with Table 19-F.

TABLE 19-F: ALLOWED SIGN TYPES BY SIGN DISTRICT

	Sign Type	Residential Sign District [1]	Small Mixed-Use Sign District	Large Mixed-Use Sign District	Downtown Sign District	Industrial Sign District	Open Space Sign District
Building-Mounted	Awning Sign		●	●	●	●	●
	Canopy Sign		●	●	●	●	
	Blade Sign		●	●	●		
	Directional Sign		●	●	●	●	●
	Directory Sign	●[3]	●	●	●	●	
	Marquee Sign			●	●		
	Projecting Sign		●	●	●	●	
	Service Island Canopy Sign			●	●	●	
	Wall Sign	●	●	●	●	●	●
	Window Sign		●	●	●	●	●
Freestanding	Freestanding Directional Sign	●	●	●	●[3]	●	●
	Freestanding Directory Sign	●[2]	●	●	●[4]	●	●
	Monument Sign		●	●	●[4]	●	●
	Pole Sign		●	●	●[4]	●	●

[1] For institutional uses in residential zones, all permanent sign types are allowed except for the following: awning sign, blade sign, canopy sign, marquee sign, pole sign, projecting sign, service island canopy sign; and window sign.

[2] Not allowed in the RN-1, RN-2, IR-1, and IR-2 zones.

[3] Not allowed in the B-3 zone.

[4] In the B-3 and B-5 zones, freestanding signs are permitted only if the front façade of the building is set back a distance of at least 20 ft. from either of the front facades of abutting buildings. In the case of a multi-tenant building, the individual tenants' frontage must be set back a distance of at least 20 ft. from other tenant's frontages.

TABLE 19-G: DIMENSIONAL STANDARDS FOR BUILDING-MOUNTED SIGNS BY SIGN DISTRICT

Sign District			Total Area for All Signs (per tenant or façade)	Number of Signs (max.)
Residential	Single-family lots		2 SF max.	1 per lot (either freestanding or building-mounted)
	Multi-family lots		10 SF max.	1 per street frontage
	Institutional use in all residential zones		1.5 SF per linear foot of building façade where the sign is placed 150 SF max.	1 per street frontage, plus 2 additional
Small Mixed-Use	Single-tenant building		I-B zone: 1 SF per linear foot of building façade where the sign is placed; Max. 40 SF All other zones: 1.5 SF per linear foot of building façade where sign is placed; Max. 100 SF per facade	1 per street frontage, plus 1 additional
	Multi-tenant building		1.5 SF per linear foot of building façade where the sign is placed 150 SF max. per tenant	1 per tenant[5,6], plus 1 additional for the building.
Large Mixed-Use	Single-tenant building		2 SF per linear foot of building façade where the sign is placed 200 SF max. per façade [1]	1 per street frontage, plus 2 additional
	Multi-tenant building		1.5 SF per linear foot of tenant façade where the sign is placed 150 SF max. per tenant	1 per tenant[6], plus 1 additional for the building.
Downtown	Single-tenant building		2 SF per linear foot of building façade where the sign is placed	1 per street frontage, plus 2 additional
	Multi-tenant building	Ground floor tenants	2 SF per linear foot of tenant frontage where the sign is placed	1 per tenant[5, 6]
		Building ID and upper floor tenants	5% of building wall area max. for all upper floor tenant signs place on a facade.	1 per tenant, plus 2 additional for the building
Industrial & Trans.	Single-tenant building		2 SF per linear foot of building façade where sign is placed 250 SF max.	1 per street frontage, plus 2 additional
	Multi-tenant building		2 SF per linear foot of tenant frontage where the sign is placed 200 SF max.	1 per tenant, plus 2 additional for the building
Open Space	Commercial signs/facility signs[2, 3]		1 SF per linear foot of building façade where the sign is placed 20 SF max.[4]	1 per use (either freestanding or building-mounted)
	Sign placement		The total sign area for signs on single-tenant or multi-tenant buildings may be placed on any building elevation, provided that at least 1 sign must be placed on the tenant facade.	

[1] Where a building features two principal entry facades facing parallel streets, each entry façade shall be eligible for the full amount of signage relative to its frontage, notwithstanding the total area.
[2] Standards do not apply to municipal stadiums with more than 6,000 seats. The standards for the Small Mixed-Use Sign District shall apply instead.
[3] Building signs shall be visually related to the building on which they are located in terms of materials, color, scale, etc., as determined by the Building Authority.
[4] Product trademarks limited to 5% of total sign area.
[5] On the peninsula, each tenant may have two signs, provided that one sign is a blade sign and one sign is placed parallel to the building façade.
[6] If a tenant faces additional street frontages, one additional sign is allowed per frontage for that tenant.

TABLE 19-H: STANDARDS FOR AWNING SIGNS

Standard	Requirements
Sign area (max.)	1 SF per linear foot of awning width
Mounting height	ft. min. from the bottom of the awning to the nearest grade or sidewalk 25 ft. max.
Sign placement	Must be placed above the doors and windows of the ground floor of a building. Awnings shall not project above, below, or beyond the edges of the face of the building wall or architectural element. May project into public right-of-way with permit approval.
Valance height (max.)	6 in.
Horizontal distance from back of curb (min.)	2 ft.
Illumination	Illumination allowed under the awning.

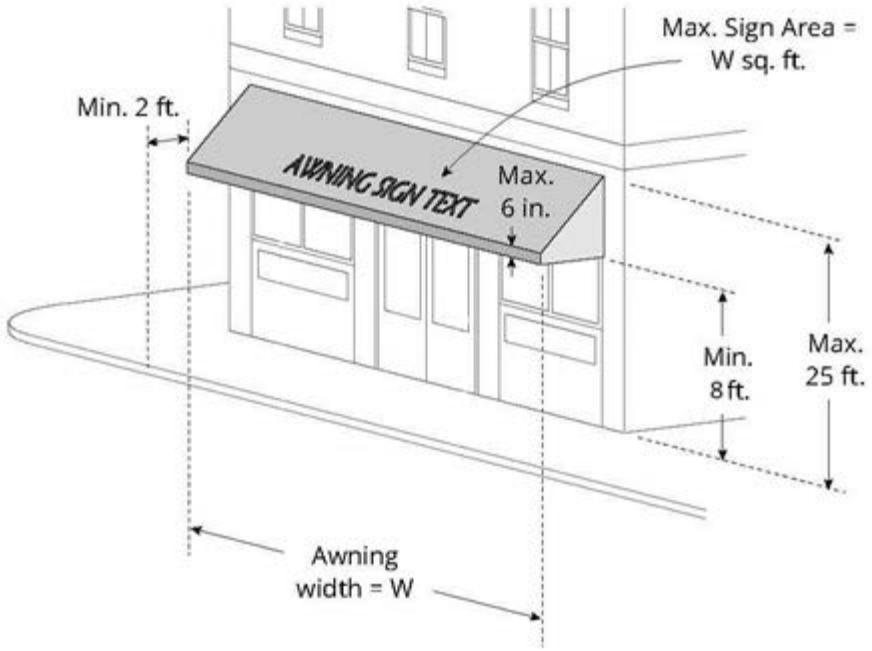


TABLE 19-I: STANDARDS FOR CANOPY SIGNS

Standard	Requirements
Sign area (max.)	1 SF per linear foot of canopy width
Mounting height	8 ft. min. from the bottom of the sign to the nearest grade or sidewalk 20 ft. max.
Sign placement	Must be placed above the doors and windows of the ground floor of a building. May project into public right-of-way with permit approval.
Horizontal distance from back of curb (min.)	2 ft.
Illumination	Direct illumination or internal illumination

TABLE 19-J: STANDARDS FOR BLADE SIGNS

Standard	Requirements
Sign area (max.)	16 SF
Mounting height	8 ft. min. from the bottom of the sign to the nearest grade or sidewalk Must be mounted perpendicular to the building face or corner of the building.
Sign placement	If mounted below the underside of a walkway or overhead structure, must not extend beyond the edge of the structure on which it is located. May project into public right-of-way with permit approval.
Illumination	External illumination

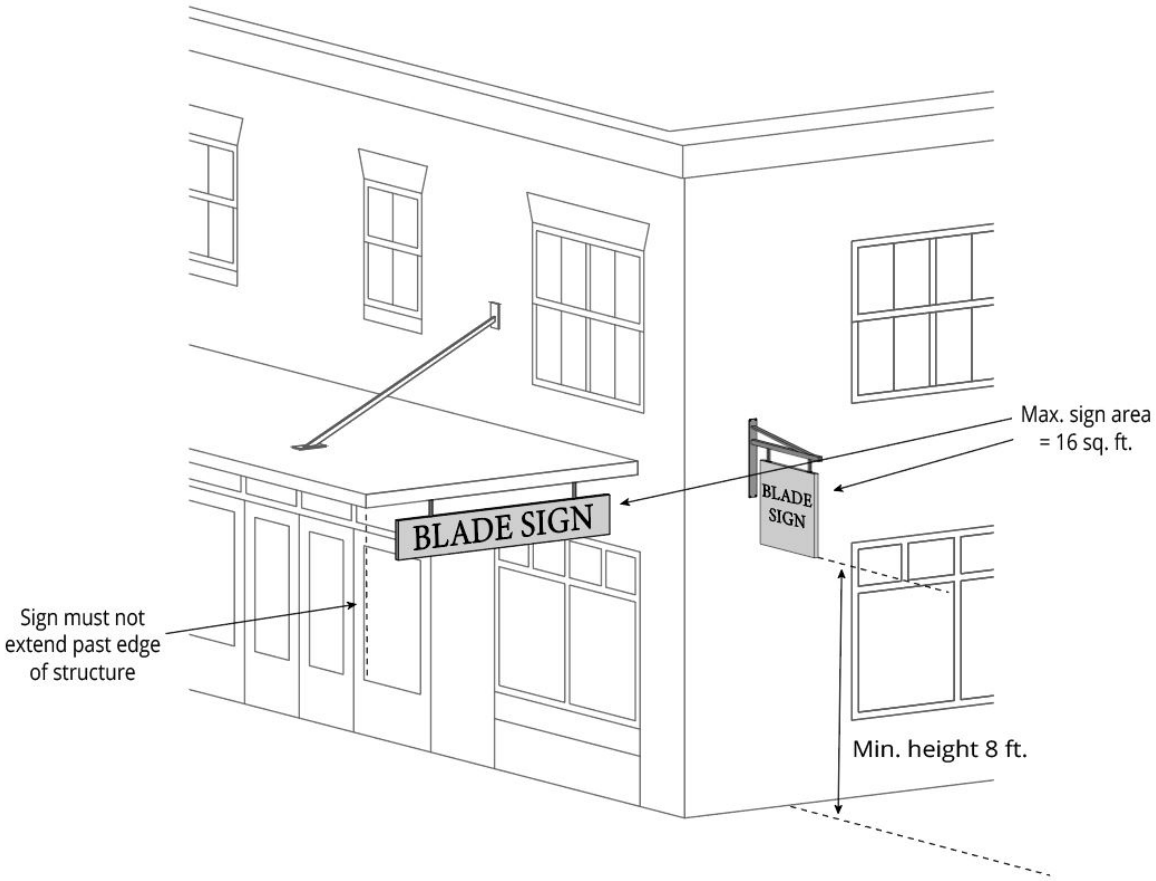


TABLE 19-K: STANDARDS FOR DIRECTIONAL SIGNS (BUILDING-MOUNTED)

Standard	Requirements
Sign area (max.)	3 SF per sign face (excluded from the total allowed sign area for all building-mounted signs)
Mounting height	6 ft. max. from nearest grade
Number of signs (max.)	1 per facade, drive-through lane, or alley, not to exceed 3 signs per lot (excluded from the total number of allowed signs for all building-mounted signs)
Illumination	Internal illumination

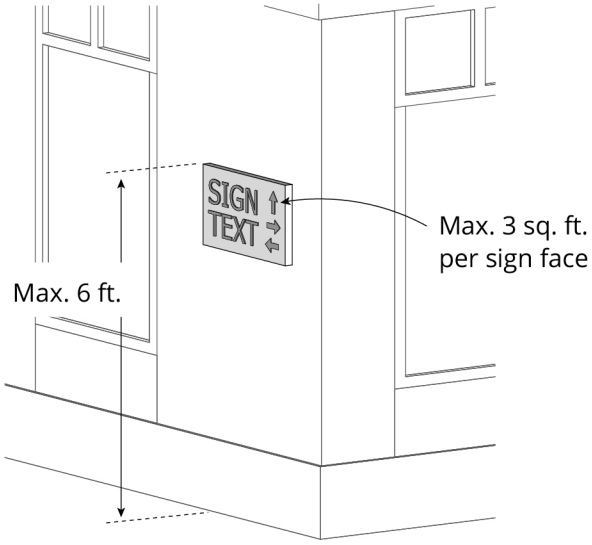


TABLE 19-L: STANDARDS FOR DIRECTORY SIGNS (BUILDING-MOUNTED)

Standard	Requirements
Sign area (max.)	1 SF per occupant of tenant space and 16 SF total max. (excluded from the total allowed sign area for all building-mounted signs)
Mounting height	8 ft. max. from nearest grade
Number of signs (max.)	1 per primary building entrance (excluded from the total number of allowed signs for all building-mounted signs)
Illumination	External illumination or internal illumination

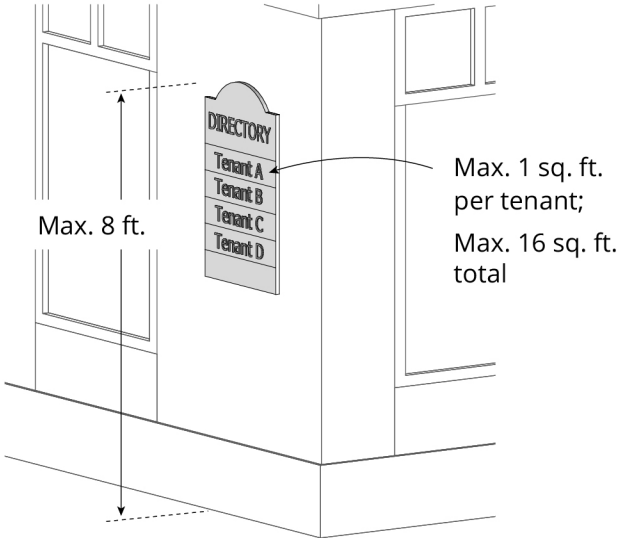


TABLE 19-M: STANDARDS FOR MARQUEE SIGNS

Standard	Requirements
Sign area (max.)	1 SF to 1 linear foot of marquee width
Mounting height	12 ft. min. from the bottom of the marquee to the nearest grade or sidewalk
Number of signs (max.)	1 per business
Sign placement	May project into public right-of-way with permit approval.
Horizontal distance from back of curb (min.)	2 ft.
Illumination	Direct illumination or internal illumination

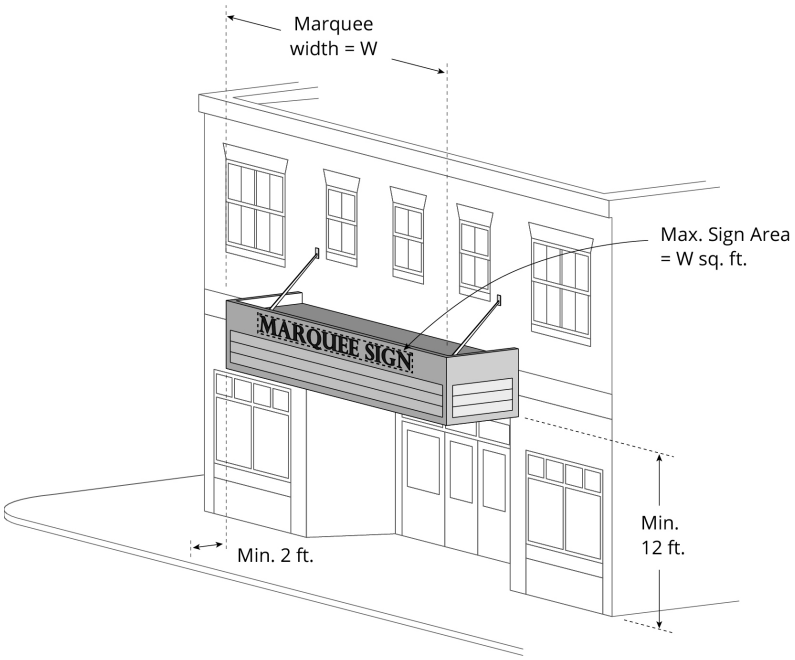


TABLE 19-N: STANDARDS FOR PROJECTING SIGNS

Standard	Requirements
Sign area (max.)	As provided in Table 19-G.
Mounting height	8 ft. min. from the bottom of the sign to the nearest grade or sidewalk.
Sign placement	Only on the wall of a building. May project into public right-of-way with permit approval.
Number of signs (max.)	1 per business
Projection (max.)	4 ft. from the building wall to the outer edge of the sign
Illumination	External illumination, direct illumination, neon, or internal illumination of individual letters or graphics only.

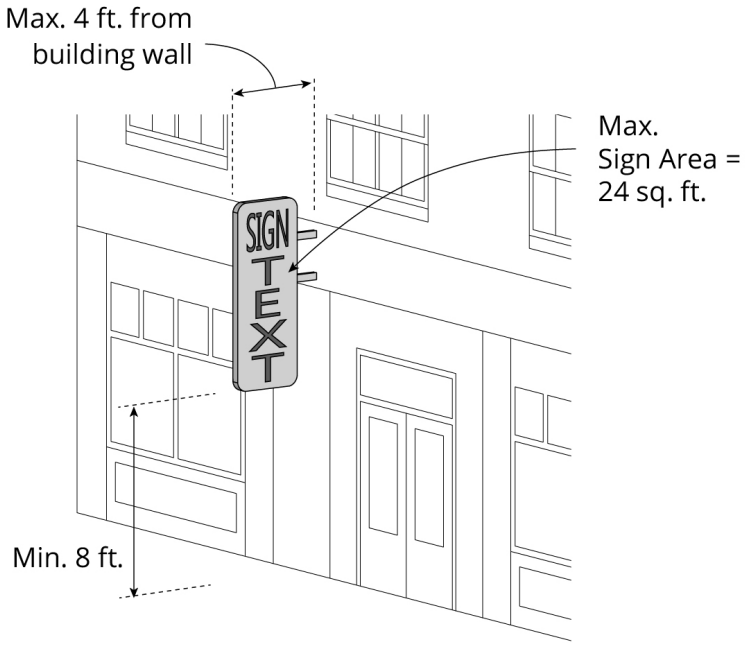


TABLE 19-O: STANDARDS FOR SERVICE ISLAND CANOPY SIGNS

Standard	Requirements
Sign area (max.)	20 SF per sign
Number of signs (max.)	1 per canopy façade, not to exceed 2 signs total
Illumination	Internal illumination

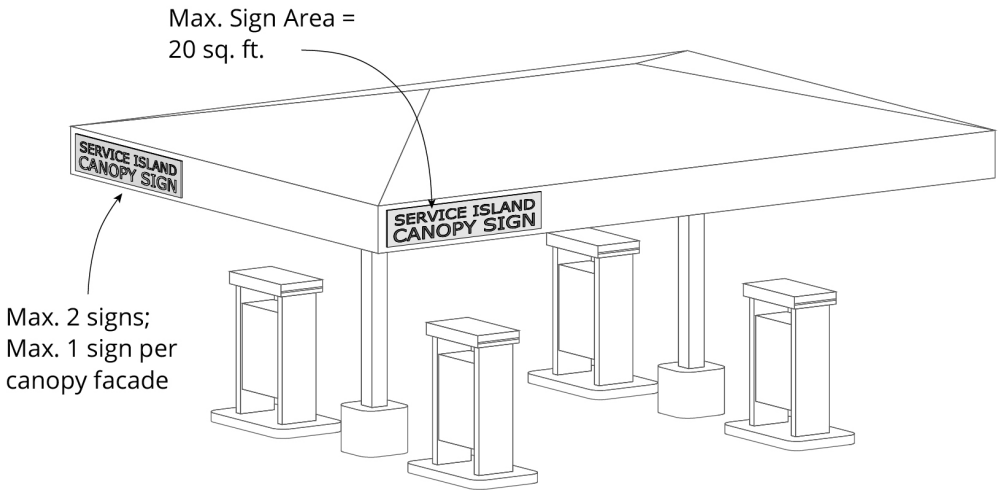
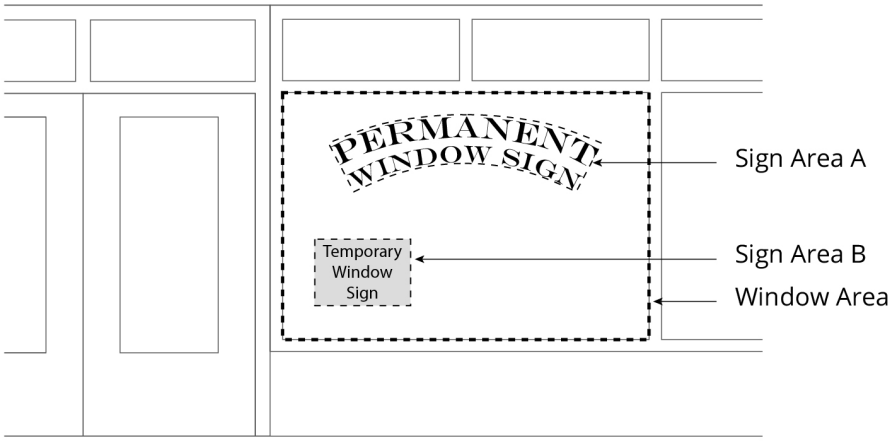


TABLE 19-P: STANDARDS FOR WALL SIGNS

Standard	Requirements
Sign area (max.)	As provided in Table 19-G
Number of signs (max.)	As provided in Table 19-G
Illumination	External illumination, direct illumination, internal illumination, or neon
Special provisions	Painted wall signs are allowed on any exterior building wall of an individual tenant space or building. The allowable area for painted wall signs shall be increased by 10% over the normal allowable sign dimensions for the zone. Murals and exterior painting that contain sign copy are allowed without a permit provided the sign copy does not compromise more than 10% percent of the total area of the artwork, complies with any applicable requirements of Article 16, and meets the dimensional standards for a wall sign within the applicable sign district, including the maximum number of signs allowed in Table 19-G.

TABLE 19-Q: STANDARDS FOR WINDOW SIGNS

Standard	Requirements
Sign area (max.)	Combined area of temporary and permanent window signs must not exceed 50% of the area of the window on which they are displayed. Painted window signs or perforated vinyl signs are included in this calculation. Excluded from the total allowed sign area for all building-mounted signs.
Sign placement	Must be mounted or displayed on the interior of the window. Allowed on 1st and 2nd story windows only.
Illumination	Neon or single- or two-color LED signs



Sign Area A + Sign Area B ≤ 50% Window Area

TABLE 19-R: DIMENSIONAL STANDARDS FOR FREESTANDING SIGNS BY SIGN DISTRICT

Sign District				Area (max.)	Height (max.)	Number of Signs
Residential			Single-family lots	2 SF	5 ft.	1 per lot (freestanding or building-mounted)
			Multi-family lots	15 SF	5 ft.	1 per major vehicular entrance
	Institut-ional		Street frontage ≤ 100 ft.	15 SF	6 ft.	1 per frontage[1, 2]
			Street frontage 100 – 250 ft.	25 SF	8 ft.	1 per frontage[1, 2]
			Street frontage ≥ 250 ft.	50 SF	8 ft.	1 per frontage[1, 2]
Small Mixed-Use			Single-tenant building	32 SF	B-1/B-1b, B-2b/B-2c zones: 16 ft. In all other zones: 8 ft.	1 per lot[1]
		Multi-tenant building	< 1 acre lot	32 SF		
			1 – 2.5 acre lot	100 SF		
			> 2.5 acre lot	140 SF		
			I-B Zone[3]	20 SF	10 ft.	1 per use
	OP zone		Center identification sign	50 SF	8 ft.	1 per major vehicular entrance
			Tenant sign	15 SF	5 ft.	1 per tenant[2]
Large Mixed-Use	Single-tenant building		Street frontage ≤ 200 ft.	65 SF	B-4 zone: 25 ft. In all other zones: 18 ft.	1 per lot[1]
			Street frontage > 200 ft.	100 SF		
	Multi-tenant building		< 1 acre lot	65 SF	B-4 zone: 25 ft. In all other zones: 18 ft.	1 per lot[1]
			1 - 2.5 acre lot	100 SF		
			> 2.5 acre lot	140 SF		
			Downtown	16 SF	6 ft.	1 per frontage[1]
Industrial & Transportation			Single-tenant building	35 SF	10 ft.	1 per lot[1]
			Multi-tenant building	100 SF	18 ft.	1 per lot[1]
	AB zone	Single-tenant building	Street frontage ≤ 200 ft.	32 SF	16 ft.	1 per lot[1]
			Street frontage > 200 ft.	65 SF	16 ft.	1 per lot[1]
		Multi-tenant building	< 1 acre	32 SF	16 ft.	1 per lot[1]
			1 - 2.5 acres	100 SF		
			≥ 2.5 acres	140 SF		
Open Space[4]			Park identification signs[5]	30 SF	10 ft.	1 per major park entrance
			All other signs[5]	16 SF[6]	8 ft.	1 per use (building-mounted or freestanding)

[1] Lots with multiple street frontages are allowed one freestanding sign for each frontage, provided that the signs are not concurrently visible from the public right-of-way.

[2] Where a lot contains more than one affiliated use or tenant, uses and tenants may be allocated space on a shared sign. Individual uses or tenants are not allowed to have individual freestanding signs.

[3] Only allowed for marine-related uses serving vessel traffic.

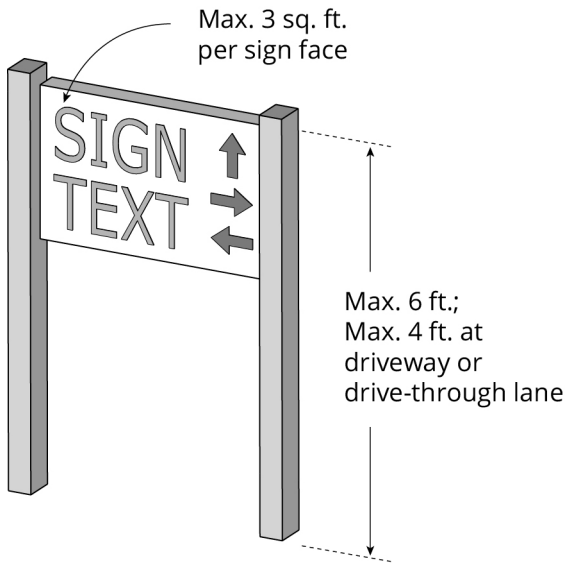
[4] Standards do not apply to municipal stadiums with more than 6,000 seats. The standards for the Small Mixed-Use Sign District shall apply instead.

[5] All signs must be integrated into existing landscape features or visually related to the materials, colors, scale, etc. of existing buildings as determined by the Building Authority.

[6] Product trademarks limited to 5% of total sign area.

TABLE 19-S: STANDARDS FOR DIRECTIONAL SIGNS (FREESTANDING) [1]

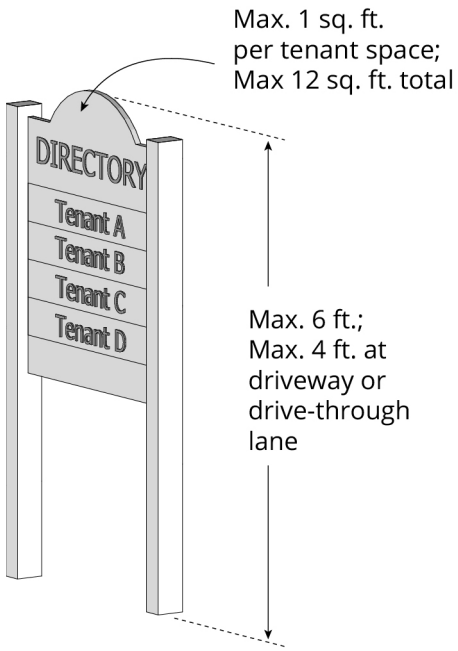
Standard	Requirements
Sign area (max.)	3 SF per sign face (excluded from the total allowed sign area for all freestanding signs)
Height (max.)	6 ft. from nearest grade, except 4 ft. at driveway or drive-through lanes
Number of signs (max.)	1 at each driveway or drive-through lane, not to exceed 3 signs per lot (excluded from the total number of allowed signs for all freestanding signs)
Illumination	Internal illumination



[1] The maximum sign area and height standards may be further limited by the standards established in Table 19-R.

TABLE 19-T: STANDARDS FOR DIRECTORY SIGNS (FREESTANDING)[1]

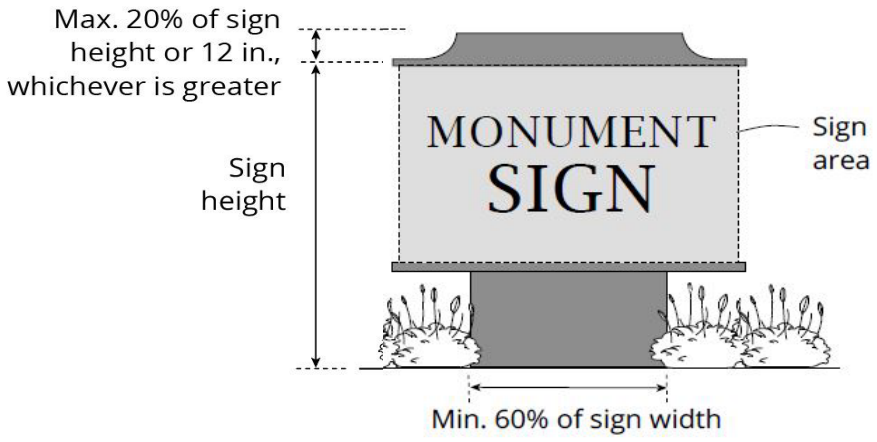
Standard	Requirements
Sign area (max.)	12 SF total 1 SF max. per occupant or tenant space (excluded from the total allowed sign area for all freestanding signs)
Height (max.)	6 ft. from nearest grade, except 4 ft. at driveway or drive-through lanes
Number of signs (max.)	1 per building (excluded from the total number of allowed signs for all freestanding signs)
Illumination	External illumination or internal illumination



[1] The maximum sign area and height standards may be further limited by the standards established in Table 19-R.

TABLE 19-U: STANDARDS FOR MONUMENT SIGNS[1]

Standard	Sign District					
	Residential Sign District[2]	Small Mixed-Use Sign District	Large Mixed-Use Sign District	Downtown Sign District	Industrial Sign District	Open Space Sign District
Sign area (max.)	50 SF	50 SF	140 SF	16 SF	100 SF	20 SF
Height (max.)	8 ft.	8 ft.	18 ft.	6 ft.	18 ft.	5 ft.
Base width (min.)	The base of a monument sign must be at least 60% of the width of the sign.					
Illumination	Non-illuminated, internal illumination, or external illumination Electronic message signs are allowed as a form of illumination where permitted in Table 19-E.					
Special provisions for sign height	Elements to enhance the design of a sign structure may extend above the sign to a max. of 20% of the sign's allowed height, or 12 inches, whichever is greater.					

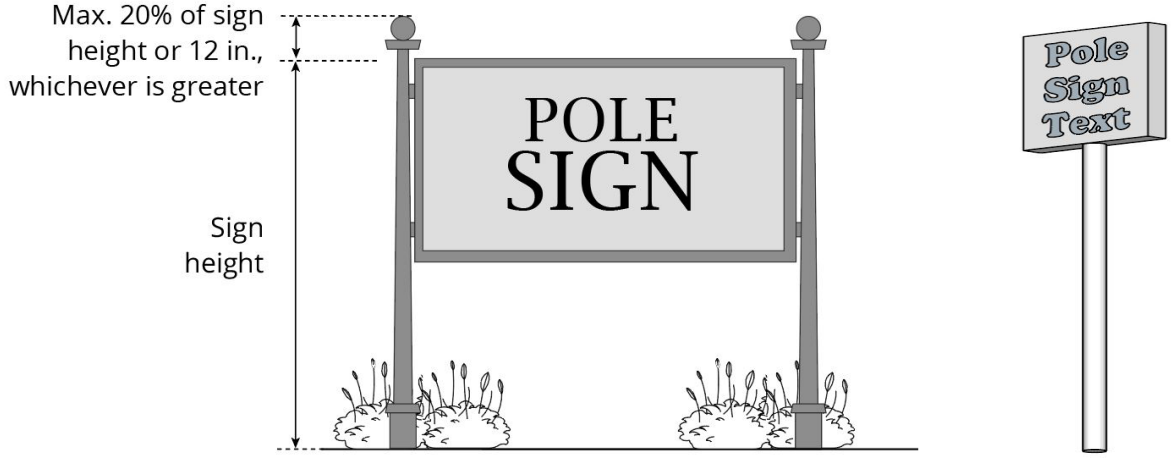


[1] The maximum sign area and sign height standards may be further limited by the standards established in Table 19-R. If no value is included in the table above, then a monument sign is not allowed in that sign district

[2] Allowed for institutional uses in residential zones only.

TABLE 19-V: STANDARDS FOR POLE SIGNS[1]

Standard		Sign District					
		Residential Sign District	Small Mixed-Use Sign District	Large Mixed-Use Sign District	Downtown Sign District	Industrial Sign District	Open Space Sign District
Sign area (max.)	Signs ≤ 8 ft. High	--	24 SF	24 SF	18 SF	24 SF	20 SF
Height (max.)		--	8 ft.	8 ft.	6 ft.	8 ft.	8 ft.
Sign area (max.)	Signs 8 - 25 ft. high	--	140 SF	140 SF		140 SF	
Height (max.)		--	16 ft.	25 ft.		16 ft.	
Illumination		Non-illuminated or internal illumination Signs ≤ 8 ft. in height may have external illumination Electronic message signs are allowed as a form of illumination where permitted in Table 19-E.					
Sign placement		Signs ≥ 8 ft. in height must have minimum 75 foot separation from other pole signs ≥ 8 ft. on the same side of the street.					
Sign height		Elements to enhance the design of a sign structure ≤ 8 ft. in height may extend above the sign to a max. of 20% of the sign's allowed height, or 12 inches, whichever is greater.					



1 The maximum sign area and sign height standards may be further limited by the standards established in Table 19-R.

19.8 STANDARDS FOR TEMPORARY SIGNS

19.8.1 In general

Temporary signs are allowed only in compliance with the provisions of this section.

A. Information required for display. All temporary signs are required to display the name and address of the entity placing the sign, and the date the sign was erected.

B. Not included in permanent sign allowances. Temporary signs are not counted toward the maximum total sign area established in Section 19.7.

C. General time, place, and manner restrictions. Unless specifically exempted by this section, temporary signs must be placed in compliance with Subsection 19.5.1. Temporary signs must not be placed to create a hazard for pedestrian or vehicular traffic and must allow for a four-foot wide sidewalk to comply with the Americans with Disabilities Act.

D. Any form of illumination, including flashing, blinking, or rotating lights; animation; reflective materials; and attachments such as balloons, ribbons, and loudspeakers are prohibited.

E. Temporary signs must be of sufficient weight and durability to withstand wind gusts, storms, and other exterior elements.

19.8.2 Temporary sign permits

A. Sign permit required. A temporary sign permit is required to display a temporary wall banner sign and an A-frame sign placed in the public right-of-way. All other temporary sign types do not require a sign permit.

B. Duration of temporary sign permit. A temporary sign permit for a wall banner is valid for 60 days from the date of issuance. There are no time limitations for A-frame signs installed in public right-of-way.

19.8.3 Additional standards for temporary signs

All temporary signs shall comply with the standards of Tables 19-W and 19-X.

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TABLE 19-W: TEMPORARY SIGN STANDARDS BY SIGN DISTRICT

	Standard	Requirement
Residential	**Total area of all temporary signs at any one time** (max.)	16 SF per lot
	Number of signs (max.)	Unlimited except that the total sign area must not exceed 16 SF
	Time limit (max.)	None
Construction	**Total area** (max.)	24 SF per banner Where multiple building-mounted banners are proposed, the total cumulative area of all banners shall not exceed 72 SF per facade.
	Time limit (max.)	Temporary banners may be placed on a construction site until construction is complete.
Other	**Total area of all temporary signs at any one time** (max.)	24 SF per tenant, with a total of max. 72 SF per lot (excludes the area of temporary window signs and permitted wall banner signs) Exception: In the Downtown Sign District and historic districts, max. 12 SF per tenant (excludes the area of temporary window signs and permitted wall banner signs)
	Number of signs (max.)	1 wall banner per tenant in a multi-tenant building. All other temporary sign types unlimited, except that the total sign area of all temporary signs (excludes the area of temporary window signs and permitted wall banner signs) must not exceed the total square footage provided above. Exception: In multi-tenant shopping centers or offices, max. 2 temporary wall banner signs per 150 linear feet of property frontage, not to exceed 24 SF combined.
	Time limit (max.)	60 days per temporary sign permit per Subsection 19.8.2, and up to 180 days per calendar year.

TABLE 19-X: STANDARDS FOR TEMPORARY SIGN TYPES

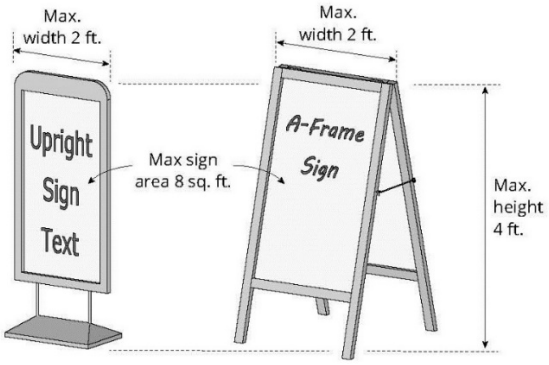
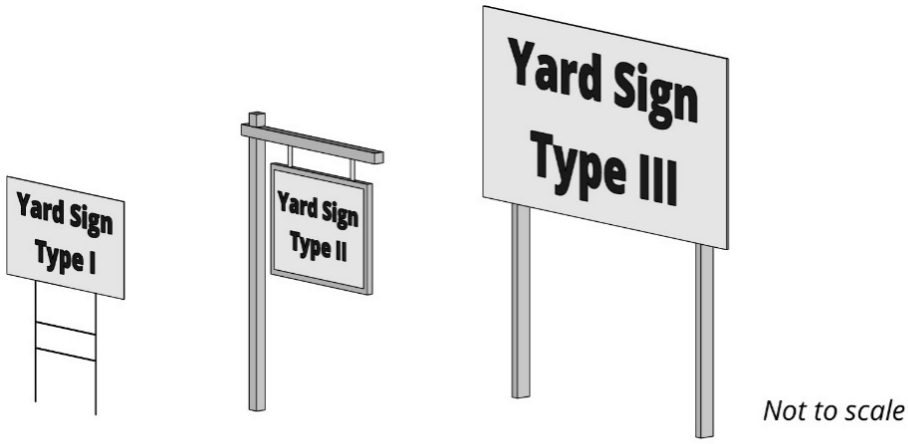
Temporary Sign Type[1]	Standard: Height	Standard: Width (max.)	Standard: Area (max.)	Other Requirements
	Min. 30 in. Max. 4 ft.	2 ft.	8 SF	Prohibited in residential zones except for institutional uses.. Must not be placed in public right-of-way except as permitted by the City. [3] If advertising a business, only permitted during regular business hours.
A-frame or upright sign[2]				
			32 SF	Prohibited in residential zones except for institutional uses. Must be mounted on a building wall or on T-posts or stakes installed ≤ 6" from a wall on which the wall banner will be hung. Mounting height (max.): 25 ft. to top of banner.
Wall banner				

TABLE 19-X (CONT.): STANDARDS FOR TEMPORARY SIGN TYPES

Temporary Sign Type[1]	Standard: Height (max.)	Standard: Width (max.)	Standard: Area (max.)	Other Requirements
Window sign			See End Note[4]	Mounting height (max.): Placed no higher than second story windows. Inside mounting required. Not included in the total sign area for all temporary signs.
Yard sign (Type I)	4 ft.	2 ft.	3 SF	Installation requirements: Installed securely in the ground.
Yard sign (Type II)	6 ft.	2 ft.	4 SF	Installation requirements: Installed securely in the ground.
Yard sign (Type III)	6 ft.	8 ft.	32 SF	Installation requirements: Installed securely in the ground.



[1] Other temporary sign types may be allowed (e.g. fuel pump topper signs; wrap around waste receptacles) provided the max. area limitation for all temporary signs is not exceeded.
[2] These signs may be used to identify businesses located down a wharf in the EWPZ and WCZ Zones that have no street frontage and where no other options for on-site permanent signage are available.
[3] A min. 4-foot wide pedestrian walkway must be maintained at all times.
[4] The area of temporary and permanent window signs combined (including signs constructed of perforated vinyl or painted on the window) must not exceed 50% of the area of the window on or within which they are displayed.

19.9 NONCONFORMING SIGNS

19.9.1 Applicability

Nonconforming signs may be maintained, expanded upon, and/or reduced only in accordance with the provisions of this section.

19.9.2 Removal or replacement of a nonconforming sign

Lawfully nonconforming signs must be made to conform or shall be removed if any of the following occurs, unless the improvements are required to achieve compliance with applicable federal, state, or local regulations, other than the provisions of this article, and the improvements do not require replacement of the nonconforming sign. In no event will the degree of nonconformity of any sign or type of signage on any lot be increased.

A. Major site plan review. Major site plan review is sought for any new structures or building additions on the site, except as provided in (E) below.

B. New building permit for rehabilitation. A building permit is sought for a rehabilitation of a building where the value of the rehabilitation exceeds 50% of the assessed value of the building, or $100,000, whichever is less, provided that where rehabilitation is of a multi-tenant building, only the tenant or tenants whose building or area is being rehabilitated shall be required to come into conformance with this article.

C. New sign permit. An application is filed for a new sign permit in accordance with the following:

1. When an application is filed for a new building-mounted sign, all building-mounted signs on the lot must come into compliance with all requirements of this article for building signs including Table 19-G for building signs.
2. When an application is filed for a new freestanding sign, all freestanding signs on the lot must come into compliance with all requirements of this article for freestanding signs including Table 19-R for freestanding signs.

D. Modification of sign. A sign is modified in any way, except for routine maintenance or repair of sudden and accidental damage, or for a change in the message panel only, unless otherwise required to conform under this subsection. Repair of sudden and accidental damage will not include replacement of the entire sign, which is treated as a modification under this subsection. Letters on nonconforming signs designed for changeable messages may be changed without triggering the terms of this subsection as long as no other change is made to the sign. Replacement of an awning covering with substantially the same material and text is not considered a modification.

E. Signs on multi-tenant properties.

1. In the case of nonconforming freestanding shared signs for multi-tenant properties, signs may be added or modified to reflect a change in individual tenants without triggering the terms of this subsection, provided that the degree of nonconformity is not increased.
2. In the case of building signs on multi-tenant properties, this subsection shall apply only to the individual business tenant that is adding or modifying a sign or seeking major site plan review and shall not

trigger the conformance requirement for other tenants' building signs.

F. Abandoned or vacant site. Removal of a nonconforming sign, or replacement of a nonconforming sign with a conforming sign, is required when the use of the sign and/or the property on which the sign is located has been abandoned, ceased operations, become vacant, or been unoccupied for a period of 180 consecutive days or more, as long as the period of non-use is attributable at least in part to the property owner, tenant, or other person or entity in control of the use. For purposes of this subsection, rental payments or lease payments and taxes are not considered as a continued use. In the event this should occur, such conditions will be considered as evidence of abandonment, requiring removal of such sign by the owner of the property, their agent, or person having the beneficial use of the property, building, or structure upon which such sign or sign structure is erected within 30 days after written notification from the Building Authority. If such sign(s) is (are) not removed within the 180-day period, enforcement action will be pursued consistent with Section 19.10.

19.9.3 Nonconforming signs in residential zones

A. Lawfully-existing permanent signs for lawfully existing nonconforming uses in any residential zone may continue to be used.

B. If an application is filed for new or replacement building-mounted sign(s) for a lawfully-existing nonconforming use located in a residential zone, the building-mounted sign(s) must either be the same size and number as the lawfully existing building-mounted sign(s), or must comply with the standards established for the Small Mixed-Use Sign District in Table 19-G, whichever is less. Sign types shall be limited to blade, directory, wall, and window signs. Illumination shall be limited to external illumination only.

C. If an application is filed for replacement freestanding sign(s) for a lawfully-existing nonconforming use located in a residential zone, the freestanding sign(s) must be the same size and number as the lawfully existing freestanding signs, or must comply with the standards established for the Small Mixed-Use Sign District in Table 19-R, whichever is less. No new freestanding signs for a nonconforming use in a residential zone shall be permitted. Illumination shall be limited to external illumination only.

19.10 ENFORCEMENT

19.10.1 Authority

The requirements of this article shall be enforced by the Building Authority as stated in Article 1. The Building Authority has the authority to order the repair, maintenance, or removal of any sign or sign structure that has become dilapidated or represents a hazard to public health, safety, or welfare.

19.10.2 Violations

A. It shall be unlawful for any person, firm, or corporation to erect, construct, enlarge, alter, repair, display, maintain, or use a sign within the City contrary to, or in violation of, any provision of this article. Any work commenced without a sign permit, or beyond the authorized scope of a sign permit constitutes a violation of this article and is grounds for the Building Authority to issue a correction notice and/or to stop all

work on the sign until appropriate permits are obtained.

B. Permits issued for work commenced without a sign permit, or any work beyond the authorized scope of a sign permit shall be assessed double the required permit fees for the sign(s).

C. Failure to perform any act required by this article, failure to obtain any permit required, or the performance of any act prohibited by this article constitutes a violation and is subject to penalties as set forth in 30-A M.R.S. §4452.

D. Each day on which a violation exists will constitute a separate violation for purposes of this section.